

*The  
Illustrated Dictionary  
of  
Art & Artists*

*David Piper*



RANDOM HOUSE NEW YORK

David Piper  
The Illustrated Dictionary of Art and Artists

An Illustrated Biographical Dictionary  
from The Random House Library of Painting and Sculpture

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# Preface

*The Illustrated Dictionary of Art and Artists* is primarily a biographical dictionary of painters, sculptors and graphic artists. It also contains entries on art movements, groups, techniques and critical terms, and on prominent patrons and writers on art. Subjects associated with architecture and the decorative arts are covered only where the connections with painting and sculpture are very close. Ranging as it does over the whole of Western art from the Ancient Greeks to the present day, the *Illustrated Dictionary* must necessarily be selective, but with almost 3,000 entries it should cover most of the names and terms likely to be encountered by the general reader. Contemporary artists are well represented, in spite of the difficulty of assessing their eventual significance or stature.

In assembling the biographical and technical information in a succinct form, the intention has been not simply to catalogue facts, but to characterize the subject of the entry so as to give the reader a clear impression of the work discussed and of its place in the history of art. Entry lengths generally indicate the relative importance of the artist or topic, but reflect also the fact that some artists' work is less easily summarized than others', and that the lives of many early masters are very obscure. In practice, it is impossible to work strictly to scale, as this would mean that many interesting minor figures would disappear altogether when measured against the giants of world art, just as roads would not be visible on maps if their width were not exaggerated.

An important feature of the *Illustrated Dictionary* is the number of specific works cited. These are chosen as pointers to the artist's individual style or development and are usually in public galleries and museums (or in private collections accessible to the public to some extent – for example, the collection of the British royal family). Works in strictly private collections are usually cited only when they are of crucial importance to understanding the artist, or when (particularly with contemporary painters and sculptors) an artist's work has not yet entered public collections. Locations are not given for engravings (or for other works of a multiple nature) unless they are known to exist in only a few copies.

## ILLUSTRATIONS

In the text of the *Illustrated Dictionary*, the illustrations are confined to portraits (or photographs) of artists, the majority of them self-portraits. Essentially their interest is biographical – complementing the account of the artist's life. They also, however, illustrate the artist's style as a portraitist or self-portraitist, and collectively show how astonishingly varied the image of the artist has been.

The colour illustrations are arranged in separate sections, in a broadly chronological sequence. Together they form a miniature visual history of painting and sculpture,

reproducing many of the key masterpieces of world art. Each colour illustration is usually discussed in the entry on the relevant artist.

## INDEXING AND CROSS-REFERENCING

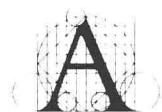
In the alphabetical sequence of entries that follows, artists will be found under the most commonly used form of their name, which may be a nickname or pseudonym (thus Guercino). Alternative names are bracketed. Italian Old Masters whose full names include da, del or di are listed usually under the first element of their names (Leonardo da Vinci) unless more commonly known by the last element (Caravaggio). With the exception of La or Le (La Tour, Georges de), prefixes are generally ignored for the purpose of indexing (thus Gogh, Vincent van). There are a few cases where usage dictates otherwise: Peter De Wint, for instance, is found under De Wint, Peter. Double-barrelled names are indexed under the final element when there is no hyphen (for example, Hunt, William Holman), and under the first element when there is a hyphen (for example, Burne-Jones, Sir Edward Coley). Some alternative names are cross-referenced.

Within entries, words in SMALL CAPITALS refer the reader to useful information in another entry. These are used sparingly, since almost all movements or technical terms referred to in the *Illustrated Dictionary* can be looked up under their own entries, as can nearly all the artists mentioned. The names of those few artists who do not have separate entries are followed by bracketed birth and death dates, or are given in **bold** type where they are discussed in the body of another entry – the usual method of dealing with families of artists. Occasionally, the same convention is used with art terms; thus iconology is discussed within the entry on iconography.

## ABBREVIATIONS

In citing the locations of works of art, the names of some well-known institutions have been abbreviated or words such as "Gallery" or "Museum" have been omitted; thus "New York, Metropolitan", stands for "New York, Metropolitan Museum of Art". The following abbreviations are used:

BL	British Library
BM	British Museum
BN	Bibliothèque Nationale
coll.	collection
MFA	Museum of Fine Arts
MOMA	Museum of Modern Art
NG	National Gallery
NPG	National Portrait Gallery
V&A	Victoria and Albert Museum



**Aachen, Hans von**  
1552–1615

German MANNERIST painter. He was born in Cologne and had a cosmopolitan career, training in the Netherlands and working in Italy before settling in Prague as court painter to Rudolf II in 1597. He mainly painted religious, mythological and allegorical scenes, in which smoothly modelled and elongated figures are arranged in elegant poses (*The victory of truth*, 1598, Munich, Alte Pinakothek). His work is similar to Spranger's, but gentler in feeling, and like Spranger he had wide influence because of the many engravings after his designs.

**Aalto, Alvar**  
1898–1976

Finnish artist. One of the greatest architects of the 20th century, Aalto was also an important furniture designer and an abstract sculptor and painter of some distinction. Most of his career was spent in Finland, but the first major exhibition of his work was held in the Museum of Modern Art, New York, in 1938, and he taught for several years in the USA, notably at the Massachusetts Institute of Technology, for which he designed a hall of residence (1947–49). The relationship between Aalto's work in the various fields in which he worked is complex, but he saw his sculpture partially as a means of research into questions of form, and his architectural and sculptural interests come together in his war memorial at Suomussalmi (1960). The soft shapes, irregular curvature and trumpet-like forms of his sculpture challenged Constructivist angularity and contributed to post-1945 "romanticism".

**Aaltonen, Wäinö**  
1894–1966

Finnish sculptor. After Finland's declaration of independence (1917) he soon became a sculptor of almost official status. His style combines classicist traits and heavy monumen-

talities, as in the five allegorical figures in the Plenary Assembly Hall of the Parliamentary Building in Helsinki (1930–32). His more informal work includes intimate portraits.

**Abakanowicz, Magdalena**  
born 1930

Polish sculptor, a pioneer of large-scale woven structures. Made from sisal, jute and rope and woven with tapestry techniques, they are designed, in her own words, to "extend the possibilities of man's contact with a work of art through touch and by being surrounded by it". She came to prominence in the early 1960s, and her lead was widely followed in western Europe and the USA, breaking down the barriers between "art" and "craft" and extending the range of sculptural materials and methods. Her work is best represented in Polish museums, but can be seen elsewhere, for instance in New York (MOMA).



**Abakanowicz:** Photograph, 1977.  
Lausanne, Galerie Pauli

**Abbate, Niccolò dell'**  
c.1512–71

Italian painter. He worked in his native Modena and in Bologna, mainly on frescos in palaces, until 1552, when he joined Primaticcio at FONTAINEBLEAU. He is most important for his landscapes peopled with elegant figures from mythological stories, which look forward to Claude and Poussin (*Orpheus and Eurydice*, c.1560, London, NG).

**Abbey, Edwin Austin**  
1852–1911

American painter and illustrator, chiefly of historical scenes. He had a

very successful career, both in America and in England, where he lived for many years, his greatest triumph being his appointment as official painter at Edward VII's coronation in 1902. His work varied from murals in the Boston Public Library to illustrations in popular journals such as *Harper's Magazine*, which pleased a vast public. He was undoubtedly at his best in the latter field and in book illustration, for his large historical tableaux tend to sink into bathos. The best collection of his paintings is in the Yale University Art Gallery at New Haven, Connecticut, and includes the well-known *Richard Duke of Gloucester and the Lady Anne*, the sensation of the 1896 Royal Academy exhibition. Abbey's passion for historical accuracy was so great that he repainted an area of Lady Anne's dress when he discovered a detail of the heraldry was incorrect.

**Abildgaard, Nicolai Abraham**  
1743–1809

Danish painter, sculptor, architect, designer and writer on art, successfully a representative of ROMANTIC CLASSICISM and pure NEOCLASSICISM. The former phase was due to his friendships formed while studying in Rome (1772–77) with Sergel and Fuseli; the latter phase accompanied his conversion into an establishment figure, when he decorated palaces in Copenhagen and directed the Academy of Fine Arts. In his last decade he designed some pure Grecian furniture for himself, and painted two cycles of pictures illustrating the Roman authors Apuleius and Terence, which are probably his finest works (Copenhagen, Statens Museum for Kunst). Thorvaldsen was his pupil and assistant.

**Abstract art**

Art that does not attempt to represent the appearance of objects, real or imaginary. Abstract art, then, is not a style, but a description of any art that eschews representation. In the decorative arts abstraction has been present for millennia, but it appeared in European painting and sculpture only in the second decade of the 20th century, when it emerged, in different

forms, in several places, in the work of artists such as Delaunay, Kandinsky, Kupka, Malevich and Mondrian. Modern non-representational painting or sculpture arises from either (1) the reduction of natural forms to their essentials or (2) the combination of shapes, lines and colours divorced from representational intent and created for their own sake. In its first meaning, the concept of abstract art can be seen to develop from CUBISM and the attempt to penetrate beneath the surface of reality—the sculpture of Brancusi perfectly represents this process of abstracting from nature. The second meaning entails the belief that shapes, lines and colours have aesthetic values in their own right, the basic inspiration for most movements of abstract art. The concept, stimulated to some extent by photography, which relieved the artist of his obligations as a recorder of appearances, was current by the late 19th century, when Maurice Denis proclaimed that “A picture . . . is essentially a flat surface covered in colours arranged in a certain order.” Although many works do not fit neatly into either category, two broad trends are discernible in modern abstraction: the hard-edged, carefully-finished, often geometric style of CONSTRUCTIVISM, DE STIJL or SUPREMATISM; and the freer, more intuitive and more expressionistic style of ABSTRACT EXPRESSIONISM, ORPHISM or TACHISME. Together they have dominated much of the history of 20th-century painting and sculpture.

#### Abstract Expressionism

Term originally used in connection with Kandinsky's early abstract work but more usually applied to a movement that developed in New York in the 1940s. The term does not denote one particular style, as the work of the artists involved varied considerably, but rather an attitude that called for freedom from traditional social and aesthetic values, and which, in contrast to the documentary realism that had dominated American painting in the 20th century, placed emphasis on spontaneous personal expression. SURREALISM, with its stress on the role of the Unconscious in the act of

creation, was a fundamental source of inspiration. ACTION PAINTING, as practised by Pollock and others, is the kind of work most usually associated with the movement, but artists as diverse as Gorky and Tobey are included, and some Abstract Expressionists, notably De Kooning, retained figurative images in their work. A feature common to these four artists, however, and to others associated with the movement, was a preference for very large canvases. During the 1950s Abstract Expressionism became an international phenomenon. It was the first movement in the USA to develop independently of European examples, and the first to influence art in Europe.

#### Abstraction—Création

Association of abstract artists based in Paris. It was formed in 1931, by both painters and sculptors, Frenchmen and foreigners, partly in reaction to the rise of Surrealism, and under the inspiration of the geometric art of the De Stijl and Constructivist movements. Each year between 1932 and 1936 the members held a group exhibition and published an illustrated annual called *Abstraction—Création, Art non-figuratif*, thus providing a focus for new developments. Under the leadership of Herbin and Vantongerloo, there were at one point over 400 members, including Arp, Gabo, Hélion, Kandinsky, Kupka, Lissitzky, Mondrian, Ben Nicholson and Pevsner.

#### Academy

Name applied to an association of artists or scholars organized in a professional institution. The word and concept had its origins in Greek culture, specifically in Plato's Academy, a school of philosophy founded near Athens in about 387 BC. The first official art academy, the **Accademia del Disegno**, was founded in 1563 in Florence by Giorgio Vasari with Duke Cosimo I de' Medici and Michelangelo as its directors. A continuing concern of this and succeeding academies was to supersede the guild system and raise the status of the artist above that of mere craftsman by insisting on theoretical as well as

practical study. The **Accademia di S. Luca**, founded in Rome in 1593, ran a teaching programme devoted to church doctrine as well as art theory. Led by Federico Zuccaro, and reorganized in 1627 and 1633 by Pope Urban VIII, it gained an important place in the art world of Rome, and numbered foreign artists among its members. The Carracci founded a private academy in Bologna in the 1580s, laying particular stress on drawing from the life, which was to become an important feature in most subsequent academies. However, the pattern for European academies up to the late 18th century was set by the French **Académie Royale de Peinture et de Sculpture**, founded in 1648 with the support of Louis XIV. It became a successful teaching institution in the 1660s when the King's minister Colbert and its director Lebrun reorganized it so as to control the teaching and commissioning of art throughout France. Thus for the first time “academic art” acquired a precise meaning, describing an art conforming to rigid standards of taste officially imposed upon the artists, who were arranged in a hierarchy of categories corresponding to the genre they practised, with HISTORY PAINTING at the top. The annual SALON and the prestigious PRIX DE ROME were features of the Academy, which was disbanded in 1793 but reconstituted in 1816 under the name of the Académie des Beaux-Arts. A spate of academies, often to some extent controlled or subsidized by royal authority, appeared in Europe during the 18th century. The ROYAL ACADEMY in London was exceptional in being free of state control and having a relatively open annual exhibition. The American Academy of Fine Arts was founded in New York in 1802, but under John Trumbull's tyrannical and conservative directorship the younger members resigned and formed the NATIONAL ACADEMY OF DESIGN in 1826. Although in the 19th century art academies were increasingly criticized for stifling creative impulses by the strict application of rules and standards, they were still influential. Several in Germany were highly regarded; the Munich Academy, for



example, became under the directorship of Cornelius the European centre for the revival of fresco painting. In France a few independent academies of the type known as the "ATELIER LIBRE" made more individual contributions, but the term "academic" became increasingly pejorative in the 19th century and in the 20th century has come to describe mediocre representational painting.

### Academy figure

Careful painting or drawing of a nude figure executed, usually by a student, as a technical exercise. They are generally a little under half life-size and show the figure in an heroic posture. The tradition goes back to the Carracci, and it continued into the 20th century. Two early 19th-century French examples are in the National Gallery, London, one of them ascribed to Géricault.

### Acconci, Vito born 1940

American artist, one of the best-known exponents of BODY art. Many of his performances are deliberately tasteless and masochistic. In *Rubbing piece* (1970, New York) he rubbed his arm (being photographed every five minutes) until a sore was produced.

### Achilles Painter

active mid-5th century BC

Greek vase-painter from Athens, named after a fine RED-FIGURE amphora in the Vatican that bears a noble figure of Achilles. He worked mainly on white-ground *lekythoi* for use in funeral rites. Limiting his composition to one or two gracefully disposed figures, he is regarded as perhaps the finest exponent of the so-called free style of vase-painting (450–420 BC). Almost 200 of his paintings have been recognized. See p. 20

### Acrylic paint

Quick-drying synthetic paint that was first exploited by artists in the late 1940s. A most versatile medium, it can be used on almost any painting surface, in thin washes or heavy IMPASTO, and a variety of finishes can be achieved with the use of additives—from matt to high gloss.

### Action Painting

Term first used by the art critic Harold Rosenberg in 1952 to describe both a process and a style of painting that appeared in the USA during the 1940s. He proposed that in this type of painting the canvas becomes an arena in which the artist acts. The paint, dripped and splashed over the canvas, records a moment from the artist's biography, breaking down the distinction between art and life. The canvas is thus seen as the record of an event, and the more extreme manifestations of Action Painting, with which the concept is most closely associated in the public imagination, involve such feats as riding a bicycle over the canvas. The term is occasionally used interchangeably with ABSTRACT EXPRESSIONISM, but this usage is inexact, for while all Action Paintings are Abstract Expressionist, not all Abstract Expressionist works are Action Paintings. Rosenberg was not specific, but Pollock and De Kooning are presumably his models for Action Painting. In Europe this form of painting is often called TACHISME.

### Adam family

Family of French sculptors from Nancy. The first was **Jacob-Sigisbert** (1670–1747), but much better known are his three sons, **Lambert-Sigisbert** (1700–59), **Nicolas-Sébastien** (1705–78) and **François-Gérard** (1710–61). The three brothers trained under their father and then in Rome, where Bernini proved a decisive influence on the vigorous sense of movement that characterized their work. The driving force was Lambert-Sigisbert, whose success began in Rome, where he won the competition for the Trevi Fountain (1731), though his designs were not executed. His decorative Baroque style found ideal expression in the lead group of *Neptune and Amphitrite* (1740) in the Bassin de Neptune at Versailles, where his work can be seen beside that of his rivals Bouchardon and Jean-Baptiste Lemoyne the Younger. Nicolas-Sébastien practised a more reflective version of the same idiom, producing his masterpiece in the tomb of Catharina Opalinska (1749, Nancy, Nôtre

Dame de Bon Secours). François-Gérard was the least talented of the three, but he produced some fine garden statues for Frederick the Great at Potsdam. Clodion was the nephew of the Adam brothers.



Lambert-Sigisbert Adam: Self-portrait drawing, c.1740. Oxford, Ashmolean

### Adami, Valerio born 1935

Italian painter and graphic artist, one of the leading POP artists. He studied in Milan, where he has mainly worked, but he was in London, 1961–62, and in Paris, 1962–64. During the 1960s his style gradually changed from abstraction towards very formal types of figuration. His most characteristic pictures resemble frames from comic strips, but are distinguished by subtle colouring and a wry sense of humour. In style, though not in subject matter, his work is close to Caulfield's, and his images are often fragmented, requiring the viewer to reconstruct them.

### Adler, Jankel 1895–1949

Polish painter. From 1922 to 1933 he worked in Düsseldorf, and in 1933 emigrated to Paris, finally settling in Britain in 1939. Klee and Picasso were among the most important influences on his work, which was very eclectic. His most original paintings are those of Jewish life in Poland (*Two rabbis*, 1942, New York, MOMA).

Adrian-Nilsson, Gösta  
1884–1965

Swedish painter. Around 1914 in Berlin, he developed a decorative, semi-abstract style, often with dark glowing colours (*The horsetamer*, 1915, Norrköping Museum). His works of this period witness the influence of FUTURISM and CUBISM, and some of his paintings of about 1919 were the first purely non-figurative art to be produced in Sweden. He published his theoretical views on art in *The Divine Geometry* in 1922, at a time when he was in close contact with Léger. During the 1930s he took up SURREALISM and inspired the Swedish Surrealist group in Halmstad.

Aelst, Willem van  
1625–c.1683

Dutch still-life and flower painter. He trained at Delft with his uncle Evert van Aelst (1602–57) before working in Paris, Florence and Rome, 1645–56. In Italy, he was court painter to the Grand Duke of Tuscany, Ferdinando II de' Medici. *Still life with dead game* (1652, Florence, Pitti) is an example of the work he painted for him. After his return to Amsterdam in 1657, van Aelst settled to a richly abundant production of elegant flower-pieces, still lifes, and "spoils of the hunt" subjects, his palette dominated by cool blues and greys. Rachel Ruysch was one of his pupils.

Aerial perspective see PERSPECTIVE

Aertsen, Pieter  
1508–75

Netherlandish painter, born in Amsterdam. He worked both there and in Antwerp, pioneering the development of still-life and genre painting as independent art forms. In *Christ with Martha and Mary* (1559, Brussels, Musées Royaux des Beaux-Arts), for example, the ostensibly religious subject matter is completely overshadowed by the large-scale depiction of peasants and market scenes in the foreground, and in *Butcher's shop with the Flight into Egypt* (1551, Uppsala, University) the distant figures are dwarfed by the animal carcasses. His superbly textured still lifes anticipated the work of Snyder's,

while moralizing genre scenes, such as *The egg dance* (1557, Amsterdam, Rijksmuseum), made him the forerunner of Steen. His nephew Beuckelaer was his most important pupil.

#### Aestheticism

Tenet which holds that the beauty of an art object is its own justification, that there is no need for a social or moral purpose. The phrase "*l'art pour l'art*" (art for art's sake) is supposed to have been first used by the philosopher Victor Cousin in a lecture at the Sorbonne in Paris in 1818. In the late 19th century the doctrine was much discussed, and among those who challenged it were Ruskin, who had a famous controversy with Whistler on the subject, Morris and the novelist Tolstoy. The excesses of aestheticism, brilliantly parodied by Gilbert and Sullivan in *Patience* (1881), hardly survived into the 20th century, when most critics would suggest that the creation and appreciation of art can be rewarding in themselves but that social, religious, political and other factors should not be ignored.

#### Aesthetics

Branch of philosophy dealing with concepts such as beauty and taste, on which the criticism of the arts is based. The term was first used by the German philosopher Alexander Gottlieb Baumgarten (1714–62).

Afro (Afro Basaldella)  
born 1912

Italian abstract painter, the brother of the sculptors Mirko and Dino Basaldella. His early work was influenced by Cubism, but a strong decorative element was present in his art from the beginning. He reached maturity as an artist in the late 1940s, and his distinctive style is due to a unity of decorative, expressive and structural elements. During the 1950s he associated with the FRONTE NUOVO DELLE ARTI. In 1958 he painted a mural, *The garden of hope*, for the UNESCO building in Paris. He has taught in the USA.

Agam, Yaacov  
born 1928

Israeli artist who has worked mainly in Paris. Agam's output, which has



Agam: shown with his mural in the Elysée Palace, Paris, 1974 (Camera Press)

included films and writing, is very varied and complex, but he is best known as one of the most inventive and stimulating KINETIC artists. In his early works the illusion of movement is created by the spectator's own movement (*Double Metamorphosis II*, 1964, New York, MOMA), but in later works the viewer is often able to rearrange the components and is thus invited to contribute to the creative process. Often his strong patterns are linked with light and sound effects. He has travelled widely in Europe and lectured in the USA.

Agasandros see ALEXANDROS

Agasse, Jacques Laurent  
1767–1849

Anglo-Swiss painter, primarily of animal subjects. He was born in Geneva and studied in Paris with Jacques-Louis David and at the veterinary school. He first briefly visited England in 1790 and settled there permanently in 1800. *The stud farm* (1808, Winterthur, Oskar Reinhart Foundation) shows the clarity and elegance of line and gift for individual characterization that raise his paintings above the realms of anatomical study. His career was at first successful, and included royal commissions, but his work eventually lost its appeal for patrons and he died penniless in London. The best collection of his works is in the Museum of Art and History, Geneva.

Agostino di Duccio  
1418–81

Florentine sculptor and architect. His master is unknown, but he clearly knew well the work of Donatello,

Michelozzo and Luca della Robbia. His first dated works are the four signed reliefs (1442) showing *Scenes from the life of St Gimignano* on the façade of Modena Cathedral. Banished from Florence for theft in 1446, he went to Venice and then Rimini, where he produced allegorical reliefs (c.1450–57) for the Tempio Malatestiano, one of Alberti's most famous buildings. They display a graceful, very linear style, and extensive mythological imagery. Agostino's reliefs for the façade of S. Bernardino, Perugia (1457–62), his principal work as an architect, are even more mannered, with distinctive swirling draperies and histrionic expressions. Returning to Florence in the mid-1460s, he worked on giant figures for the Cathedral, which are now lost; he last worked in Perugia. Apart from the major works mentioned, Agostino's lively, fresh and highly personal style can best be seen in his reliefs of *The Virgin and Child* (generally of problematic dating), of which the Louvre, Paris, the National Gallery, Washington, and the Victoria and Albert Museum, London, have excellent examples.

#### Air-brush

Instrument powered by compressed air used to spray paint. In appearance it is rather like a large fountain pen and is held in a similar manner, with the forefinger controlling the supply of air. It can be used to cover a surface smoothly and quickly and with its fine mist makes it possible to produce delicate mixtures and gradations of colours and tones. Its use is chiefly associated with commercial artists, but it is also employed by hard-edge abstractionists, Op artists, Super-realists and other painters requiring a smooth, impersonal surface.

#### Aizenberg, Roberto born 1928

Argentine painter. A pupil of Juan Batlle-Planas, 1950–53, he inherited the Surrealist tradition that had dominated modern art in the Argentine during the 1940s and 1950s. His works depict entirely imaginary figures floating or placed in a landscape. More recent works show the

influence of Magritte and Delvaux. His realistic drawings are executed with the utmost precision.

#### Albani, Francesco 1578–1660

Italian painter. He trained in his native Bologna under Calvaert and the Carracci, and worked in Rome, c.1600–17, assisting both Annibale Carracci and Domenichino as well as executing his own commissions (frescos in Palazzo Verospi, now the Credito Italiano, c.1616). Returning to Bologna, he set up a successful studio, producing altarpieces as well as the mythological scenes and allegories set in landscapes for which he is best known. These charming, light-hearted works, of which the most celebrated examples are the series *The Four Elements* (1626–28) in the Pinacoteca, Turin, were particularly popular in 18th-century England.

#### Albers, Josef 1888–1976

German painter and designer who became an American citizen in 1939. Albers studied and taught at the BAUHAUS, his work there reflecting a preoccupation with basic design principles, particularly for furniture. In 1933 he emigrated to the USA and taught at Black Mountain College until moving to Yale University in 1950. There he worked on his series of wholly abstract canvases, collectively called *Homage to the Square*, in which he reduced the composition to a simple arrangement of three or four squares set inside one another, painted in flat colours (*Homage to the Square: Apparition*, 1959, New York, Guggenheim). Albers was acknowledged as an expert on colour relationships, and he developed his theories on the subject in *The Interaction of Colour*, (1963). Ideas that he brought from the Bauhaus and his own disciplined techniques had much influence on Op art.

#### Alberti, Leon Battista 1404–72

Italian humanist writer, architect, sculptor and painter, born in Genoa and educated at Padua and Bologna, but active chiefly in Florence and



Alberti: Self-portrait medal, mid-1430s. Washington, NG, Samuel H. Kress coll.

Rome. He is principally famous as an architect and art theorist, but he wrote on a wide variety of subjects, was considered a fine athlete and musician, and in the sum of all his varied interests and achievements epitomizes the humanist ideal of the "universal man". His theoretical writings were the most important of the 15th century, and he can be seen as the intellectual spokesman of the early RENAISSANCE. His best known treatise, modelled on that of Vitruvius, is *On Architecture* (*De Re Aedificatoria*), begun in about 1450, the first book on architecture since antiquity and the first to be printed (1485). He also wrote treatises on painting and sculpture: *On Painting* (written in Latin as *De Pictura* in 1435 and translated by Alberti into Italian for the benefit of Brunelleschi as *Della Pittura* the following year) and *On Sculpture* (*De Statua*), probably written slightly earlier, although some authorities date it as late as the 1460s. *On Painting*, which makes reference to Donatello, Ghiberti, Luca della Robbia and Masaccio, as well as Brunelleschi, deals with the principles of painting and contains the first systematic guide to perspective. *On Sculpture* shows an awareness of contemporary practice and knowledge of classical precept, besides providing the sculptor with a canon of human proportions. Alberti saw art in human, not religious, terms, and in all his writings displayed a rational and idealist approach typical of Renaissance humanism. His buildings, among them the churches of S. Sebastiano (1460) and S. Andrea (1470) at Mantua and the Tempio



Malatestiano (1450) at Rimini, for which Agostino di Duccio provided the sculptural decoration, are among the most important of the early Renaissance, but very little of his painting and sculpture survives. None of his recorded paintings and perspectival scenes has been firmly identified, but two *Self-portrait* relief plaques are generally accepted as his (Paris, Louvre and Washington, NG).

**Albright, Ivan Le Lorraine**  
1897–1983

American painter of minutely detailed canvases, sometimes described as examples of MAGIC REALISM. His mature work is remarkably consistent: he focused upon decay, especially in his many portraits, and achieved an hallucinatory intensity through accentuated tonal contrasts and proliferation of detail. His compositions, often worked on over long periods, explore a world of feverishly symbolic desolation, typified in *That which I should have done I did not do* (1931–41, Chicago, Art Institute), in which an age-encrusted unopened door suggests a tomb.

**Aldegrev, Heinrich**  
1502–55/61

German painter and engraver. His output consisted mainly of small engravings on religious subjects, strongly influenced by Dürer, but he was also a fine portraitist. Little is known for certain of Aldegrev's work as a painter.



**Aldegrev:** Self-portrait engraving, 1537 (Mansell)

**Alechinsky, Pierre**  
born 1927

Belgian abstract painter. He was a member of the JEUNE PEINTURE BELGE group in 1947, and in 1949 joined COBRA. In the 1940s he also worked in Paris with Hayter. In 1955 he travelled in Japan, and in 1956 made a film called *Calligraphie Japonaise* which won him an award that year at the Bergamo Festival. Like the other members of CoBrA, Alechinsky uses brilliant colour, fantastic imagery and expressive brushwork.

**Alexandros**

active late 2nd or 1st century BC  
Greek sculptor, the creator of "*The Venus de Milo*", the most famous of all classical statues, now in the Louvre, Paris. Nothing is known of the sculptor, whose work was found on the island of Milos in 1820. The name on the plinth has also been read as **Agasandros**. See p. 20

**Algardi, Alessandro**  
1598–1654

Italian sculptor. With Duquesnoy he was the leading sculptor in 17th-century Rome apart from Bernini, whom he replaced in papal favour during the pontificate of Innocent X (1644–55). He trained in the Carracci academy in Bologna and his style, much more subdued than Bernini's, can be seen as a sculptural parallel to Sacchi's classicism in painting. Algardi's most important works are the tomb of Leo XI (1634–44) and the relief, *The meeting of Pope Leo I and Attila* (1646–53), both in St Peter's Rome, and the free-standing group *The decapitation of St Paul* (1641–47) in S. Paolo, Bologna. These are all large works—the relief is 7.5 metres (25 ft) high—but Algardi is seen at his best in his portrait busts. They are much more sober than Bernini's, but show a firm grasp of character and a fine feeling for texture (*Monsignor Antonio Cerri*, 1630s, Manchester, City Art Gallery). See p. 214.

**Algarotti, Francesco**  
1712–64

The leading Italian art critic of the 18th century. He was born in and chiefly associated with Venice, al-

though he travelled widely and was a friend of some of the great European figures of his day, notably Voltaire, as well as of artists such as Canaletto and Giambattista Tiepolo. None of his writings, which are marked by a strange mixture of pedantic erudition and acute responsiveness to the idiosyncrasies of an artist's style, was of lasting importance, but he helped to introduce Venice to the latest ideas of the Enlightenment as well as to spread Venetian culture.

**Alken, Henry Senior**  
1785–1851

The best-known member of a family of British sporting artists. He was a prolific painter in oils and water-colours of hunting and coaching scenes, but is best known for his prints of these subjects, which he originally produced anonymously under the name "Ben Tally Ho". The finest of these are exceedingly lively and colourful, but the quality of his work declined after about 1820.

**Alla prima**

Method of painting, primarily in oils, in which the finished paint surface is achieved in one operation by working directly on to the ground, without any underpainting. The technique was used in the 17th century, but did not become the normal method of procedure in oil-painting until the mid-19th century. "*Alla prima*" is Italian for "at first"; the French term "*au premier coup*" (at first stroke) is used in the same way.

**Allied Artists Association**

Group of British artists formed on the initiative of the art critic Frank Rutter in reaction to the increasingly conservative NEW ENGLISH ART CLUB. Sickert was the leader of the group. The first London exhibition, held at the Albert Hall in 1908, contained over 3,000 entries on account of its jury-free system based on the Paris Salon des Indépendants. It aimed to include craftsmen as well as painters and sculptors and to be international. Gaudier-Brzeska exhibited with the Association in 1913 and Kandinsky, Brancusi and Zadkine were all first shown in Britain at these events.

**Allori, Alessandro**

1535–1607

Florentine painter, brought up and trained by Bronzino. At the age of 19 he went to Rome, but in 1560 he returned to Florence, where he executed portraits, religious works, highly decorative frescos and tapestry designs for the Medici. *The pearl fishers* in the Studiolo of Francesco I (c.1570, Florence, Palazzo Vecchio), with its graceful, slender nudes depicted in exaggerated movement, is typical of his delightful style.

**Allori, Cristofano**

1577–1621

Florentine painter, the son of Alessandro. He was one of the most attractive painters working in Florence in the 17th century and was particularly skilled at depicting rich materials. His masterpiece, *Judith with the head of Holofernes* (c.1615, versions Florence, Pitti; Royal coll; and elsewhere), depicts his beautiful mistress as Judith, and the severed head of Holofernes is a self-portrait. During the 18th and 19th centuries the Pitti version was one of the most celebrated paintings in Italy.



**Cristofano Allori:** Self-portrait as Holofernes in *Judith with the head of Holofernes*, c.1615. Florence, Pitti (Scala)

**All-over painting**

Term at first associated with Pollock's "drip" paintings, in which the traditional ideas of composition—of the painting having a centre, top or bottom—are completely abandoned. The surface is continuous and indivisible, every part of it having the

same value as every other part, the paint frequently being splattered or dripped on to the flat canvas from all directions. The term is also used to describe any painting with a repetitive motif or a single large colour field.

**Allston, Washington**

1779–1843

American painter, the pioneer of ROMANTIC landscape in his country. Apart from two periods in Europe (1801–08, 1811–18), during the first of which he studied under West at the Royal Academy, he worked in and around Boston. He concentrated on the most grandiose and spectacular aspects of nature, often incorporating religious subjects (Claude, John Martin and Turner were among his sources), and was a forerunner of the HUDSON RIVER SCHOOL. His *Moonlit landscape* (1819, Boston, MFA), a work of deep lyrical feeling, shows the heights Allston reached at his best, but his later years were mainly dissipated on his very pedestrian *Belshazzar's feast*, begun in 1817 and still unfinished at his death (Detroit Institute of Arts). Allston also wrote poetry and was a friend of Samuel Taylor Coleridge, whose portrait he painted (1814, London, NPG). Morse was his pupil. See p. 340

**Alma-Tadema, Sir Lawrence**

1836–1912

Dutch-born painter, most of whose career was spent in England, where he became one of the most successful artists of his day. He began by specializing in Merovingian and Egyptian scenes, but after visiting Pompeii in 1863 he turned to archaeologically exact paintings of classical Greece and Rome, which helped to fashion the vision of the ancient world later associated with Hollywood films. In 1870 he moved to England, and became a naturalized British subject three years later. He enjoyed a sumptuous lifestyle and his house in London was modelled on a Pompeian villa. His paintings usually include beautiful women, and are often sentimental or titillating, although *In the tepidarium* (1881, Port Sunlight, Lady Lever Art Gallery), shows he was capable of a full-



**Alma-Tadema:** Self-portrait (detail), c.1897. Florence, Uffizi (Alinari)

blooded eroticism. It also displays his skill in painting marble: *Punch* called him a "marbellous artist". Alma-Tadema also designed stage sets, notably for Shakespeare's Roman plays. He had several imitators, including his wife Lady Laura (1852–1909) and his daughter Anna (died 1943), but his reputation sank on his death and has only recently revived. Almost all his paintings include an opus number in Roman numerals, the last being CCCCVIII.

**Altarpiece**

Picture, screen or decorated wall standing behind an altar in a Christian church. Altarpieces first appeared in the 11th century, following the liturgical change in which the clergy celebrating the mass moved from behind the altar to in front of it, but they did not become an essential part of church furnishings until the 14th century. A **reredos** is an altarpiece that rises from ground level, and a **retable** is one that stands on the back of the altar or on a pedestal behind it; sometimes a single altar has both. Reredoses take many different forms, varying with time and place, and they can be of great size, splendour and complexity. Two widely differing examples in England are the magnificently pinnacled stone "Neville Screen" (1372–80) in Durham Cathedral, probably designed by the architect Henry Yeveley, and Graham Sutherland's tapestry of *Christ in Majesty* (finished 1962), which occupies the whole east wall of Coventry Cathedral. Although retables can also be very large and elaborate, they are usually smaller than reredoses, often take the form



of paintings, and are sometimes easily portable. The exquisite late 14th-century Wilton Diptych in the National Gallery, London, was probably once a retable, and a good example of a modern retable is Sutherland's painting *Noli me tangere* (1961) in the Chapel of St Mary Magdalen in Chichester Cathedral, completely different in scale and feeling from his huge Coventry tapestry.

Altdorfer, Albrecht  
c.1480–1538

German painter and printmaker, the leading practitioner of the so-called DANUBE SCHOOL. One of the most original German artists of the 16th century, his style was marked by fantasy of invention, expressively distorted figures, brilliant colours and dazzling effects of light. He mainly painted religious works, but his most important contribution to the history of art perhaps lies in his development of landscape as an independent genre; in *St George and the dragon* (1510, Munich, Alte Pinakothek) the figures are almost lost in the background of dense foliage, and in *Landscape with a footbridge* (c.1520, London, NG) there are no figures at all. In 1526 he was appointed town architect of Regensburg, where he spent most of his life, and although he is not known to have designed any buildings, an interest in architecture is evidenced in the elaborate and fanciful buildings that are such striking features in some of his late works, notably *Susannah and the Elders* (1526, Munich, Alte Pinakothek). His extraordinarily vivid imagination was given even freer rein in his masterpiece, *The Battle of Alexander and Darius on the Issus* (1529, Munich, Alte Pinakothek), commissioned by Duke William IV of Bavaria as one of a series of classical battle scenes. In this he achieves a sense of truly cosmic drama as the two armies clash in a vast panorama of land, sea and sky. See p. 152

Altichiero da Zevio  
documented 1369–84

Italian painter. He was born in Verona, but almost all his surviving work was executed in Padua, where in 1379 he completed the frescos in the

chapel of S. Felice in the Basilica of S. Antonio. At about the same time he began work on the cycles of *The lives of SS Catherine, Lucy and George* in the Oratory of S. Giorgio in collaboration with an otherwise unknown artist called **Avanzo**, the extent of whose participation is uncertain. Altichiero's work is distinguished by impressively grave and weighty figures and he was the finest of Giotto's Paduan followers, although he worked much later than Giotto.

Alvarez y Cubero, José  
1768–1827

Spain's most distinguished NEO-CLASSICAL sculptor, sometimes called "the Spanish Canova". Much of his career was spent in Rome, where he met Canova, who became his friend and the most important influence on his work. He was appointed director of the Madrid Academy in 1826, and his style was influential on Spanish sculpture for many subsequent years. There are examples of his work in the Museum of Modern Art, Madrid.

Aman-Jean, Edmond  
1860–1936

French painter, etcher and lithographer. Although he met Seurat while a student and shared a studio with him for several years, he was essentially a SYMBOLIST artist. He exhibited at the first two Salons de la Rose + Croix (1892 and 1893) and also designed the posters for them. His most characteristic works are studies of mysterious and withdrawn women, which reflect his admiration for Burne-Jones and Rossetti (*Mademoiselle Thadée C. Jacquet*, 1892, Paris, Musée d'Orsay). After about 1912 he worked in an INTIMIST style influenced by Bonnard.

Amateur

An artist who creates works for his own pleasure as opposed to a professional for whom making art is a livelihood. The distinction arose in Western art during the Renaissance, before which time artists were generally considered craftsmen. With the idea established that painting and sculpture were intellectual pursuits and not just manual tasks, it became

respectable for a gentleman to practise them, although there were obviously far fewer amateur sculptors than painters. Sir Nathaniel Bacon and Prince Rupert were two distinguished amateur artists in 17th-century England. In the 18th century, with the development of watercolour, which did not require expensive, bulky or messy equipment or necessitate the learning of complex technical procedures, the amateur became a common figure, and by the early 19th century lessons in drawing and watercolour were part of the education of many society ladies. Queen Victoria was an amateur painter (a collection of her drawings was published in 1979), and she also practised etching. In Europe, however, amateurs have rarely been more than footnotes to the history of art, although in China (where painting has always been accorded a high status) the part played by the amateur has been very important.

Amberger, Christoph  
c.1500–61/2

German painter, principally of portraits. He worked in Augsburg, a city that had strong commercial links with Italy, and Venetian influence—especially that of Titian, who met Amberger when he visited Augsburg in 1548—is apparent in much of his work. His portraits are sharp and lucid, with careful attention paid to details of dress and jewellery as well as to the sitter's physiognomy (*Charles V*, c.1532, West Berlin, Staatliche Museen). His few religious paintings are much less successful.

American Abstract Artists' Group  
Association of artists founded in New York City in 1936 to support the cause of abstract art in America. The original nucleus consisted of Bolotowsky, Diller, Greene and G.L.K. Morris, and over 200 artists have been involved in the group, whose continuing existence is marked by sporadic exhibitions and catalogues. While most of the early members worked in precise styles related to NEO-PLASTICISM, more painterly elements and influences from SURREALISM and OP art have subsequently been assimilated.