

牛津英语百科分类词典系列



# Oxford

CONCISE DICTIONARY OF

# ART AND ARTISTS

# 牛津艺术与艺术家词典



上海外语教育出版社  
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

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Oxford Concise Dictionary of

# Art and Artists

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*Edited by*

IAN CHILVERS



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本社编辑部

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## Preface

*The Concise Oxford Dictionary of Art and Artists* is a revised, updated, and abridged version of *The Oxford Dictionary of Art*, which was published in 1988. It is about a fifth shorter than the parent work, but the majority of the entries are unchanged or amended only slightly; the reduction in length has been achieved not by trying to condense each entry by an average amount, but by recasting the longer, discursive articles (such as those on printmaking techniques) in much pithier form and by dropping certain marginal classes of entry. These include, for example, all entries on book-printing, unless there is a very close connection with a major artist or artists; so the Kelmscott Press still finds a place, but the Aldine Press does not. In this way, *The Concise Oxford Dictionary of Art and Artists* is more sharply focused than its parent as a reference book to Western and Western-inspired painting, sculpture, and graphic art. Architecture is excluded, although there are entries on individuals who were active chiefly as architects but who made significant contributions to other fields of the visual arts (Bramante and Brunelleschi, for example). Oriental art, too, is omitted, although there is an entry on Ukiyo-e, as the subject of Japanese prints occurs so frequently in the discussion of late nineteenth-century French painting.

The time span of the book is from the 5th century BC (the Classical age of Greek art) to the present day; an arbitrary cut-off point has been adopted for contemporary art, in that no artist born after 1945 is included. As well as biographies of artists, the book has entries on techniques, groups, styles, movements, writers, patrons, dealers, collectors, museums, and galleries. Also included are the celebrated antique statues (such as the *Apollo Belvedere*, the *Belvedere Torso*, and the *Laocoön*) that were so influential on European art from the Renaissance onwards, and one or two (such as the *Venus de Milo*) whose fame is more recent.

The length of individual entries is roughly correlated to the importance of the subject, but with many qualifications, some artists' lives being much more easily summarized than others. Those who travelled a great deal, or had fingers in many pies, or who for one reason or another led especially interesting lives are likely to have longer entries than equally accomplished artists who stayed at home and devoted themselves to one speciality. It is of course tempting to write more about one's own favourites, but I hope this kind of personal bias (for or against) has intruded only rarely.

There is no system of alphabetizing artists' names that will satisfy logic but not offend against usage. Thus, one says 'van Dyck' or 'van Gogh', rather than 'Dyck' or 'Gogh', but they are almost invariably indexed under D and G (as they are here) rather than V. Cross-references are given when there is likely to be doubt about where an artist will be found, but the following general rules may be taken as guidelines. Prefixes such as 'de',

'van', and 'von' are generally ignored, but an exception is 'La' or 'Le' (thus *La Tour, Georges de*). There are certain names where usage goes against this principle—thus Willem de Kooning and Peter De Wint are found under D. Italian Old Masters whose names include 'da', 'del', or 'di' are usually found under their first name (*Leonardo da Vinci*, rather than *Vinci, Leonardo da*), but again usage occasionally dictates otherwise; thus *Andrea del Verrocchio* is found under *Verrocchio*, not *Andrea*. For purposes of alphabetization 'Mc' is treated as 'Mac' and 'St' as 'Saint'. Artists from the same family are usually covered in one composite entry, except where it seemed more reasonable to treat major and distinct personalities separately. In line with the practice of the National Gallery in London and the Witt Library at the Courtauld Institute of Art, artists from the Low Countries are called Netherlandish up to about 1600; they are then distinguished as either Dutch or Flemish; and after about 1830 'Flemish' becomes 'Belgian'.

Artists' names are given in the form most commonly used; so various elements of full names have sometimes been dropped, and nicknames or pseudonyms are used as the heading where these are better known than the artist's real name. Thus Delacroix's Christian name is given as Eugène rather than Ferdinand-Victor-Eugène, Velázquez, is called Diego Velázquez rather than Diego Rodríguez de Silva y Velázquez, and Giovanni Francesco Barbieri appears under his nickname Guercino.

Names of galleries are also sometimes given in slightly shortened form; thus the Museum Boymans-van Beuningen in Rotterdam is generally referred to as 'Boymans Museum'. When a gallery is mentioned more than once within the same entry, the town in which it is located is generally omitted after the first mention. Locations are not given for prints unless they are known to be exceptionally rare (see, for example, *Bramante*).

Cross-references from one article to another are indicated by an asterisk (\*) within the main part of the text or by the use of small capitals when the formula 'see so-and-so' is used. Names of all people who have their own entries are automatically asterisked on their first mention in another entry, but cross-references are used selectively for art media, styles, terms, etc., and given only when further elucidation under that heading might be helpful.

Dr Johnson defined a lexicographer as 'a writer of dictionaries, a harmless drudge'. I can vouch for the drudgery, but there is also much satisfaction involved in compiling a dictionary such as this, and I would like to thank the various people who have helped to make the task often such an enjoyable one. My chief indebtedness is to Dr Dennis Farr, who read all the copy for *The Oxford Dictionary of Art*, making numerous corrections and a great many suggestions for improvements to both content and style, and now has commented wisely and wittily on the deletions, additions, and modifications that have transformed it into *The Concise Oxford Dictionary of Art and Artists*.

At the Oxford University Press, I am grateful to everyone who worked on the book—for their enthusiasm and encouragement no less than for their skills. To the names of Pam Coote, Betty Palmer, and Nicholas Wilson, editors on *The Oxford Dictionary of Art*, I now add those of Hilary McGlynn and Thomas Webster, their counterparts on the present book.

In a more general sense, I would like to say what a comfort it is to anyone involved in the field of reference books to be able to draw on the resources and tradition of the OUP. I have been able to use the various members of the family of Oxford English Dictionaries to help with definitions, and I have taken much information from *The Dictionary of National Biography* and the various *Oxford Companions* outside the field of art. Margaret Drabble's new edition of *The Oxford Companion to English Literature*, for example, contains many excellent entries (by Helen Langdon) on artists and their relationship to literature, and I have also made frequent use of the *Oxford Companions to French Literature* and *German Literature*, and of *The Oxford Classical Dictionary* and *The Oxford Dictionary of the Christian Church*. The *Oxford Companions to Film*, *Music*, and the *Theatre* have likewise proved helpful when their fields overlapped with mine, and, less obviously, I have also benefited from *The Oxford Companion to Ships and the Sea* (in relation to Clarkson Stanfield) and from *The Oxford Companion to Chess* (for some information concerning a Lucas van Leyden painting and for the delightful anecdote in the Duchamp entry).

On a more personal note, I would like to thank my sister, Doreen Chilvers, for undertaking the tedious task of pasting up the slips from *The Oxford Dictionary of Art* that formed the raw material of this book, and my nephew, Gavin Chilvers, for some valuable help at the proof-reading stage. Many friends and former colleagues have given me advice, information, or encouragement, and several have read and commented on entries in fields in which they have specialist knowledge. Among them I would like to thank, first, Claudia Stumpf, and then in alphabetical order: Jonathan Alden, Tim Ayers, Chris Barker, Georgina Barker, Judy Binning, Alison Bolus, Jo Bourne, Caroline Bugler, Veneta Bullen, Vanessa Cawley, Caroline Christian, Sue Churchill, Alison Cole, Celestine Dars, Erica Davies, Nic Dean, Celia de la Hey, Dr Tom Faulkner, Vanessa Fletcher, Emma Foa, Janet Furze-Lewis, John Gaisford, John and Pauline Graves-Smith, Bina Goldman, Sylvia Goulding, Arabella Grazebrook, Suzie Green, Clive Gregory, Julia Hanson, Flavia Howard, James Hughes, Miranda Innes, Annette Jacobs, Dr Michael Jacobs, Stuart John, Jessica Johnson, Heather Jones, Caroline Juler, Frances Kelly, Blaise Keogh, Jon Kirkwood, Frank Landamore, Robin Loerch, Cathy Lowne, Anne Lyons, Geraldine McCaughrean, Margaret Mauger, Jenny Mohammadi, Sir Felix Moore, Anna Morter, Jenny Mulherin, Nigel O'Gorman, Alice Peebles, Maggie Ramsay, Clare Randall, Benedict Read, John Roberts, Carolyn Rogers, Penelope Byrde Ruddock, Antonia Spowers, Kate Sprawson, Julie Staniland, Ruth Taylor, Jack Tresidder, Nicholas Turner, Trevor Vertigan, Dr Malcolm Warner, Christine Webb, Jude Welton, Reg Wright, and Iain Zaczek. I am also grateful to the staff of the Tate Gallery Archive, who allowed me access to their press cutting files to

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try to ensure that the book was as up to date as reasonably possible in recording the deaths of recently deceased artists. Branches of the OUP in Australia, Canada, and the USA similarly provided up-to-date information on artists in those countries. Finally, for inspiration from afar, thanks to Deborah Lambert, Victoria Kirkham, and G.G.

IAN CHILVERS

Jesmond, Newcastle upon Tyne  
*August 1989*



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## Preface to the New Edition

For this edition the text has been thoroughly overhauled, with many changes and additions. More than half the entries have been altered in some way and a good many have been substantially rewritten. There are also more than a hundred completely new entries. The bulk of the new material deals with twentieth-century art. It is impossible in a book of this nature to provide balanced coverage of the contemporary art scene, in which reputations are often ephemeral, but I have added several entries on recent developments to bring the treatment more up to date. Examples are Graffiti art, New British Sculpture, Neo-Expressionism, Pompidou Centre, and Turner Prize. I have kept the cut-off point adopted in the first edition whereby no artist born after 1945 has an individual entry, but several younger artists are discussed within general entries and are provided with cross-references of the type 'Schnabel, Julian. See NEO-EXPRESSIONISM'. Among the new biographical entries there are several on women artists (for example, Frida Kahlo and Tamara de Lempicka), and I am grateful to Harriet McNamee of the National Museum of Women in the Arts, Washington DC, for her suggestions regarding this field.

In addition to the friends, colleagues, and relatives I thanked in the original preface (many of whom—particularly my sister—have helped me again), I would like to thank Angus Phillips of the Oxford University Press, who commissioned this new edition and has provided good-humoured and patient support, Pat Lawrence, who copy-edited the text, skilfully negotiating her way through some labyrinthine handwritten amendments, Pauline Stride, who provided hospitality during visits to London, and Valerie Levitt of Newcastle Bookshop, who has supplied me with many hard-to-obtain books as well as encouragement when I flagged.

I.C.

Jesmond, Newcastle upon Tyne

January 1996

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## Abbreviations

Bib.	Bibliothèque or Biblioteca
Bib. Nat.	Bibliothèque Nationale
BL	British Library
BM	British Museum
Coll.	Collection
<i>DNB</i>	<i>The Dictionary of National Biography</i>
Gal.	Gallery
Inst.	Institute
Lib.	Library
Met. Mus.	Metropolitan Museum
MOMA	Museum of Modern Art
Mus.	Musée, Museum, Museo, etc.
NG	National Gallery
NPG	National Portrait Gallery
<i>OED</i>	<i>The Oxford English Dictionary</i>
Univ.	University
V&A	Victoria and Albert Museum

# A

**AAA.** See ALLIED ARTISTS' ASSOCIATION and AMERICAN ABSTRACT ARTISTS.

**Aachen, Hans von** (1552-1615). German painter, born in Cologne (in spite of his name, which derives from his father's birthplace) and active in the Netherlands, Italy (1574-87), and most notably Prague, where he settled in 1596 as court painter to the emperor Rudolf II. On Rudolf's death (1612) he worked for the emperor Matthias. His paintings, featuring elegant, elongated figures, are—like those of his colleague Bartholomew \*Spranger—leading examples of the sophisticated \*Mannerist art then in vogue at the courts of Northern Europe, and he was particularly good with playfully erotic nudes (*The Triumph of Truth*, Alte Pinakothek, Munich, 1598). Engravings after his work gave his style wide influence and he ranks as one of the most important German artists of his time.

**Aaltonen, Wäinö** (1894-1966). Finnish sculptor, the personification of the patriotic spirit of his country in the years following the declaration of independence from Russia (1917). The bronze monument to the runner Paavo Nurmi (1925) outside the athletics stadium in Helsinki and the bust of the composer Sibelius (1928, various casts exist) are among his portrayals of national heroes.

**Abbate, Niccolò dell'** (c.1510-71). Italian \*Mannerist painter. He trained in his birthplace, Modena, and developed his mature style in Bologna, where he worked from 1547 to 1552, mainly on the fresco decoration of palaces. In this work he combined stucco with figure compositions and landscapes (the best surviving examples are at the Palazzo Pozzi, now Palazzo dell'Università). His elegant figure style was influenced particularly by \*Parmigianino. He was invited to France in 1552, probably at the suggestion of \*Primaticcio, under whom he worked at \*Fontainebleau, and he remained in France for the rest of his life. Most of his work in the palace itself has been lost, and he is now considered most

important for his landscapes with figures from mythological stories (*Landscape with the Death of Eurydice*, NG, London). In these he was the direct precursor of \*Claude and \*Poussin in the long-lived tradition of French classical landscape. Niccolò also painted portraits in both Italy and France.

**Abbey, Edwin Austin** (1852-1911). American painter, etcher, and book illustrator, highly successful in England (where he settled in 1878) as well as his own country. He specialized in historical scenes and had several large and prestigious commissions, most notably a set of murals representing *The Quest of the Holy Grail* (completed 1902) in Boston Public Library (his friend \*Sargent also painted murals there) and the official painting commemorating Edward VII's coronation in 1902 (Buckingham Palace, London). Such paintings now seem rather overblown and ponderous, and he is most highly esteemed for his lively book illustrations. He was particularly prolific for *Harper's Weekly*, his association with the magazine lasting from 1870 until his death. Although he always remained an American citizen, Abbey was extremely fond of cricket and had a private ground at his house in Gloucestershire.

**Abbot, Lemuel Francis** (c.1760-1802). English portrait painter. His clientele included many naval officers and he is best known for his portrayals of Lord Nelson, of whom he did several portraits with slight variations (1797-8). In 1798 Abbot became insane, and his unfinished works were completed by other hands.

**Abildgaard, Nicolai Abraham** (1743-1809). Danish \*Neoclassical painter. From 1772 to 1777 he studied in Rome, where his friendship with \*Fuseli helped to form his \*eclectic early style. On his return to Denmark his work became more purely classical, as is best seen in his cycles of paintings illustrating Apuleius and Terence (Statens Mus. for Kunst, Copenhagen). He became one of the leading figures in Danish art and

had great influence as Director of the Copenhagen Academy (1789–91 and 1801–09), where his pupils included \*Runge and \*Thorvaldsen. \*Abildgaard occasionally worked as an architect, sculptor, and designer, and he also wrote on art. His most ambitious work, a huge decorative scheme at Christianborg Palace, was destroyed by fire in 1794.

**abstract art.** Art that does not depict recognizable scenes or objects, but instead is made up of forms and colours that exist for their own expressive sake. Much decorative art can thus be described as abstract, but in normal usage the term refers to 20th-cent. painting and sculpture that abandon the traditional European conception of art as the imitation of nature. Herbert \*Read (*Art Now*, 1948) gave the following definition: 'in practice we call "abstract" all works of art which, though they may start from the artist's awareness of an object in the external world, proceed to make a self-consistent and independent aesthetic unity in no sense relying on an objective equivalence.' Abstract art in this sense was born and achieved its distinctive identity in the decade 1910–20 and is now regarded as the most characteristic form of 20th-cent. art. It has developed into many different movements and 'isms', but three basic tendencies are recognizable: (i) the reduction of natural appearances to radically simplified forms, exemplified in the sculpture of \*Brancusi (one meaning of the verb 'abstract' is to summarize or concentrate); (ii) the construction of works of art from non-representational basic forms (often simple geometric shapes), as in Ben \*Nicholson's reliefs; (iii) spontaneous, 'free' expression, as in the \*Action painting of Jackson \*Pollock. Many exponents of such art dislike the word 'abstract', but the alternatives they prefer, although perhaps more precise, are usually cumbersome, notably non-figurative, non-representational, and \*Non-Objective.

The aesthetic premiss of abstract art—that formal qualities can be thought of as existing independently of subject-matter—existed long before the 20th century. In 1780, in his 10th *Discourse* to the students of the Royal Academy, Sir Joshua \*Reynolds advised that 'we are sure from experience

that the beauty of form alone, without the assistance of any other quality, makes of itself a great work, and justly claims our esteem and admiration'; and in discussing the \**Belvedere Torso* he referred to 'the perfection of this science of abstract form'. In the 19th cent. several notable writers followed this line (Maurice \*Denis, for example) and many of the leading painters of the 1890s—notably the \*Symbolists—stressed the expressive properties of colour, line, and shape rather than their representative function. This process was taken further by the major avant-garde movements of the first decade of the 20th cent.—especially \*Cubism, \*Expressionism, and \*Fauvism. By 1910, then, the time was ripe for abstract art, and it developed more or less simultaneously in various countries. \*Kandinsky is often cited as the first person to paint an abstract picture, but no artist can in fact be singled out for the distinction. (A work by Kandinsky known as *First Abstract Water-colour* (Musée National d'Art Moderne, Paris) is signed and dated 1910, but some scholars believe that it is later and was inscribed by Kandinsky several years after its execution. This kind of problem arises not only with Kandinsky: several early abstract artists were keen to stress the primacy of their ideas and were not above backdating works.) Among the other artists who produced abstract paintings at about the same early date as Kandinsky were the American Arthur \*Dove and the Swiss Augusto Giacometti, cousin of Alberto \*Giacometti.

The individual pioneers were soon followed by abstract groups and movements—among the first were \*Orphism and \*Synchronism in France. There was a particularly rich crop in Russia, with \*Constructivism, \*Rayonism, and \*Suprematism all launched by 1915. The almost religious fervour with which some of the Russian artists pursued their ideals was matched by the members of the De \*Stijl group in Holland, founded in 1917. To such artists, abstraction was not simply a matter of style, but a question of finding a visual idiom capable of expressing their most deeply felt ideas. In the period between the two World Wars, the severely geometrical style of De Stijl and the technologically orientated Constructivism

were the most influential currents in abstraction (they came together in the \*Bauhaus), although \*Surrealism also had a strong abstract element. The first international exhibition of abstract art was held in Paris in 1930 and there were many outstanding individual achievements in abstraction in this period—the sculpture of \*Calder and \*Hepworth, for example. However, in general figurative art was dominant, and abstract art was banned in totalitarian countries such as Germany and Russia. The second heroic period of abstract art came after the Second World War, when the enormous success of \*Abstract Expressionism in the USA and its European equivalent \*Art Informel made abstraction for a time virtually the dominant orthodoxy in Western art.

**Abstract Expressionism.** The dominant movement in American painting in the late 1940s and 1950s. It was the first major development in American art to lead rather than follow Europe, and it is often reckoned the most significant art movement anywhere since the Second World War. The energy and excitement it brought to the American art scene helped New York to replace Paris as the world capital of contemporary art, and much of the subsequent history of painting can be written in terms of reactions to it. The phrase 'Abstract Expressionism' had originally been used in 1919 to describe certain paintings by \*Kandinsky, but in the context of modern American painting it was first used by the *New Yorker* art critic Robert Coates in 1945; by the end of the decade it had become part of the standard critical vocabulary. The painters embraced by the term worked mainly in New York (hence the term \*New York School) and there were various ties of friendship and loose groupings among them, but they shared a similarity of outlook rather than of style—an outlook characterized by a spirit of revolt against tradition and a demand for spontaneous freedom of expression. The stylistic roots of Abstract Expressionism are complex, but despite its name it owed more to \*Surrealism—with its stress on \*automatism and intuition—than to \*Expressionism. A direct source of inspiration came from the European Surrealists who took refuge in the USA

during the Second World War. The most famous Abstract Expressionist is Jackson \*Pollock, whose explosive energy best sums up the movement, but the work of other leading exponents was sometimes neither abstract (the leering *Women* of \*de Kooning) nor expressionist (the serene visions of \*Rothko). Even allowing for these wide differences, however, there are certain qualities that are basic to most Abstract Expressionist painting: the preference for working on a huge scale; the emphasis placed on surface qualities so that the flatness of the canvas is stressed; the adoption of an \*all-over type of treatment, in which the whole area of the picture is regarded as equally important; and the glorification of the act of painting itself (see ACTION PAINTING).

Alongside de Kooning, Pollock, and Rothko, the painters who are considered central to Abstract Expressionism include \*Gorky, \*Gottlieb, \*Guston, \*Kline, \*Motherwell, \*Newman, and \*Still. Most of them struggled for recognition early in their careers, but during the 1950s the movement became an enormous critical and financial success. It had passed its peak by 1960, but several of the major figures continued productively after this. By 1960, also, reaction against the emotionalism of the movement was under way, in the shape principally of \*Pop art and \*Post-Painterly Abstraction. Sculptors as well as painters were influenced by Abstract Expressionism, the leading figures including Ibram Lassaw (1913- ), Seymour Lipton (1903-86), and Theodore Roszak (1907-81).

**Abstraction-Création.** A group of abstract painters and sculptors formed in Paris in February 1931, a successor to \*Cercle et Carré. The group was open to artists of all nationalities and the organization was loose, so that at one time its numbers rose to as many as 400. It operated by arranging group exhibitions and by publishing an illustrated annual (1932-6) called *Abstraction-Création: Art non-figuratif*. Within this general principle the association was extremely catholic in its outlook and embraced many kinds of non-figurative art, although the emphasis fell increasingly upon geometrical rather than expressive or \*lyrical abstraction. After c.1936 the activi-

ties of the association dwindled as some of the leading Constructivists moved from France to England.

**académie.** A French term for a private art school, several of which flourished in Paris in the late 19th and early 20th cents. The term 'atelier libre' has also been used to refer to such establishments. Entry to the official *École des Beaux-Arts* was difficult (almost impossible for foreigners, who from 1884 had to take a vicious examination in French) and teaching there was conservative, so private art schools, with their more liberal regimes, were often frequented by progressive young artists. Four of them are particularly well known. The **Académie Carrière** was opened in 1890 by Eugène Carrière (1849–1906), a painter of portraits, religious pictures, and—his speciality—scenes of motherhood. His style was characteristically misty, monochromatic, and vaguely Symbolist. Rodin was a great admirer of his work. There was no regular teaching at the school, though Carrière visited it once a week. It was here that Matisse met Derain, thus helping to form the nucleus of the future Fauves. The **Académie Julian** was founded in 1873 by Rodolphe Julian (1839–1907), whose work as a painter is now forgotten. The school had no entrance requirements, was open from 8 a.m. to nightfall, and was soon the most popular establishment of its type. Julian opened several branches throughout Paris, one of them for women artists, and by the 1880s the student population was about 600. Although the Académie Julian became famous for the unruly behaviour of its students, it was regarded as a stepping-stone to the *École des Beaux-Arts* (Julian had been astute in engaging teachers from the *École* as visiting professors). Among the French artists who studied there were Bonnard, Denis, Matisse, and Vuillard. The list of distinguished foreign artists who studied there is very long. The **Académie Ranson** was founded in 1908 by Paul Ranson (1864–1909), who had studied at the Académie Julian. After Ranson's early death, his wife took over as director, and his friends Denis and Sérusier were among the teachers. Among later teachers the most important was Roger Bissière, whose style of expressive abstraction influenced many

young painters in the 1930s; his pupils included Manessier. The **Académie Suisse** was founded in about 1850 by a former artists' model called Suisse 'in an old and sordid building where a well-known dentist pulled teeth at one franc apiece ... artists could for a small fee work from the living model without any examinations or tuition' (John Rewald. *The History of Impressionism*). Courbet, Manet, and several of the Impressionists drew at the Académie Suisse, and it was there in 1861 that Camille Pissarro first noticed the 'strange Provençal' Paul Cézanne, whose life drawings were ridiculed by his fellow students.

**Académie Royale de Peinture et de Sculpture.** Paris. See ACADEMY.

**academy.** Association of artists, scholars, etc., arranged in a professional institution. Although the name was applied to various informal gatherings of artists from c.1500, the first formal art academy was not set up until 1563, when Duke Cosimo de' Medici founded the *Accademia del Disegno* in Florence. The prime mover was Giorgio Vasari, whose aim was to emancipate artists from control by the guilds, and to confirm the rise in social standing they had achieved during the previous hundred years. Michelangelo, who more than anyone else embodied this change of status, was made one of the two heads and Duke Cosimo was the other. The next important step was taken in Rome, where the *Accademia di S. Luca* was founded in 1593, with Federico Zuccaro as its first president. More stress was laid on practical instruction than at Florence, but the Academy was not at all successful in its war against the guilds until the powerful support it received from Pope Urban VIII (Maffeo Barberini) in 1627 and 1633. Thereafter it grew in wealth and prestige. The only other similar organization in Italy was the Academy established in Milan by Cardinal Federico Borromeo in 1620. But meanwhile the word was very frequently used of private institutions where artists met to draw from life. The most famous example of this kind was organized by the Carracci in Bologna.

In France a group of painters, moved by the same reasons of prestige as had earlier

inspired the Italians, persuaded Louis XIV to found the Académie Royale de Peinture et de Sculpture in 1648. Here too the guilds put up powerful opposition, and its supremacy was not assured until Louis' chief minister, Jean-Baptiste Colbert, was elected Vice-Protector in 1661 and found in the Académie an instrument for imposing official standards and principles of taste. Colbert and \*Lebrun, the Director, envisaged dictatorship of the arts, and for the first time in history the expression 'academic art' acquired a precise significance. The Académie assumed a virtual monopoly of teaching and of exhibition, and an orthodoxy of artistic and aesthetic doctrine obtained official sanction. Implicit in the academic theory and teaching was the assumption that everything to do with art can be brought within the scope of rational understanding and reduced to logical precepts that can be taught and studied.

Other art academies were founded in Germany, Spain, and other countries after the middle of the 17th cent., and by the end of the 18th cent. well over a hundred were flourishing throughout Europe. Among these was the \*Royal Academy in London, founded in 1768. Everywhere the academies made themselves champions of \*Neoclassicism in opposition to the surviving styles of \*Baroque and \*Rococo. There was some opposition to these bodies from the start. Towards the end of the 18th cent. French Revolutionary sentiment was especially bitter about the exclusive privileges enjoyed by members of the Académie, and many artists, with \*David in the lead, demanded its dissolution. This step was taken in 1793, and the Ecole des \*Beaux-Arts was set up in 1795. While this looked after practical instruction, social functions were left to the fine arts section of the Institut de France, which in 1816 was reconstituted as the Académie des Beaux-Arts.

The principal threat to academies, however, came from the \*Romantic notion of the artist as a genius who produces his masterpieces by the light of inspiration which cannot be taught or subjected to rule. Virtually all the most creative artists of the 19th cent. stood outside the academies and sought alternative channels for exhibiting their works, although \*Manet for example, always craved traditional success at the

\*Salon. Academies still retained prestige in conservative cities, but they were condemned out of hand by the adventurous, and in 1898, in his book *Modern Painting*, the novelist and critic George Moore wrote 'that nearly all artists dislike and despise the Royal Academy is a matter of common knowledge.' Gradually compromises were made on both sides, and academies became more liberal in the face of competition from rival teaching institutions and artists' groups (such as the \*Slade School and the \*New English Art Club in England and the \*Sezessionen in Germany and Austria). In spite of this liberalization, however, the word 'academic' now almost always carries a pejorative meaning, and is associated with mediocrity and lack of originality.

**academy board.** A pasteboard used for painting, especially in oils, since the early 19th cent. It is made of sheets of paper sized and pressed together, treated with a \*ground, and sometimes embossed with an imitation canvas grain. Because it is fairly inexpensive, academy board is a popular \*support with amateur painters, and it is also used by professional artists for sketches and studies.

**academy figure.** A careful painting or drawing (usually about half life-size) from the nude made as an exercise. The figure is usually depicted in a heroic pose, and there is a tradition of suitable postures which goes back to the \*Carracci.

**Acconci, Vito.** See BODY ART.

**Achilles Painter.** Greek vase painter, active in Athens in the mid 5th cent. BC, named after an amphora decorated with a figure of Achilles (Vatican Museums). He was a contemporary of \*Phidias and his paintings have some of the nobility associated with the great sculptor's work. His compositions are simple (usually limited to one or two figures) and his figures are serene and graceful.

**acrylic.** A modern synthetic paint combining some of the properties of \*oils and \*watercolour. Most acrylic paints are water-based, although some are oil compatible, using turpentine as a thinner. They can be used on a wide variety of surfaces to

create effects ranging from thin washes to rich \*impasto and with a matt or gloss finish. Thinly applied paint dries in a matter of minutes, thickly applied paint in hours—much quicker than oils. Acrylic paint first became available to artists in the 1940s in the USA and certain American painters discovered that it offered them advantages over oils. \*Colour stain painters such as Helen \*Frankenthaler and Morris \*Louis, for example, found that they could thin the paint so that it flowed over the canvas yet still retained its full brilliance of colour. David \*Hockney took up acrylic during his first visit to Los Angeles in 1963; he had earlier tried and rejected the medium, but American-manufactured acrylic was at this time far superior to that available in Britain, and he felt that the flat, bold colours helped him to capture the strong Californian light. Hockney used acrylic almost exclusively for his paintings until 1972, when he returned to oils because he now regarded their slow-drying properties as an advantage: 'you can work for days and keep altering it as well; you can scrape it off if you don't like it. Once acrylic is down you can't get it off.' Other artists have remained loyal to acrylic and it is now a serious rival to oil paint, but in the 1990s doubts were expressed about its permanence.

**Action painting.** A type of dynamic, impulsive painting in which the artist applies paint with energetic \*gestural movements—sometimes by dribbling or splashing—and with no preconceived idea of what the picture will look like. It is sometimes used loosely as a synonym for \*Abstract Expressionism, but such usage is misleading, as Action painting represents only one aspect of that movement. The term was coined by the critic Harold \*Rosenberg in an article entitled 'The American Action Painters' in *Art News* in December 1952. Rosenberg regarded Action painting as a means of giving free expression to the artist's instinctive creative forces and he regarded the act of painting itself as more significant than the finished work. Although the term soon became established, many critics were unconvinced by Rosenberg's idea of the canvas being 'not a picture but an event': Mary McCarthy, for

example, wrote that 'you cannot hang an event on a wall, only a picture.' Rosenberg's article did not mention individual painters, but the one who is associated above all with Action painting is Jackson \*Pollock, who vividly described how he felt when working on a canvas laid on the floor: 'I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting . . . When I am in my painting, I am not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through.' In the work of lesser artists than Pollock, Action painting could easily degenerate into messy self-indulgence, and it came in for a good deal of mockery, especially after the British painter William Green (1934– ) took to riding a bicycle over the canvas, a feat imitated by the comedian Tony Hancock in the film *The Rebel* (1961).

**Adam, François-Gérard** (1710–61); **Lambert-Sigisbert** (1700–59); and **Nicolas-Sébastien** (1705–78). French sculptors from Nancy, brothers. All three went to Rome after training with their father **Jacob-Sigisbert** (1670–1747), and on their return adapted the Roman \*Baroque style to French \*Rococo taste. Lambert-Sigisbert was the most distinguished member of the family. His masterpiece is the *Neptune Fountain* (1740) at Versailles, a work showing the influence of \*Bernini in its exuberant movement. Nicolas-Sébastien is remembered mainly for the monument of Queen Catharina Opalinska (1749) in the church of Notre Dame de Bon Secours in Nancy. François-Gérard's best works are probably his garden statues for Frederick the Great of Prussia at Sanssouci, Potsdam. Better known than any of the three brothers is their nephew \*Clodion.

**Aelst, Willem van** (1625–c.1683). Dutch painter of lavish flower pieces and still lifes, a pupil of his uncle **Evert van Aelst** (1602–57). He worked in Paris, Florence, and Rome (he was court painter to Ferdinando de' \*Medici, Grand Duke of Tuscany), before settling in Amsterdam in 1657. His pupils included Rachel \*Ruysch.



**aerial perspective.** Term describing the means of producing a sense of depth in a painting by imitating the effect of atmosphere whereby objects look paler and bluer the further away they are from the viewer. Dust and large moisture particles in the atmosphere cause some scattering of light as it passes through it, the amount of scattering depending on the wavelength (hence colour) of the light. Short wave-length (blue) light is scattered most and long wave-length (red) is scattered least. This is the reason why the sky is blue and why distant dark objects appear to lie behind a veil of blue. The term 'aerial perspective' was invented by \*Leonardo, but the device was used by Roman painters, for example at Pompeii. In the work of Italian painters of Leonardo's time, backgrounds sometimes look artificially blue, and in general aerial perspective has been more subtly exploited in Northern Europe, where the atmosphere tends to be hazier. No one used it more beautifully than \*Turner, in some of whose late works it is virtually the subject of the painting.

**Aertsen, Pieter** (1508/9-75). Netherlandish painter. He was born and died in Amsterdam but spent most of his career in Antwerp. A pioneer of still life and \*genre painting, he is best known for scenes that at first glance look like pure examples of these types, but which in fact have a religious scene incorporated in them (*Butcher's Stall with the Flight into Egypt*, Univ. of Uppsala, 1551). Aertsen was the head of a long dynasty of painters, of whom the most talented was his nephew and pupil Joachim \*Bueckelaer.

**Aestheticism.** A term applied to various exaggerations of the doctrine that art is self-sufficient and need serve no ulterior purpose, whether moral, political, or religious. Both the doctrine and its exaggerations have found expression in the phrase 'art for art's sake', which in England became the catchword of the 'Aesthetic Movement' in the late 19th cent. Central figures of the movement include \*Whistler and Oscar Wilde, both of them notorious dandies, and the movement was frequently ridiculed for its tendency towards preciousness and affectation, most notably in Gilbert and

Sullivan's *Patience* (see GROSVENOR GALLERY). Nevertheless, the movement helped to focus attention on the formal qualities of works of art, and so contributed to the critical outlook of writers such as \*Berenson and \*Fry.

**aesthetics.** The branch of philosophy that deals with questions of beauty and taste. The term, which derives from a Greek word meaning 'to perceive', was coined by the German philosopher Alexander Gottlieb Baumgarten (1714-62), the author of a two-volume Latin treatise called *Aesthetica* (1750-8). It is usually used in connection with the arts, but it can also embrace beauty in nature.

**Agam, Yaacov** (Jacob Gipstein) (1928- ). Israeli sculptor and experimental artist, based in Paris from 1951. In 1955 Agam participated, with \*Bury, \*Tinguely, \*Calder, and other artists, in the exhibition 'Le Mouvement' at the Denise René Gallery, the exhibition that put \*Kinetic art on the map, and from this time he was recognized as a pioneer in those branches of abstract art that lay stress on movement and spectator participation. Agam often uses light and sound effects in conjunction with his sculptures, and sometimes the components of his works can be rearranged by the spectator. He has made works for major public buildings in France and elsewhere.

**Agasse, Jacques-Laurent** (1767-1849). Swiss-born animal painter who settled permanently in England in 1800 and became one of the principal successors to \*Stubbs. He studied veterinary science in Paris as well as painting (with J.-L. \*David) and his work is distinguished by anatomical accuracy as well as grace of line. Although Agasse was initially successful in England (George IV was among his patrons), he died poor and virtually forgotten. The Musée d'Art et d'Histoire in his native Geneva has the best collection of his work.

**Agostino di Duccio** (1418-81). Florentine sculptor and architect. He was the most original if not the greatest sculptor of his time, and the only 15th-cent. sculptor born in Florence who owed little to \*Donatello or \*Ghiberti. His fresh and lively style was linear and graceful, with