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10 Famous artists in the history of Western Art

Salvador Dali

Alexandra Ekster

Mitoraj sculptures

Henri Cartier-Bresson

Maurits Cornelis Escher

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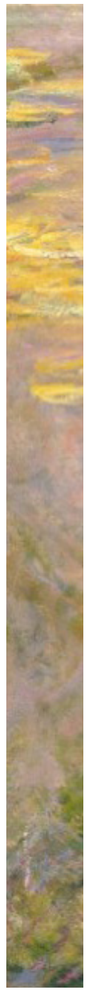
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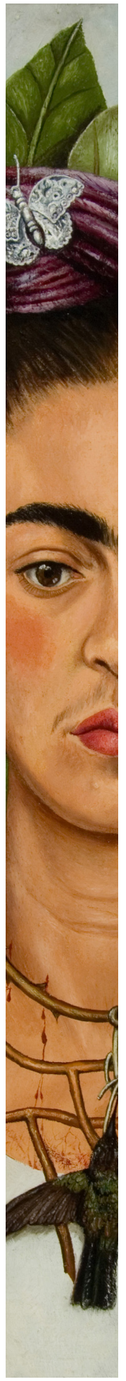


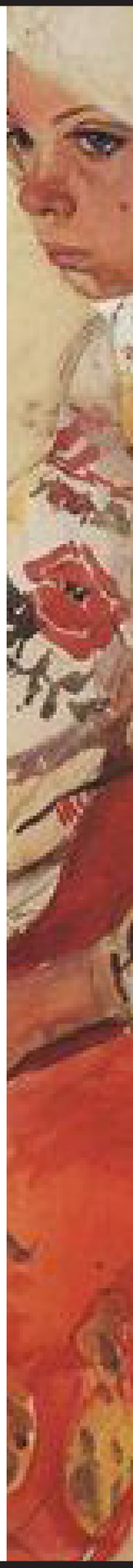












10 MOST FAMOUS ARTISTS IN THE HISTORY OF WESTERN ART

By Anirudh

The earliest Western artists which are well known till today emerged during the Renaissance, a cultural movement in Europe that spanned roughly from the *14*th century to the *17*th century; and was marked by renewed interest in the culture of the ancient Greeks and the ancient Romans.

The most famous artists of the Renaissance were Leonardo da Vinci, Michelangelo and Raphael, the first two of which feature on our list. Romanticism was a movement that began in late *18*th century and dominated the Western art world in the first half of the *19*th century. Romanticism laid emphasis on emotion and individualism as well as glorification of the past and of nature. The best known Romantic artist today is Francisco Goya. Modern Art is a term used to describe the artworks produced in the period from around the *1860*s to the *1970*s. Primarily, modern artists broke away from the traditions of the past to create artworks which kept challenging the existing notion of art. Prominent Modern Art movements include Realism, Impressionism, Cubism, Surrealism and Pop Art. As Modern Art is the most recent major movement in Western art, there are a number of Modern artists on our list including Vincent Van Gogh, Pablo Picasso, Salvador Dali and Frida Kahlo. Here are the *10* best known artists today from the history of Western Art.



Self-Portrait



Saskia jako Flora (*1634*)



Mona Lisa (*1517*)

№10 Francisco Goya

Lifespan: March 30, 1746 – April 16, 1828
Movement: Romanticism
Nationality: Spanish

Francisco Goya rose to prominence in the artistic scene through his series of tapestry cartoons and became the court painter to the Spanish Crown. He later developed a penchant for portrayals of a dark nature for which he is most known today. Dubbed as his Black Paintings, they portray intense, haunting themes, eflective of both his fear of insanity and his bleak outlook on humanity. Goya is also renowned for highly imaginative elements in his art and bold use of paint. It was he who, more than anyone else, exemplified the Romantic values of the expression of the artist's feelings and his personal imaginative world. His art embodies Romanticism's emphasis on subjectivity, imagination and emotion. Goya has been termed as both the last of the Old Masters and the first of the Moderns. He has also been called "the last great painter in whose art thought and observation were balanced and combined to form a faultless unity". Francisco Goya is the most famous Romantic artist; and among other things, one of the great portraitists of modern times.





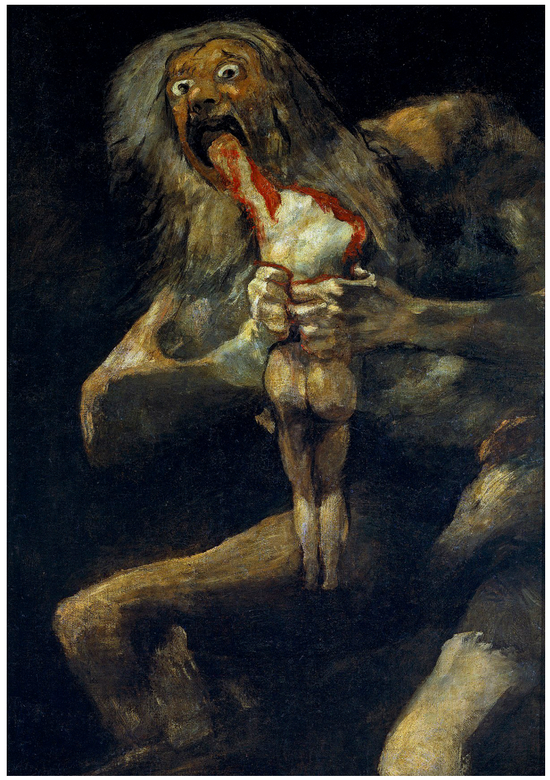
The Nude Maja (*1800*)



Masterpiece: The Third of May *1808 (1814*)



Young Lady Wearing a Mantilla and Basquina(*1800/1805*)



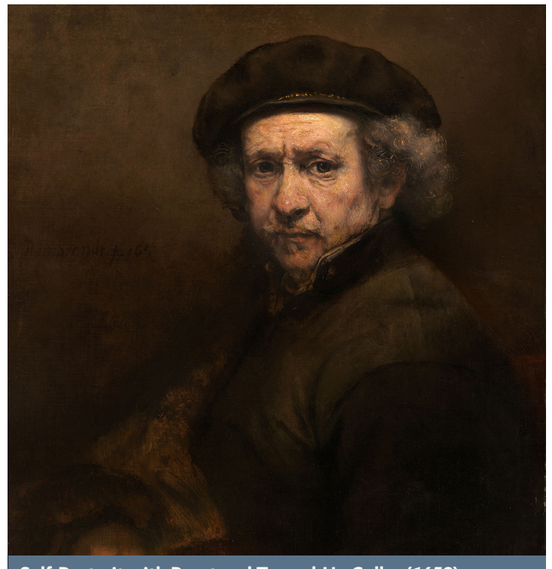
Saturn Devouring His Son (*1823*)

№9 Rembrandt van Rijn

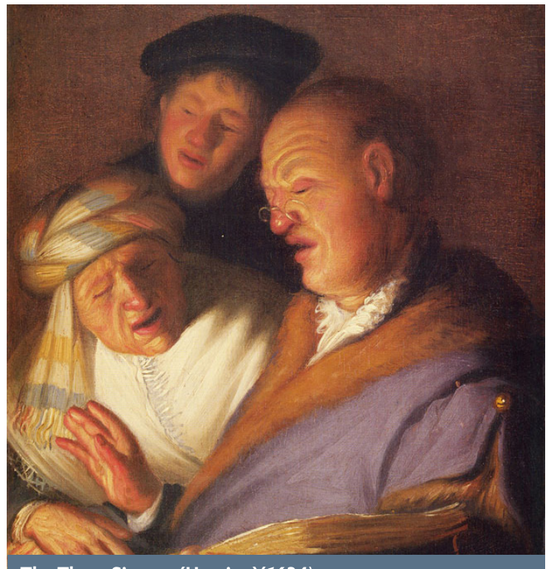
Lifespan: July 15, 1606 – October 4, 1669
Movement: Dutch Golden Age
Nationality: Dutch

The Dutch Golden Age was a period in the history of the Netherlands in which, among other things, Dutch art was among the most acclaimed in the world. Rembrandt dominated the Dutch Golden Age and since then he remains the most famous Dutch artist. Rembrandt is known as the master of light and shadow. His paintings are of exceptional realism, which he was able to achieve through his trademark light and shadow effects. Through his prolific career, Rembrandt worked in a number of genres but he is most famous for portraits and for depictions of biblical and mythological scenes. As a portrait artist, he is renowned for capturing the moods of his subjects. Group portraiture flourished in the Netherlands at the time and Rembrandt has created some of the most famous group portraits. He is also considered one of the greatest self-portrait artist, known for not showing any mercy to himself. Rembrandt is ranked by many as the best ever portrait painter and one of the greatest artists of all time.





Self-Portrait with Beret and Turned-Up Collar (*1659*)



The Three Singers (Hearing)(*1624*)



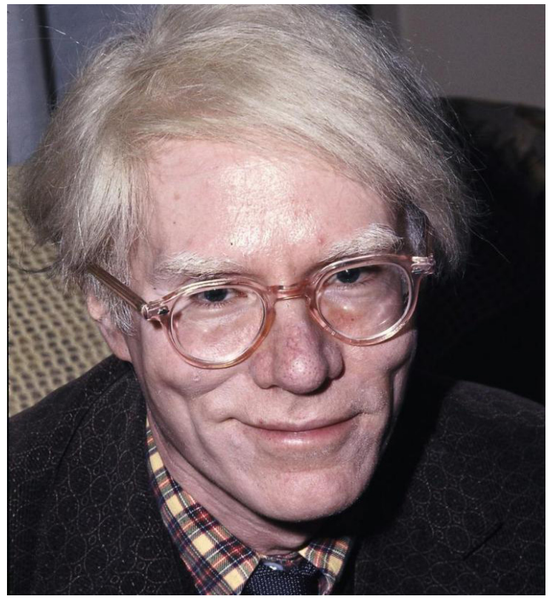
Masterpiece: The Night Watch (*1642*)



The Abduction of Europa (*1632*)

№8 Andy Warhol

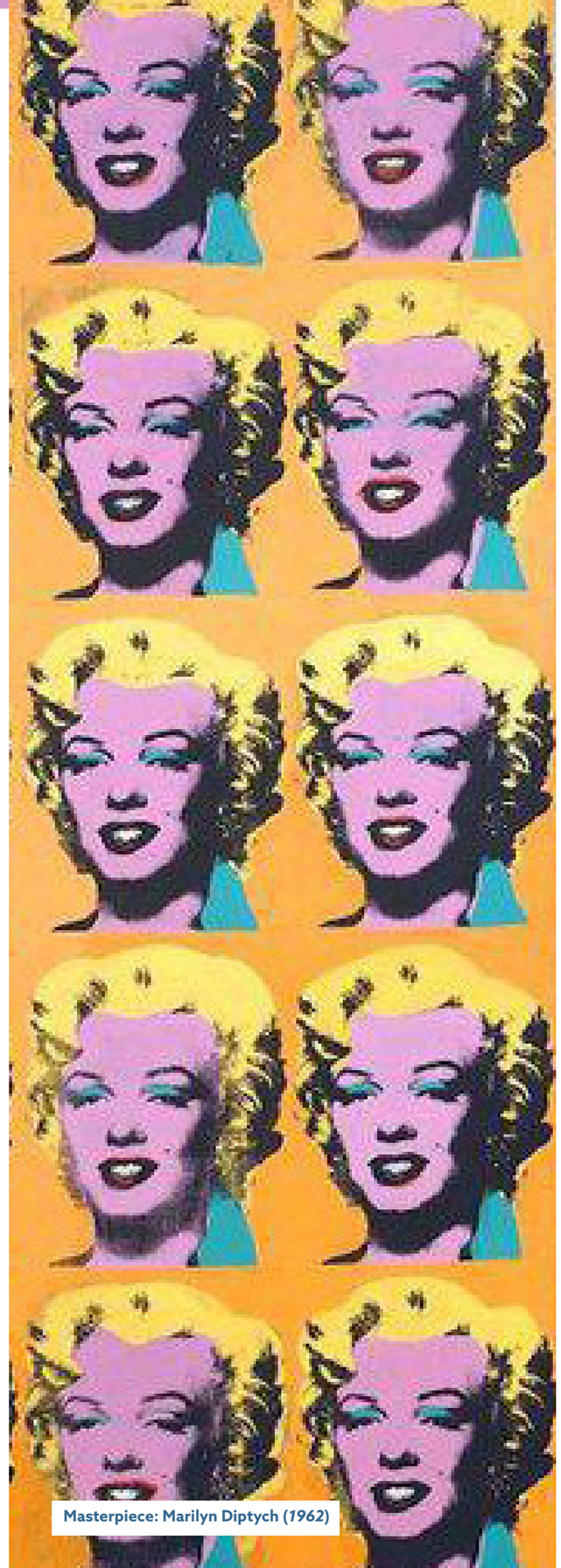
Lifespan: August 6, 1928 – February 22, 1987
Movement: Pop Art
Nationality: American



Pop Art was the last prominent modern art movement. Its artists used recognizable imagery from popular culture like advertisements, celebrities and comic book characters. Born Andrew Warhola, Andy Warhol was the best known and most influential artist of the Pop Art movement to the extent that he is known as the "Pope of Pop". The non-painterly style and the commercial aspects of his paintings initially caused offense as it affronted the technique and philosophy of Abstract Expressionism, the then dominant style in the United States. His works created an uproar in the American art world and the resulting controversy made Warhol a household name. Warhol was a prolific artist and he explored a wide variety of media including painting, silkscreening, photography, film and sculpture. His paintings are among the most expensive ever sold. Though many still doubt the merit of his work, Andy Warhol is without doubt the most famous American artist and a leading figure of *20*th century modern art.



Eight Elvises (*1963*)



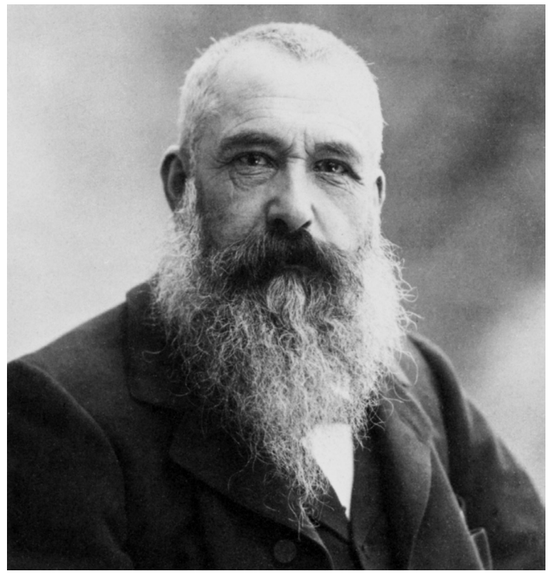
Masterpiece: Marilyn Diptych (*1962*)



№7 Claude Monet

Lifespan: November 14, 1840 – December 5, 1926
Movement: Impressionism
Nationality: French

Claude Monet was a founder of the art movement Impressionism; which laid emphasis on vivid colors, candid poses and, most importantly, on accurate depiction of light in its changing qualities. Monet was the driving force behind this revolutionary art movement; and its most consistent and prolific practitioner. The name of the movement also comes from his painting Impression, Sunrise; the term being coined in a satirical review. Monet was dedicated to finding improved methods of painterly expression. He broke tradition and thought in terms of colors, light and shapes. Some of his series explored how smoke, steam, mist, rain etc. affected color and visibility. Nympheas (Water Lilies), the most renowned series of Monet which contains around *250* paintings, has been described as "The Sistine Chapel of Impressionism". Claude Monet is the most famous French artist and he is considered among the greatest painters ever.



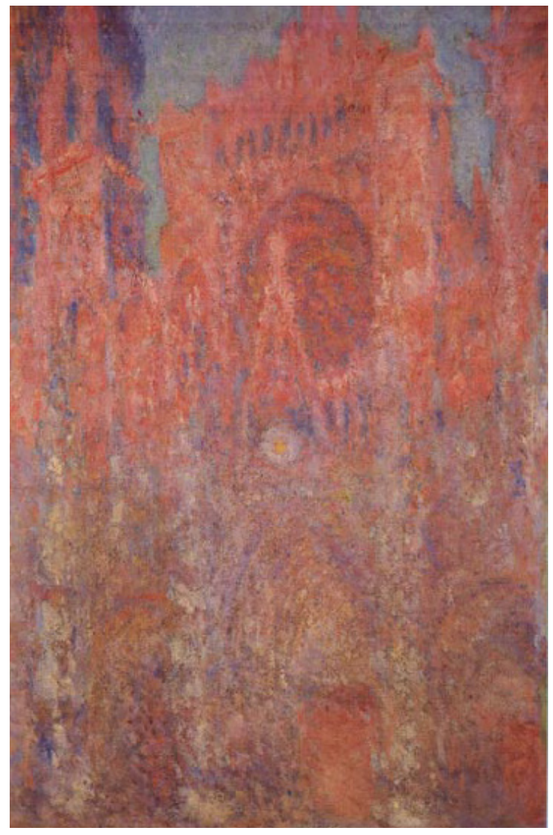


Impression, Sunrise (*1872*)



Masterpiece: Water Lilies series (*1896 – 1926*)



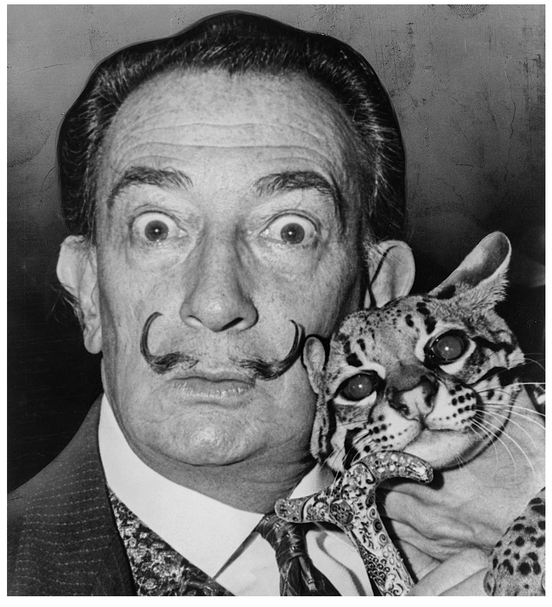


Rouen Cathedral series (*1892 – 1893*)

№6 Salvador Dali

Lifespan: May 11, 1904 – January 23, 1989
Movement: Surrealism
Nationality: Spanish

Surrealism was one of the most influential modern art movement of the *20*th century. Its artists rejected rationalism and literary realism; and instead focused on channeling the unconscious mind to unveil the power of the imagination. Known for his eccentric manners, Salvador Dali created the most famous masterpieces of Surrealist art. His contribution to Surrealist painting include the paranoiac-critical method; in which the artist attempts to tap into his subconscious through systematic irrational thought and a self-induced paranoid state. Best known for his striking and bizarre images, Dali used extensive symbolism in his work. Recurring images in his paintings include elephants with brittle legs which evoke weightlessness; ants, thought to be his symbol for decay and death; and melting watches, perhaps symbolic of non-linear human perception of time. Salvador Dali was the most renowned Surrealist painter and he is regarded as one of the most influential figures in modern art.





Lobster Telephone (*1936*)



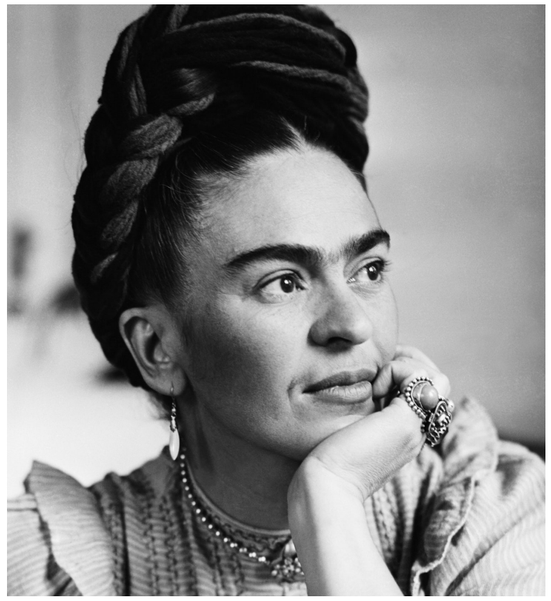
Masterpiece: The Persistence of Memory (*1931*)



Swans Reflecting Elephants (*1937*)

№5 Frida Kahlo

Lifespan: July 6, 1907 – July 13, 1954
Movement: Surrealism
Nationality: Mexican



On *17*th September *1925*, Frida Kahlo and her friend Alex were riding in a bus when it crashed into a street trolley car. Due to the grave injuries she suffered in the accident, Frida had to undergo *35* operations in her life, bear with relapses of extreme pain and could not have children. While in hospital, Kahlo began painting and she ultimately abandoned her career in medicine to become an artist. Frida Kahlo is most famous for her self-portraits which often incorporate symbolic portrayals of physical and psychlogical wounds. She said, "I paint myself because I am so often alone and because I am the subject I know best." Frida Kahlo is ranked among the greatest artists in the genre of self portraiture. Though her influence on art might not be as great as some of the artists in this list, Frida Kahlo is undoubtedly one of the most famous artists and perhaps the most renowned female painter of all time. She also remains a feminist icon for the way she led her life.



Masterpiece: The Two Fridas (*1939*)

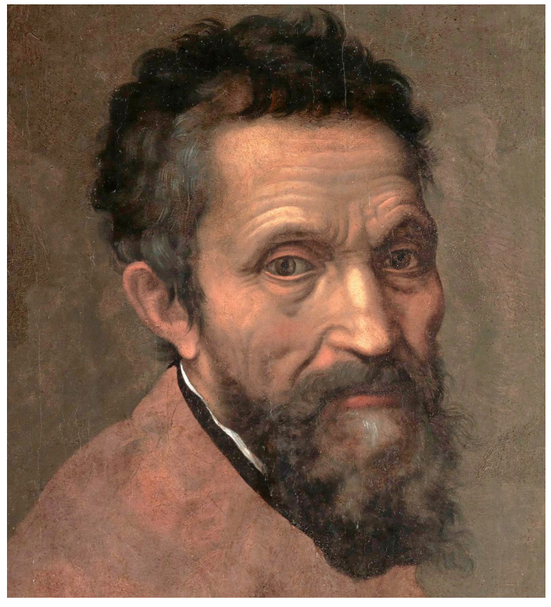


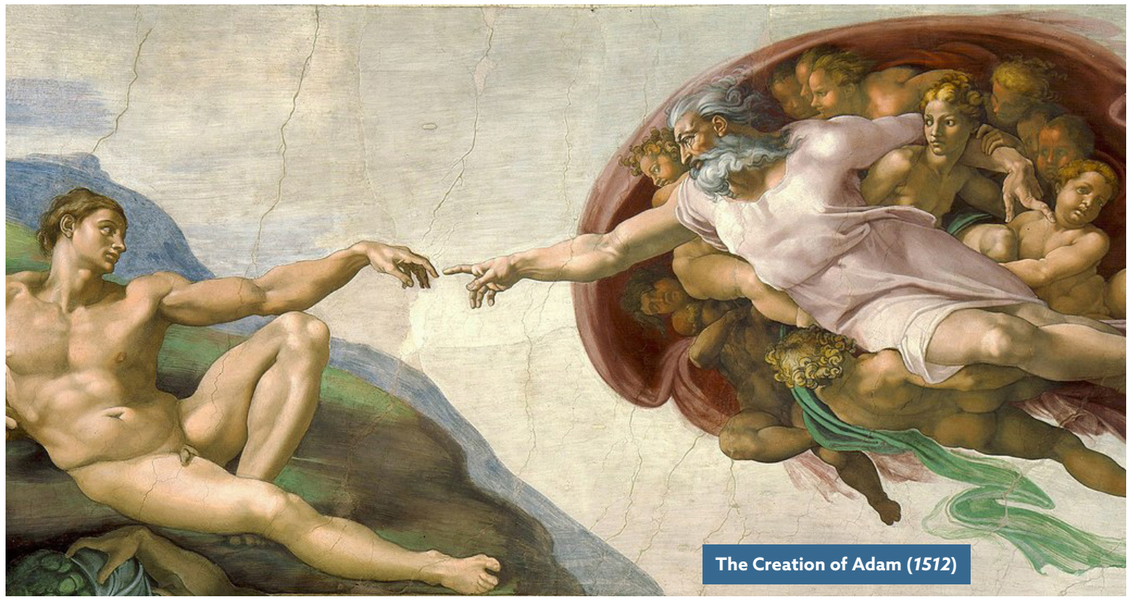
Self-portrait With Thorn Necklace And Hummingbird (*1940*)

№4 Michelangelo

Lifespan: March 6, 1475 – February 18, 1564
Movement: Renaissance
Nationality: Italian

Michelangelo di Lodovico Buonarroti Simoni was a "Renaissance man" or "Universal Genius" who excelled in various fields including painting, architecture, poetry and engineering. However, above all, he is widely regarded as the greatest sculptor of all time. In his lifetime, Michelangelo was often called Il Divino ("the divine one"). After his death, subsequent artists tried to imitate his impassioned, highly personal style resulting in Mannerism, the next major movement in Western art. Michelangelo is perhaps the most influential figure in the history of western art whose works in painting, sculpture and architecture have exerted an unparalleled influence on the development of art in the west. His statue of David is one of the most famous sculpture in the west; his frescos on the ceiling of the Sistine Chapel and The Last Judgement on its altar wall guarantee him a place among the greatest painters; and his St. Peter's Basilica is the most renowned work of Renaissance architecture.





The Creation of Adam (*1512*)



Masterpiece: David (*1504*)



St. Peter's Basilica (*1626*)

№3 Vincent van Gogh

Lifespan: March 30, 1853 – July 29, 1890
Movement: Post-Impressionism
Nationality: Dutch

Vincent Van Gogh was a Post-Impressionist artist who had a difficult life marred by mental instability. He ultimately shot himself in the chest with a revolver and died two days later. Van Gogh rose to fame in the early *20*th century, a decade after his death, Ultimately he was credited with being a key figure in the development of modern art. He is now widely regarded as one of the most influential figures in the history of Western art. Van Gogh created about *2,100* artworks in just over a decade which include landscapes, still lifes, portraits and self-portraits. He is considered one of the most skilled artists in all these genres. The art of Van Gogh is notable for its bold color; rough beauty; emotional honesty; and impulsive and expressive brushwork. He created some of the best known masterpieces of modern art including The Starry Night; the Sunflower series; and the Irises series.

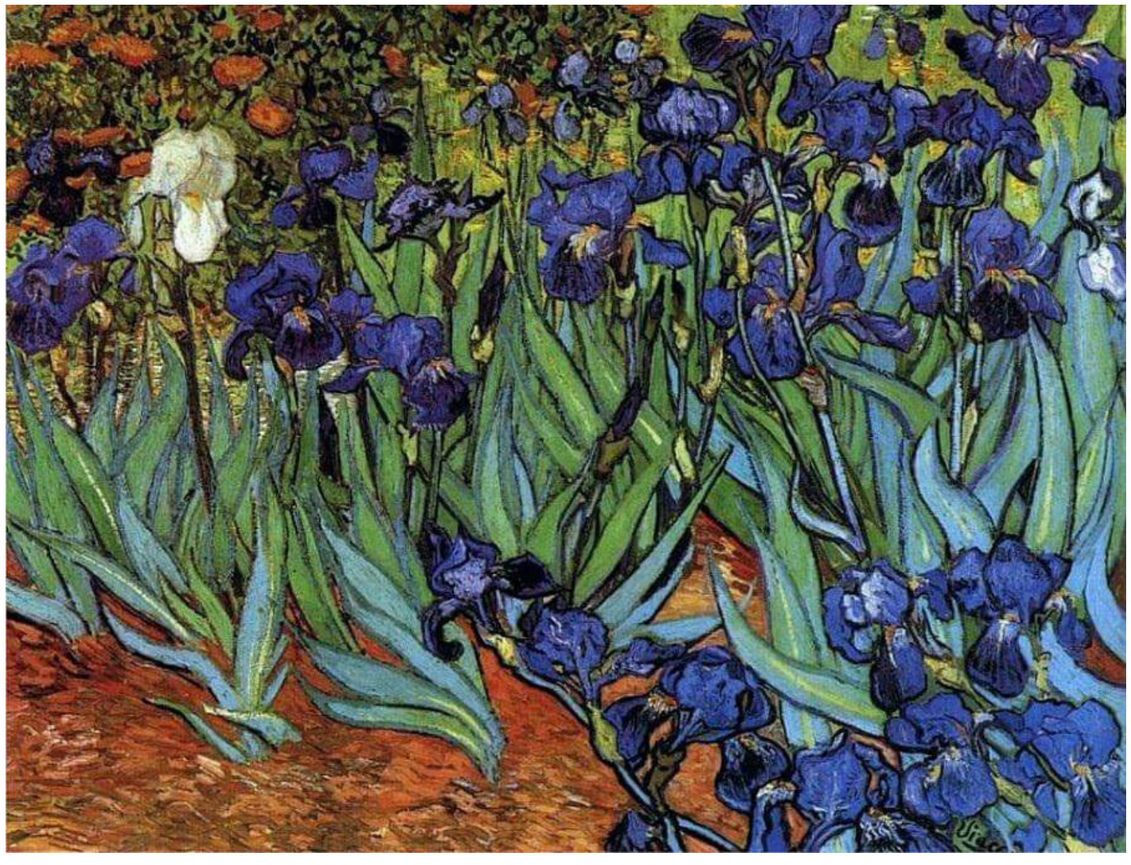




Sunflowers series



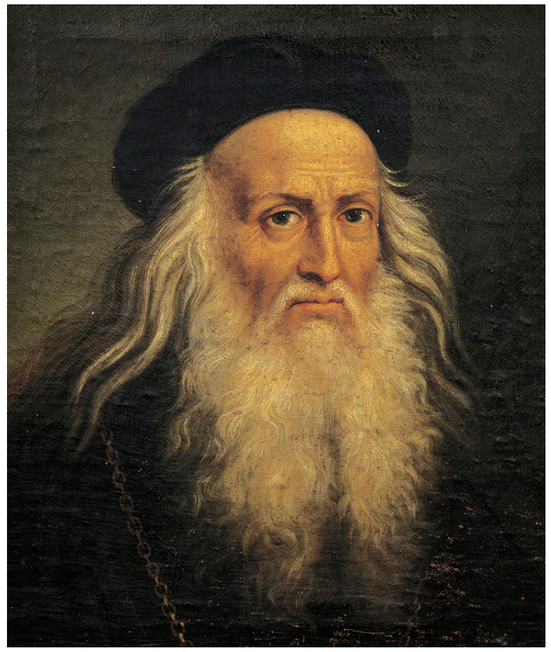
Masterpiece: The Starry Night (*1889*)



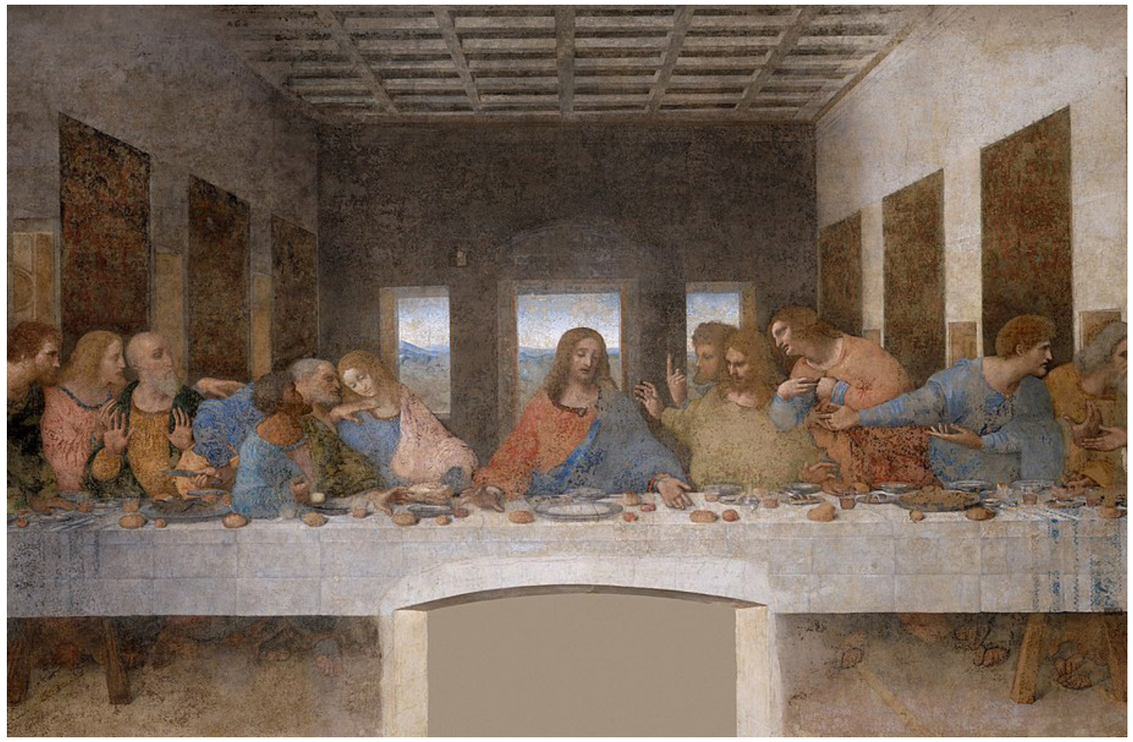
Irises series

№2 Leonardo da Vinci

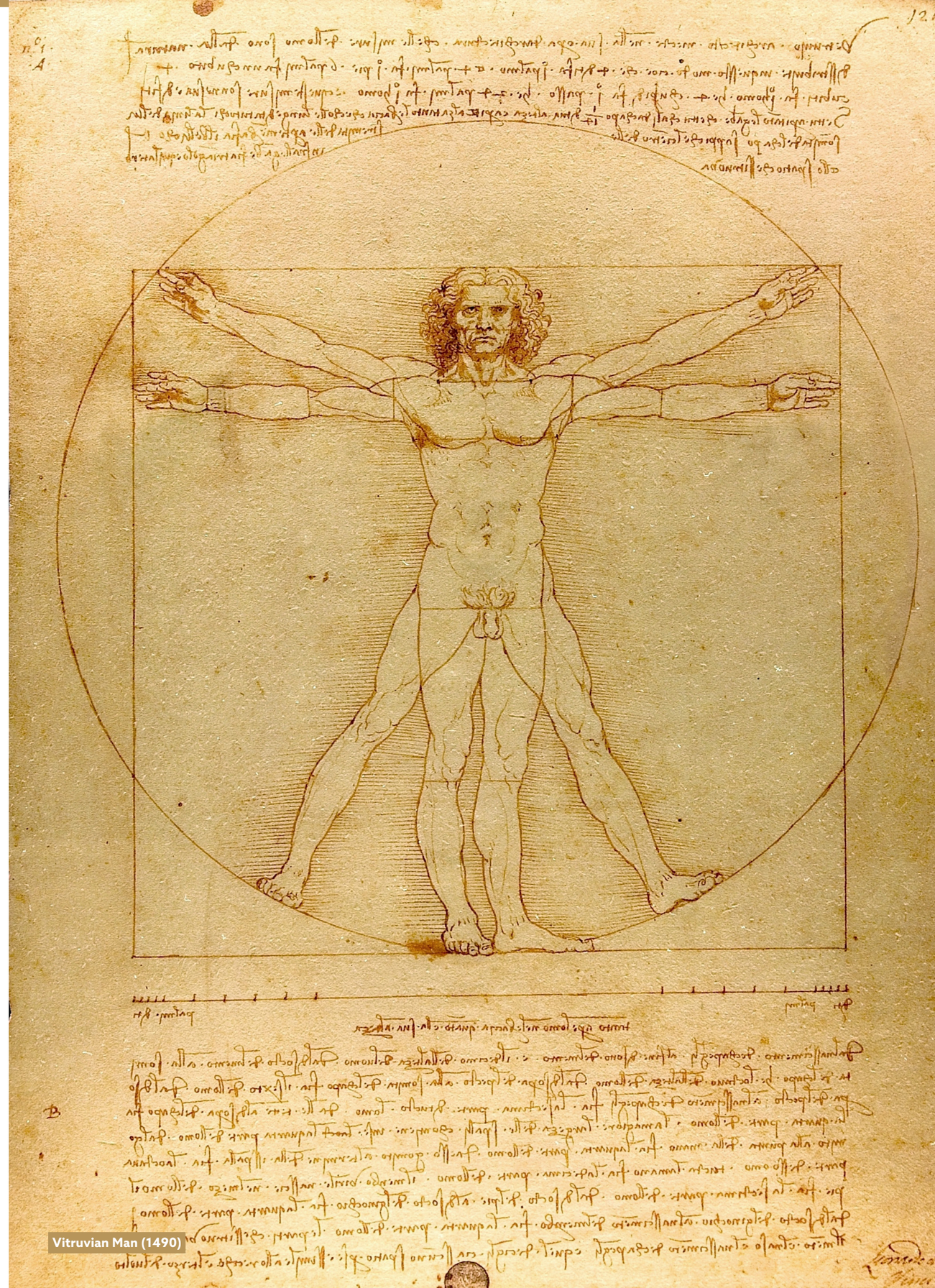
Lifespan: April 15, 1452 – May 2, 1519
Movement: Renaissance
Nationality: Italian



Leonardo da Vinci was the ideal Renaissance man, the greatest Universal Genius, who, among other things, was a painter, mathematician, engineer, architect, botanist, sculptor and anatomist. However for four centuries after his death his fame rested primarily on hislaurels as a painter. His detailed knowledge of anatomy, light, botany and geology helped him in creating some of the most renowned masterpieces in history. Da Vinci is known for capturing subtle expressions due to which his paintings look more alive than others. He made numerous contributions to the field of art including his pioneering of the techniques known as sfumato, the smooth transition from light to shadow; and chiaroscuro, use of strong contrasts between light and dark to achieve a three dimensional effect. Da Vinci painted the Mona Lisa, world's most famous painting. Other famous works in art by him include The Last Supper, the most reproduced religious painting; and Vitruvian Man, one of the most reproduced artistic images. Leonardo da Vinci is, without doubt, the most famous artist of the Renaissance.



The Last Supper (*1498*)



Vitruvian Man (1490)

№1 Pablo Picasso

Lifespan: October 25, 1881 – April 8, 1973
Movement: Cubism
Nationality: Spanish

Demonstrating extraordinary artistic talent in his early years, Pablo Picasso went on to become the most influential artist of the *20*th century. He broke the practices of the past and co-pioneered the art movement Cubism. Cubist artists depicted the subject from a multitude of viewpoints to give it greater context and this made the artwork partially abstract. The movement revolutionized European painting and sculpture. Picasso's style changed over the course of his career as he experimented with different theories, techniques and ideas. He was a prolific artist and, apart from creating a large volume of work in other media, he made around *1900* paintings in his long career. No artist has been as famous as him during his lifetime. Several of his paintings are among the most expensive ever sold but his most famous works are generally held by museums. Pablo Picasso is undoubtedly the most famous artist and many also regard him as the greatest painter of all time.

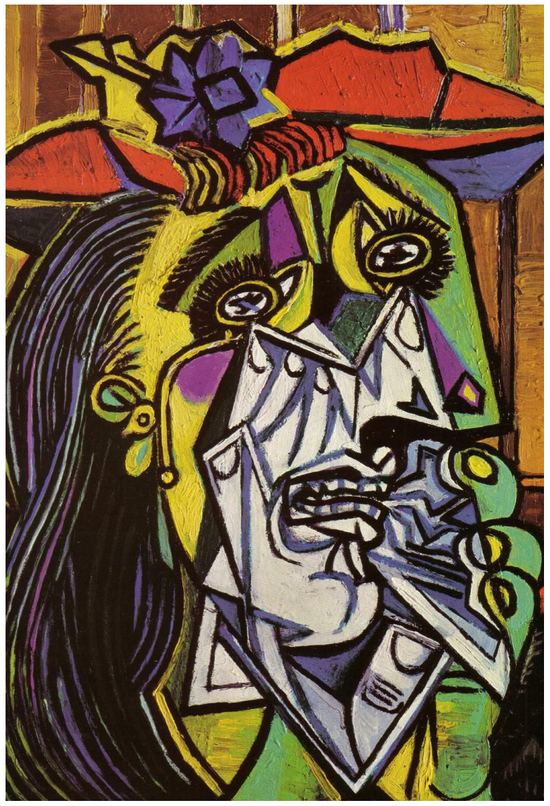




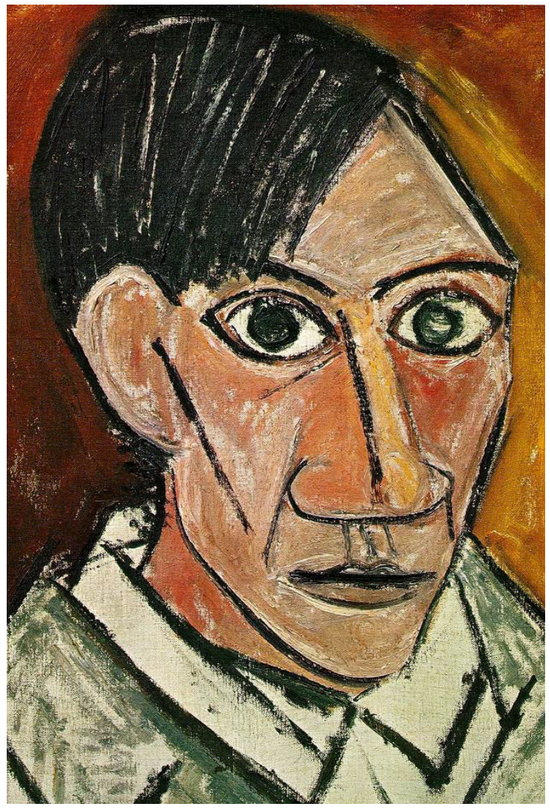
Masterpiece: Guernica (*1937*)



Les Demoiselles d'Avignon (*1907*)

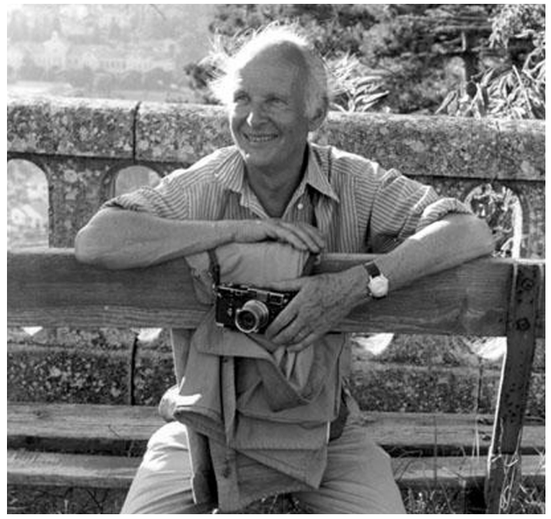


The Weeping Woman (*1937*)



Self Portrait (*1907*)

Henri Cartier-Bresson

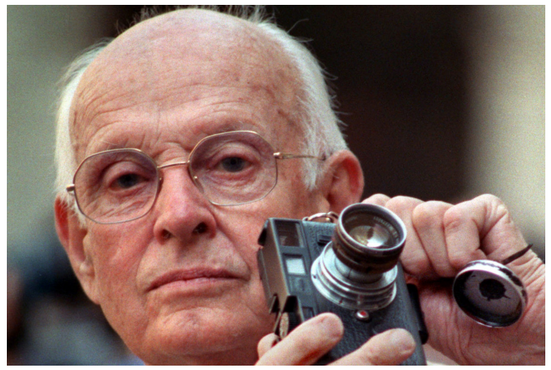


Born in Chanteloup-en-Brie, Seine-et-Marne, Henri Cartier-Bresson developed a strong fascination with painting early on, and particularly with Surrealism. In *1932*, after spending a year in the Ivory Coast, he discovered the Leica – his camera of choice after that moment – and began a life-long passion for photography. In *1933*, he had his first exhibition at the Julien Levy Gallery in New York. He later made films with Jean Renoir.

Taken prisoner of war in *1940*, he escaped on his third attempt in *1943* and subsequently joined an underground organization to assist prisoners and escapees. In *1945*, he photographed the liberation of Paris with a group of professional journalists and then filmed the documentary Le Retour (The Return).

Awards

1986	*Novecento Premio*
1981	*Grand Prix National de la Photographie*
1975	*Deutsche Gesellschaft für Photographie Culture Prize*
1964	*Overseas Press Club of America Award*
1960	*Overseas Press Club of America Award*
1959	*Prix de la Société Française de Photographie*
1954	*Overseas Press Club of America Award*
1953	*A.S.M.P. Award*
1948	*Overseas Press Club of America Award*



"To take a photograph is to align the head, the eye and the heart. It's a way of life"

- Henri Cartier-Bresson

In *1947*, with Robert Capa, George Rodger, David 'Chim' Seymour and William Vandivert, he founded Magnum Photos. After three years he had spent travelling in the East, in *1952*, he returned to Europe, where he published his first book, Images à la Sauvette (published in English as The Decisive Moment). He explained his approach to photography in these terms, '"For me the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously. It is by economy of means that one arrives at simplicity of expression."

From *1968*, he began to curtail his photographic activities, preferring to concentrate on drawing and painting. In 2003, with his wife and daughter, he created the Fondation Henri Cartier-Bresson in Paris for the preservation of his work. Cartier-Bresson received an extraordinary number of prizes, awards, and honorary doctorates. He died at his home in Provence on 3 August *2004*, a few weeks short of his 96th birthday.



Children in Seville (*1933*)



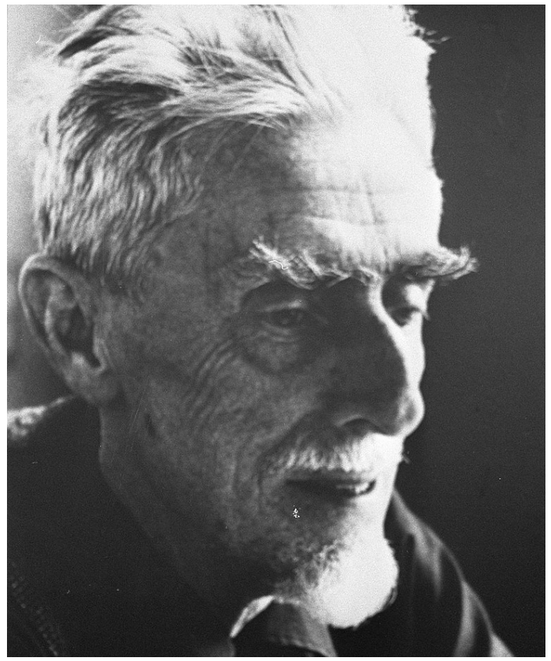
Rue Mouffetard (*1954*)

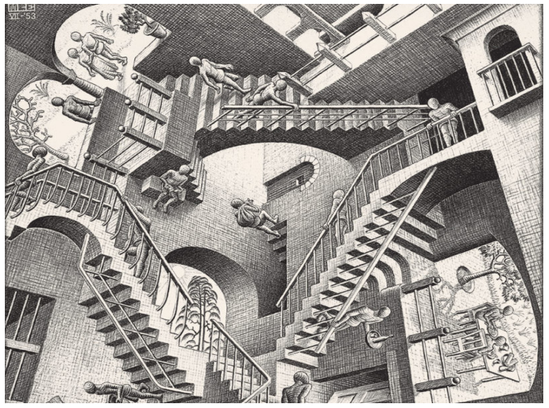


Behind the Gare Saint-Lazare (*1932*)

Maurits Cornelis Escher

Maurits Cornelis Escher (*1898-1972*) is one of the world's most famous graphic artists. His art is admired by millions of people worldwide, as can be seen by the many websites on the internet. He is born in Leeuwarden as the fourth and youngest son. After five years the family moves to Arnhem, where he spends most of his youth. After he has failed his final exam, and after a short interlude in Delft, M.C. Escher starts with his lessons in architecture at the School of Architecture and Decorative Arts in Haarlem. Already after a week he informs his father that he wants to quit his architecture lessons and focus on studying graphic arts. He is supported in this by his teacher Samuel Jesserun de Mesquita, to whom he has shown his drawings and linocuts. After completing his school, he travels for a long time through Italy, where he meets his wife Jetta Umiker and whom he marries in *1924*. They go to Rome, where they live until *1935*. During these 11 years M.C. Escher travels every year through Italy where he makes drawings and sketches that he later uses in his studio for his lithographs, woodcuts and wood engravings. For example, the background in the lithograph Waterfall (*1961*) comes from his Italian period. The trees that are reflected in the woodcut Puddle(*1952*) are also the same trees that he uses in his woodcut Pineta by Calvi, made in *1932*.





Relativity (*1953)*

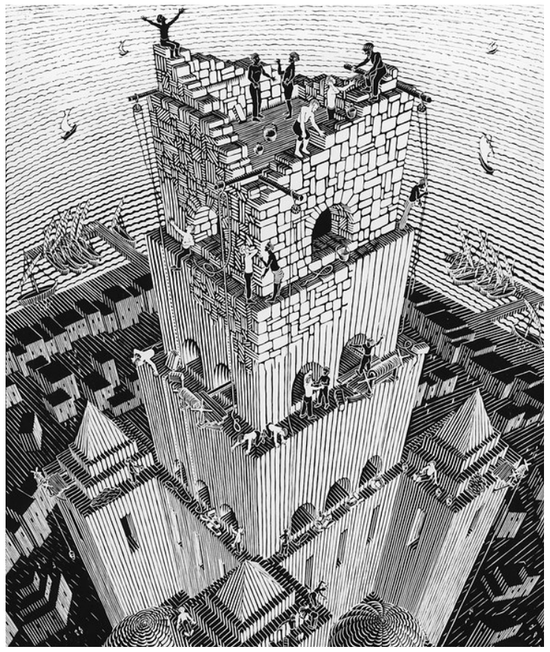
During the time that he lives and works in Italy, he makes beautiful, also more realistic works such as the Castrovalva litho in which one can see already his fascination for perspective: close, far, high and low. Likewise is the lithograph Atrani, a small town on the Amalfi coast in Italy, which he makes in *1931* and comes back in his masterpieces Metamorphosis I and II. He is most famous for his so-called impossible drawings, such as Ascending and Descending and Relativity, but also for his metamorphoses, such as Metamorphosis I, II and III, Air and Water I and Reptiles. During his lifetime, Escher made *448* lithographs, woodcuts and wood engravings and more than *2000* drawings and sketches. Just like some of his famous predecessors – Michelangelo, Leonardo da Vinci, Dürer and Holbein – Escher is left-handed. In addition to his work as a graphic artist, he illustrates books, designs carpets and banknotes, stamps, murals, intarsia panels etc. M.C. Escher is fascinated by the regular geometric figures of the wall and floor mosaics in the Alhambra, a fourteenth-century castle in Granada, Spain, which he visits in *1922* and *1936*.During his years in Switzerland and throughout the Second World War, he works with great energy on his hobby. He then makes *62* of the *137* symmetrical drawings he will make in his life. He also expands his hobby by using these symmetrical drawings for cutting wooden balls.He plays with architecture, perspective and impossible spaces. His art continues to amaze and wonder millions of people around the world.In his work we recognize his excellent observation of the world around us and the expression of his own fantasy. M.C. Escher shows us that reality is wonderful, understandable and fascinating.



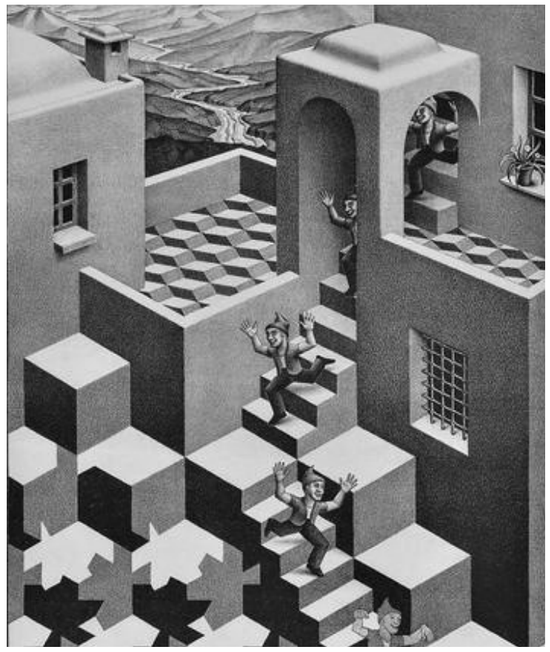
Sky And Water I. (june *1938*)



Dragon march (*1952)*



Tower of Babel (*1928*)



Cycle may (*1938*)

Mitoraj sculptures

MATT DAY

Mitoraj's sculptural style is rooted in the classical tradition but has a post-modern twist addressing questions about human suffering. His sculptures made a big impression because they were often huge, and often just lonely bits of a human body detached from the rest. But away from size, the work of artist Igor Mitoraj made him one of the country's leading contemporary sculptors, and an artist that made a hit on the international stage. Antiquity was one of Mitoraj's main sources of inspiration with his sculptures making direct references to Greek and Roman mythology. The evidence of this is that Mitoraj's work can still be viewed in Washington, Los Angeles, Rome and London. His 'Teste Addormentata', a huge, reclining human head swathed in bandages, for example, stands at London's Canary Wharf. Initially a painter, Mitoraj moved into sculpture and began travelling to broaden his artistic horizons. He spent time in Mexico, France and Italy, sculpting first in bronze, then terracotta before concentrating on marble.

Born on March *26, 1944* in Germany to a Polish mother and a French father, Mitoraj moved to Poland as a child, spending his childhood years in the town of Grójec,. He then studied art in Bielsko Biała before moving to Kraków to study at the Academy of Fine Arts. Initially a painter he moved into sculpture and began to travel to broaden his artistic horizons. He spent time in Mexico, France and Italy, sculpting first in bronze, then terracotta before concentrating on marble.

With their truncated limbs Mitoraj's sculptures symbolise the damage sustained by antique works. His worked demonstrated classical influences, reflecting the mythology and legends of ancient Greece and Rome. But his work, with its mammoth size and fondness for pieces of the human body also possessed a striking modernity that set it far apart from the art of *2,000* years ago.

"His art had many investors who were eager to back his projects," said Professor Antoni Janusz Pastwa, from Warsaw's Academy of Fine Art, in an interview for PAP. "The art referred to antiquity, a proven form. This is a form of beauty there are no doubts about that but he added his own personal touch."

With his mammoth sculptures of fragmented bodies expressing human suffering, Igor Mitoraj was in a class of his own



Mitoraj divided much of his life between Italy and Poland, picking up awards for his work in both countries. Although he died aged *70* in *2014* his work continues to draw, and impress, visitors especially his those of the human body. Mitoraj's work can still be viewed around the world, his 'Teste Addormentata', a huge, reclining human head swathed in bandages at London's Canary Wharf, being an example.

"I feel that a piece of arm or a leg speak far more strongly than a whole body," the artist said of his choice to depict only portions of the body at a time.





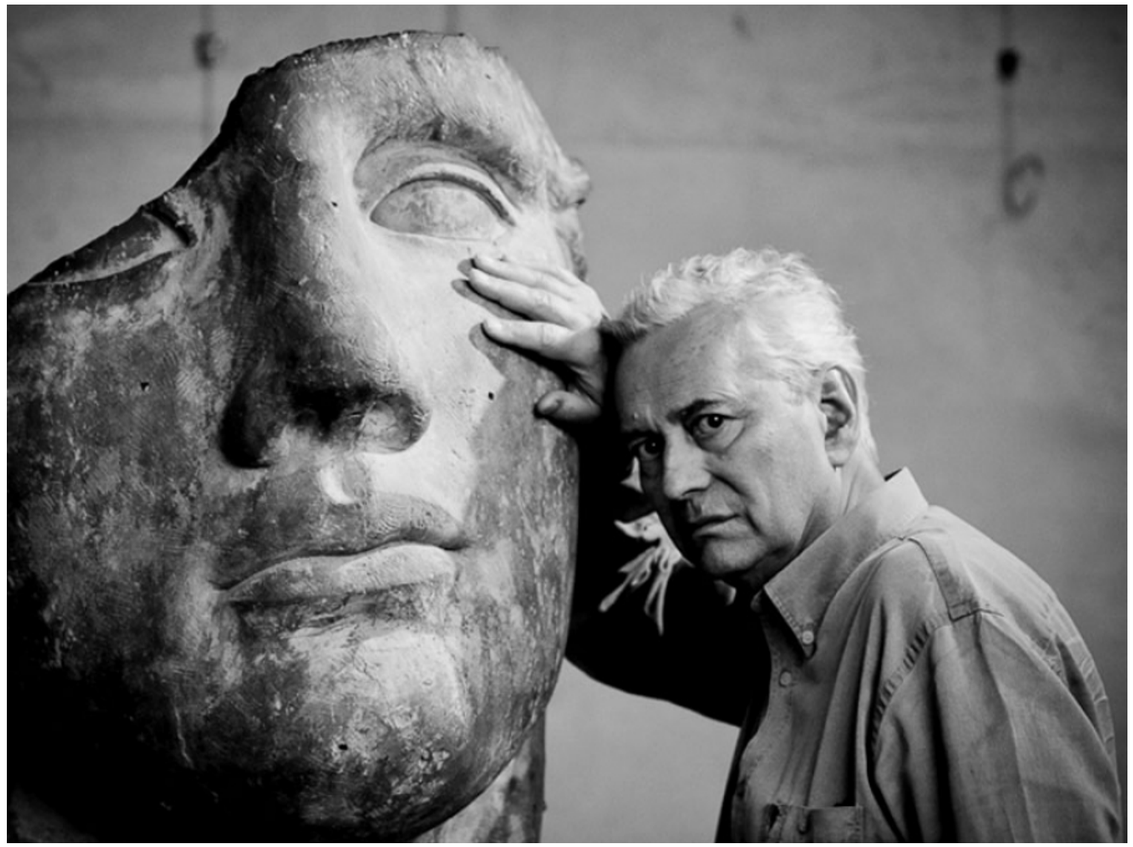
MITORAJ POMPEII

30 majestic sculptures by the artist Igor Mitoraj are being exhibited in the archaeological area of Pompeii. The outfitting of this Polish (and honorary Italian) artist's extraordinary posthumous exhibition is currently underway and can be visited until *1*st May *2017*. Under the artistic direction of Luca Pizzi, from the Atelier Mitoraj, the majestic bronze sculptures have been placed in different areas of the site ranging from the Temple of Venus to the Basilica and the Forum, from Via dell'Abbondanza to the Thermal Baths of Stabiae, from the Triangular Forum to the Four-Sided Portico of the Theatres.

After the success of the exhibitions in the Valley of the Temples in Agrigento and in Trajan's Market in Rome, the exhibition intends to seal an osmotic pair comprising archaeology and Mitoraj's contemporary art. These two realities end up blending and mixing, without ever overpowering one another, and instead create a harmonious dialectic connection which highlights and adds value to both the site's historical solemnity and the Polish master's sculptures. The impressive and elegant characters of the sculptures will then cohabit with the most famous architectures of ancient Pompeii; Daedalus and the Temple of Venus, the Centaur and the Thermal Baths of Stabiae, winged Icarus and the Triangular Forum.

"Gods and mythological heroes will populate the streets and squares of the town that was buried by Mount Vesuvius. They will emerge like dreams from the ruins" announces Massimo Osanna, Director-General of Pompeii's Superintendency. "Mute and iconic symbols, Mitoraj's works remind us, with their immanence, of the profound value classical antiquity has in contemporary culture. In Pompeii, as Théophile Gautier wrote in *1852*, "a few steps separate ancient from modern life"."

This big exhibition event was designed and promoted by the foundation 'Terzo Pilastro – Italia e Mediterraneo', under the patronage of the Ministry of Cultural Heritage and Activities and Tourism. It was organized by Pompeii's Superintendency, the Art gallery Contini and the Atelier Mitoraj (Pietrasanta).



Salvador Dalí

From an early age, Salvador Dalí was encouraged to practice his art, and he would eventually go on to study at an academy in Madrid. In the *1920*s, he went to Paris and began interacting with artists such as Pablo Picasso, René Magritte and Miró, which led to Dalí's first Surrealist phase. He is perhaps best known for his *1931* painting The Persistence of Memory, showing melting clocks in a landscape setting. The rise of fascist leader Francisco Franco in Spain led to the artist's expulsion from the Surrealist movement, but that didn't stop him from painting.

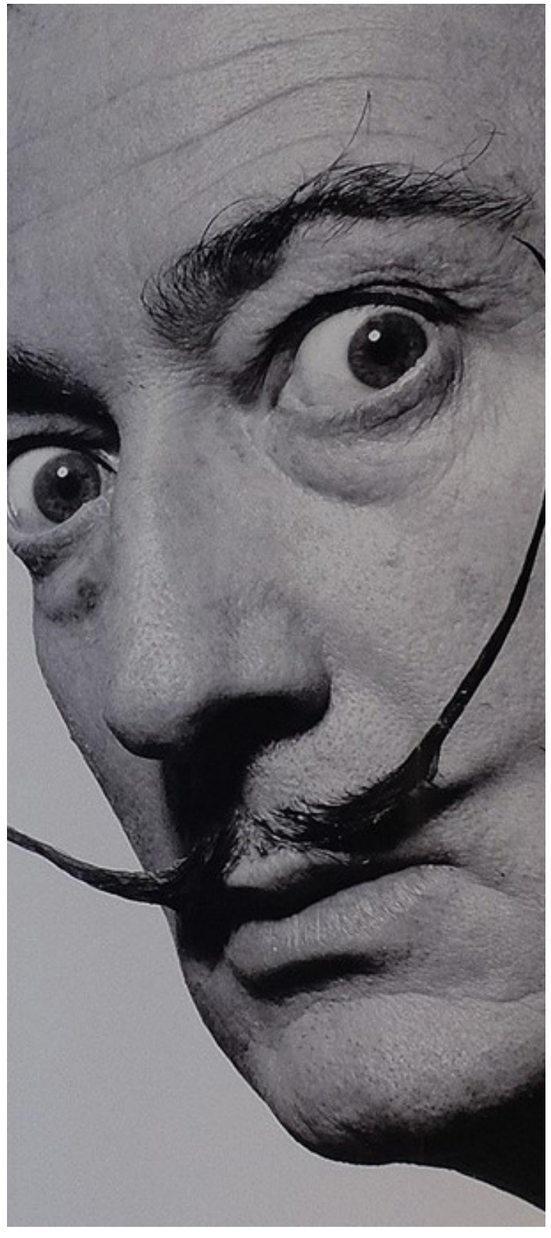
Early Life

Dalí was born Salvador Felipe Jacinto Dalí y Domenech on May *11, 1904*, in Figueres, Spain, located *16* miles from the French border in the foothills of the Pyrenees Mountains. His father, Salvador Dalí y Cusi, was a middle-class lawyer and notary. Dalí's father had a strict disciplinary approach to raising children—a style of child-rearing which contrasted sharply with that of his mother, Felipa Domenech Ferres. She often indulged young Dalí in his art and early eccentricities.

It has been said that young Dalí was a precocious and intelligent child, prone to fits of anger against his parents and schoolmates. Consequently, Dalí was subjected to furious acts of cruelty by more dominant students or his father. The elder Dalí wouldn't tolerate his son's outbursts or eccentricities and punished him severely. Their relationship deteriorated when Dalí was still young, exacerbated by competition between he and his father for Felipa's affection.

Dalí had an older brother, born nine months before him, also named Salvador, who died of gastroenteritis. Later in his life, Dalí often related the story that when he was *5* years old, his parents took him to the grave of his older brother and told him he was his brother's reincarnation. In the metaphysical prose he frequently used, Dalí recalled, "[we] resembled each other like two drops of water, but we had different reflections." He "was probably a first version of myself, but conceived too much in the absolute."

Upon recognizing his immense talent, Dalí's parents sent him to drawing school at the Colegio de Hermanos Maristas and the Instituto in Figueres, Spain, in *1916*. He was not a serious student, preferring to daydream in class and stand out as the class eccentric, wearing odd clothing and long hair. After that first year at art school, he discovered modern painting in Cadaques while vacationing with his family. There, he also met Ramon Pichot, a local artist who frequently visited Paris. The following year, his father organized an exhibition of Dalí's charcoal drawings in the family home. By *1919*, the young artist had his first public exhibition, at the Municipal Theatre of Figueres.

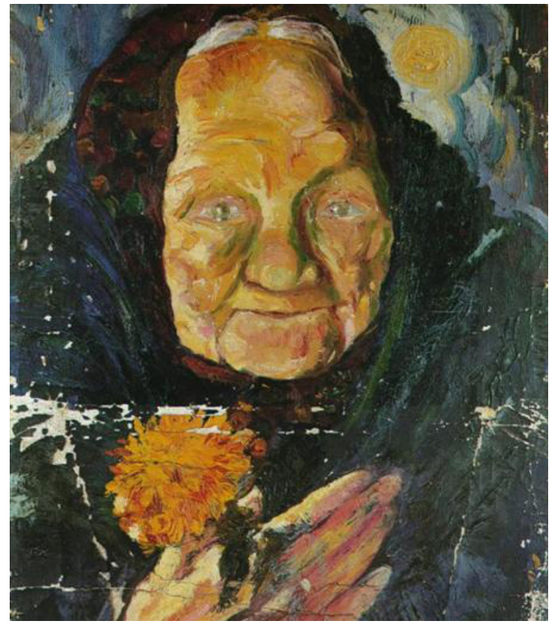


Art School and Surrealism

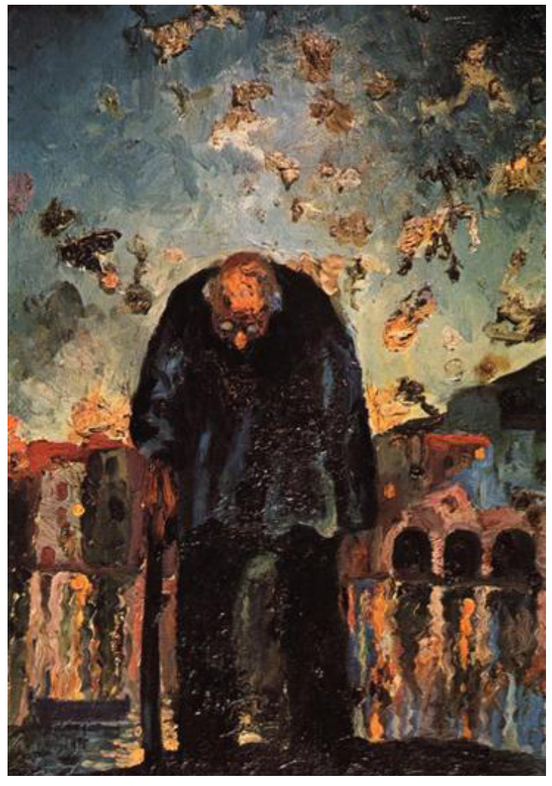
In *1922*, Dalí enrolled at the Academia de San Fernando in Madrid. He stayed at the school's student residence and soon brought his eccentricity to a new level, growing long hair and sideburns, and dressing in the style of English Aesthetes of the late 19th century. During this time, he was influenced by several different artistic styles, including Metaphysics and Cubism, which earned him attention from his fellow students—though he probably didn't yet understand the Cubist movement entirely.

In between *1926* and *1929*, Dalí made several trips to Paris, where he met with influential painters and intellectuals such as Picasso, whom he revered. During this time, Dalí painted a number of works that displayed Picasso's influence. He also met Joan Miró, the Spanish painter and sculptor who, along with poet Paul Éluard and painter Magritte, introduced Dalí to Surrealism. By this time, Dalí was working with styles of Impressionism, Futurism and Cubism. Dalí's paintings became associated with three general themes:

1) man's universe and sensations,
2) sexual symbolism
3) ideographic imagery.



Portrait of Lucia (*1918)*



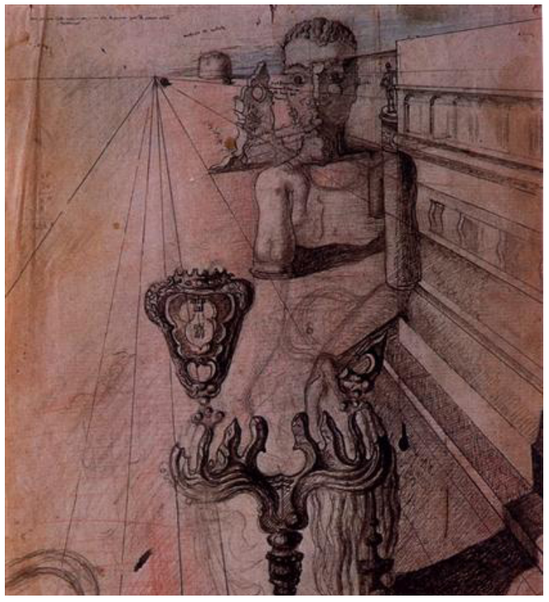
Crepuscular Old Man (*1917 - 1918)*

All of this experimentation led to Dalí's first Surrealistic period in 1929. These oil paintings were small collages of his dream images. His work employed a meticulous classical technique, influenced by Renaissance artists, that contradicted the "unreal dream" space that he created with strange hallucinatory characters. Even before this period, Dalí was an avid reader of Sigmund Freud's psychoanalytic theories. Dalí's major contribution to the Surrealist movement was what he called the "paranoiac-critical method," a mental exercise of accessing the subconscious to enhance artistic creativity. Dalí would use the method to create a reality from his dreams and subconscious thoughts, thus mentally changing reality to what he wanted it to be and not necessarily what it was. For Dalí, it became a way of life.

By the mid-1930s, Dalí had become as notorious for his colorful personality as his artwork, and, for some art critics, the former was overshadowing the latter. Often sporting an exaggeratedly long mustache, a cape and a walking stick, Dalí's public appearances exhibited some unusual behavior. In 1934, art dealer Julian Levy introduced Dalí to America in a New York exhibition that caused quite a lot of controversy. At a ball held in his honor, Dalí, in characteristic flamboyant style, appeared wearing a glass case across his chest which contained a brassiere.

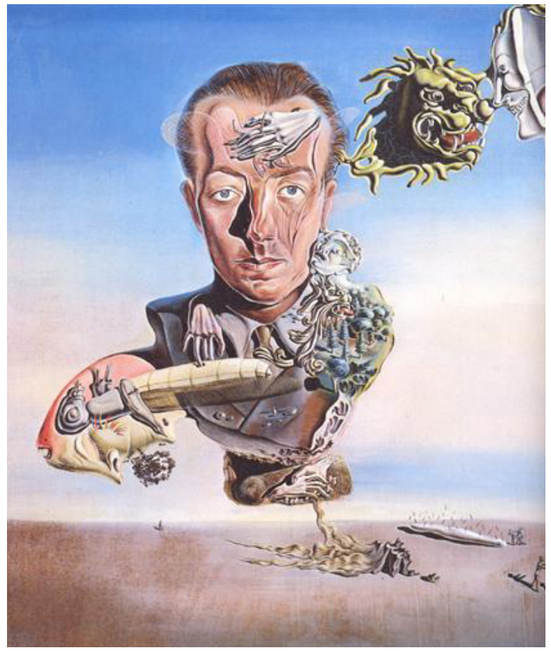
Expulsion from the Surrealists

As war approached in Europe, specifically in Spain, Dalí clashed with members of the Surrealist movement. In a "trial" held in *1934*, he was expelled from the group. He had refused to take a stance against Spanish militant Francisco Franco (while Surrealist artists like Luis Buñuel, Picasso and Miró had), but it's unclear whether this directly led to his expulsion. Officially, Dalí was notified that his expulsion was due to repeated "counter-revolutionary activity involving the celebration of fascism under Adolf Hitler." It is also likely that members of the movement were aghast at some of Dalí's public antics. However, some art historians believe that his expulsion had been driven more by his feud with Surrealist leader André Breton.



Invisible Man (Study for the Painting) (*1929***)**

During World War II, Dalí and his wife moved to the United States. They remained there until 1948, when they moved back to his beloved Catalonia. These were important years for Dalí. The Metropolitan Museum of Modern Art in New York gave him his own retrospective exhibit in 1941. This was followed by the publication of his autobiography, The Secret Life of Salvador Dalí (*1942*). Also during this time, Dalí's focus moved away from Surrealism and into his classical period. His feud with members of the Surrealist movement continued, but Dalí seemed undaunted. His ever-expanding mind had ventured into new subjects.



Portrait of Paul Eluard (*1929***)**

Despite his expulsion from the movement, Dalí continued to participate in several international Surrealist exhibitions into the *1940*s. At the opening of the London Surrealist exhibition in *1936*, he delivered a lecture titled "Fantomes paranoiaques athentiques" ("Authentic paranoid ghosts") while dressed in a wetsuit, carrying a billiard cue and walking a pair of Russian wolfhounds. He later said that his attire was a depiction of "plunging into the depths" of the human mind.



The First Day of Spring

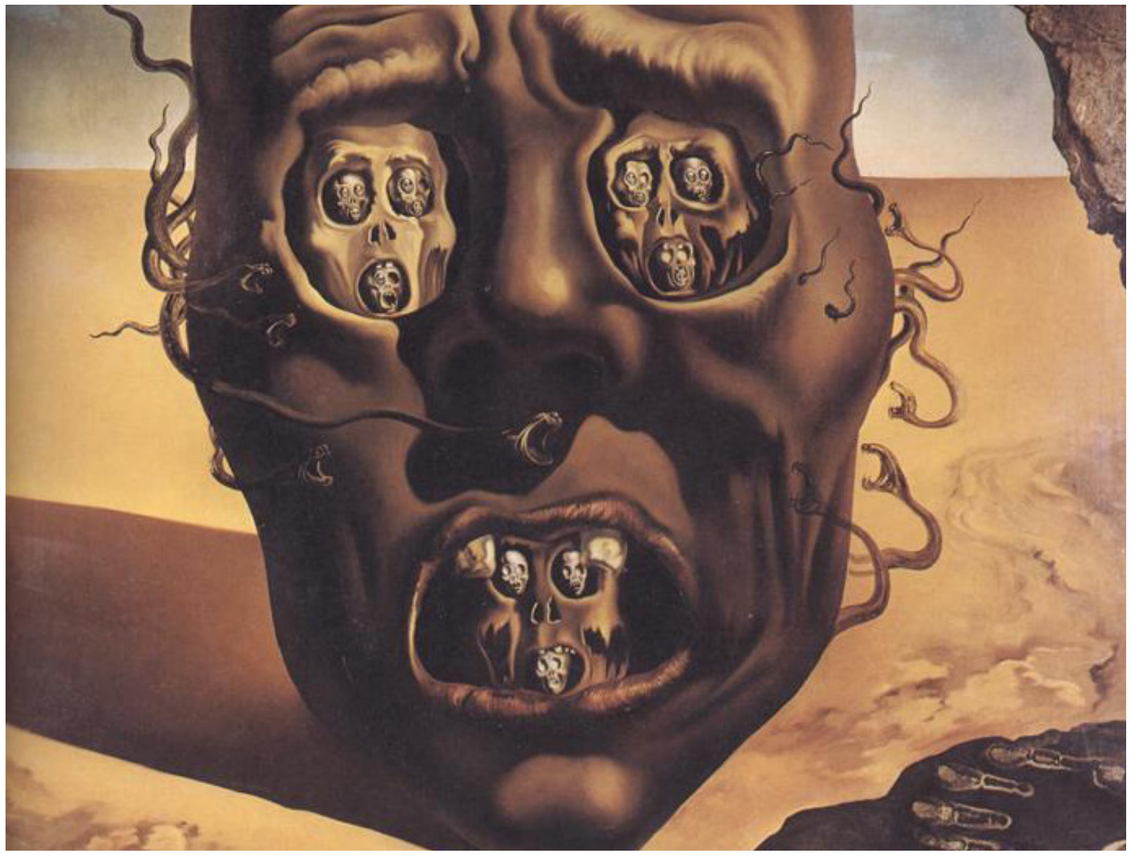
Final Years

In *1980*, Dalí was forced to retire from painting due to a motor disorder that caused permanent trembling and weakness in his hands. No longer able to hold a paint brush, he'd lost the ability to express himself the way he knew best. More tragedy struck in *1982*, when Dalí's beloved wife and friend, Gala, died. The two events sent him into a deep depression. He moved to Pubol, in a castle that he had purchased and remodeled for Gala, possibly to hide from the public or, as some speculate, to die. In 1984, Dalí was severely burned in a fire. Due to his injuries, he was confined to wheelchair. Friends, patrons and fellow artists rescued him from the castle and returned him to Figueres, making him comfortable at the Teatro-Museo.

In November 1988, Dalí entered a hospital in Figueres with a failing heart. After a brief convalescence, he returned to the Teatro-Museo. On January *23, 1989,* in the city of his birth, Dalí died of heart failure at the age of *84*. His funeral was held at the Teatro-Museo, where he was buried in a crypt.



Invisible Bust of Voltaire (*1941***)**



The Face of War (*1940 - 1941***)**

Zinaida Serebriakova

Zinaida Serebriakova was born on the estate of Neskuchnoye near Kharkiv. She belonged to the artistic Benois family. In *1900*, she graduated from a women's gymnasium, and entered the art school founded by Princess Maria Tenisheva. portrait artist Osip Braz between *1903* and *1905*. From *1902* to *1903* she spent time in Italy, and from *1905* to *1906* she studied at the Académie de la Grande Chaumière in Paris.

She joined the Mir iskusstva movement in *1911*, but stood out from the other members of the group because of her preference for popular themes and because of the harmony, plasticity and generalized nature of her paintings.

From *1914* to *1917*, Serebriakova was in her prime. During these years, she produced a series of pictures on the theme of Russian rural life, the work of the peasants and the Russian countryside which was so dear to her heart: Peasants (*1914–1915*, Russian Museum), Sleeping Peasant Girl (private collection).



Self portrait as Pierrot (*1911***)**



Revolution

At the outbreak of the October Revolution in *1917*, Serebriakova was at her family estate of Neskuchnoye, and suddenly her whole life changed. In *1919*, her husband Boris died of typhus. She was left without any income, responsible for her four children and her sick mother. All the reserves of Neskuchnoye had been plundered, so the family suffered from hunger. She had to give up oil painting in favour of the less expensive techniques of charcoal and pencil. This was the time of her most tragic painting, House of Cards, which depicts their four fatherless children.

She did not want to switch to the futurist style popular in the art of the early Soviet period, nor paint portraits of commissars, but she found some work at the Kharkiv Archaeological Museum, where she made pencil drawings of the exhibits. In December 1920, she moved to her grandfather's apartment in Petrograd. After the October Revolution, inhabitants of private apartments were forced to share them with additional inhabitants, but Serebriakova was lucky – she was quartered with artists from the Moscow Art Theatre. Thus, Serebriakova's work during this period focuses on theatre life. Also around this time, Serebriakova's daughter, Tatiana, entered the academy of ballet, and Serebriakova created a series of pastels on the Mariinsky Theater.

Paris

In the autumn of *1924*, Serebriakova went to Paris, having received a commission for a large decorative mural. On finishing this work, she intended to return to the Soviet Union, where her mother and the four children remained. However, she was not able to return, and although she was able to bring her younger children, Alexandre and Catherine, to Paris in *1926* and *1928* respectively, she could not do the same for her two older children, Evgenyi and Tatiana, and did not see them again for many years.

After this, Serebriakova traveled a great deal. In *1928* and *1930*, she traveled to Africa, visiting Morocco. During a six-week trip to Morocco in December *1928*, she created more than 130 portraits and cityscapes which she called "sketches," drawn in haste as none of the locals would agree to pose, and only three landscapes for fear of straying too far from Marrakech. She was fascinated by the landscapes of northern Africa and painted the Atlas mountains, as well as Arab women and Africans in ethnic clothing. She also painted a cycle devoted to Breton fishermen. The salient feature of her later landscapes and portraits is the artist's own personality — her love of beauty, whether in nature or in people.



Girls at the piano (*1922***)**



Peasant Girl *(1905 - 1906)*

In *1947*, Serebriakova at last took French citizenship, and it was not until Khruschev's Thaw that the Soviet Government allowed her to resume contact with her family in the Soviet Union. In *1960*, "after *36* years of forced separation, her older daughter, Tatiana (Tata), was finally allowed to visit her. At this time, Tatiana was also working as an artist, painting scenery for the Moscow Art Theatre.

Serebriakova's works were finally exhibited in the Soviet Union in *1966*, in Moscow, Leningrad, and Kiev, to great acclaim. Her albums sold by the millions, and she was compared to Botticelli and Renoir. Serebriakova rejoiced at success in her homeland. However, although she sent about *200* of her works to be shown in the Soviet Union, the bulk of her work remains in France today.

Serebriakova died after a brain hemorrhage in Paris on *19* September *1967*, at the age of *82*. She is buried in Paris, at the Russian cemetery at Sainte-Geneviève-des-Bois.

THE LAST.

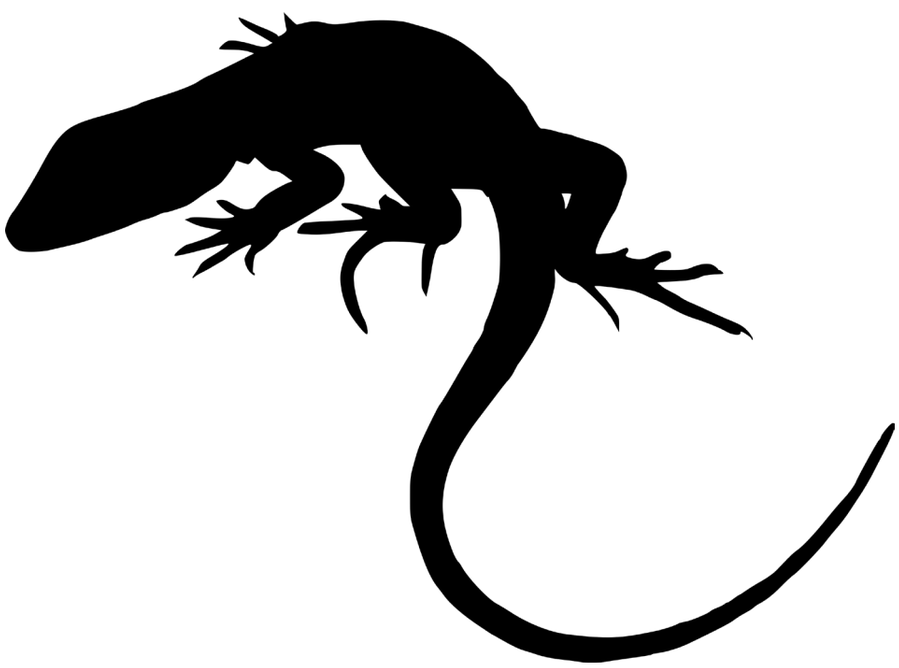
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