**10 MOST INFLUENCIAL PAINTERS AND ARTISTS FROM 18TH CENTURY TO 21ST CENTURY**

 **NAME:**

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 **INSTITUTION:**

 **COURSE:**

 **DATE:**

 **10. MOST INFLUENCIAL PAINTERS AND ARTISTS FROM 18TH CENTURY TO DATE.**

18th century artists and painters were the observers to two distinct yet dramatic changes which took place in the planet earth. The changes included the French revolution and the Age of Enlightment. The above two events had a high impact on the world of arts. The Rococo and Neoclassicism art movements define much of 18th century art with Rococo being a continuation of Baroque period and on the other hand Neoclassic was mostly against Rococo style

Below is a list and a brief history of some of the renown painters and artists and their key role in the evolution of painting and other artistic works

**1. BENJAMIN WEST**

Benjamin West was an American whose ancestral origin was United Kingdom. He was born on the month of October, 10, 1738, in Springfield, Pennsylvania Province. Benjamin West was the tenth child to be born to John West as the father and Sarah Pearson as the mother. Benjamin West was a renowned painter who was associated with the painting of the famous historical scenes such as the treaty of Paris, The Death of Nelson and the Death of General Wolfe.

In the early stages of his life, West was entirely Self-taught. His earliest paintings were portraits of children, Jane Morsi and Robert which he did while he was fifteen years of age. His excellent painting skills were quickly identified and was tasked to paint portraits at New York City.

As a young man, Benjamin showed precocious artistic talent and this made two wealthy families in Philadelphia to sponsor him to further his studies in Italy. This gave Benjamin a chance to learn from the great European artistic tradition. He was only 20 years old by then. West stayed in Italy for several years but in 1763, he travelled to London. Benjamin West found favor in England and was much prosperous. West found London more accommodative which made him remain there never to return to Pennsylvania again. After arriving in London, in 1963, he was prepared by temperament and training for the prosperity he would enjoy. He was immediately motivated by Joshua and was deluged by portrait commissions. But he aspired to history paint, which he thought was a higher art form than portraiture. He admired to choose lofty themes, idealize figures, and dramatize scenes according to the principles he had learned in Rome. He quickly gained reputation in artistic and courtly circles. He painted both Christian and classical scenes while supporting himself with portrait commissions. It was an exciting time for art in London, as history of painting was developing as a genre. King III was also a devoted patron of the arts. In 1769 West delivered his first Royal commission.

The Royal Academy of Art was established in 1792.After his first commission, West became the King’s preferred painter. He delivered 60 works to the monarch over the period between 1768 and 1801.Benjamin west taught the Royal children and painted members of the family. He also trained generations of American artists who studied in London

It was during this period of royal patronage that West produced his most famous work entitled “The Death of General Wolfe.” This work was done in 1770 and displayed it the following year. The painting depicted a battle in Quebec, Canada during the French and Indian war. This depiction was considered the first major representation of a contemporary event with figures in modern clothing as contrary to classical garb.

Despite his success as a historical painter to the king, West shifted to include more religious subjects in his maturing career.

West died in London in 1820 at the age of 81.He left behind a vast legacy of painting, students and Neoclassicism. As an American in London, West navigated a period of trans-Atlantic change both politically and artistically.

**2. HENRY FUSELI**

Henry Fuseli was a famous 18th century artist whose paintings were among the most dramatic, original and sensual work of his time. He was brought up in an artistic environment. Henry Fuseli was born in Zurich on February 7th, 1741 in swizerland.He was the second born in the family of 18 children. His father’s name was Johann Caspar who was a portrait painter and his mother was called Elizabeth. Johann was a collector of 16th and 17th century Swiss art and his passion in the fine art was passed to his son, Johann Caspar introduced his son to the well-known painter from Germany who was known as Anton Raphael who was committed to the values of Neoclassical painting. Fuseli used to take several hours in his father’s collection to practice making sketches of drawings in the collection.This continued up to his teenage years. Fuseli’s father wanted his son to train and become a minister of the church and discouraged him from pursuing artistic ambitions. Johann made arrangements for Fuseli to join Caroline College of Zurich for him to obtain a classical education there. Once he joined college, Fuseli interacted with literary critics like J.J.Bodmer who introduced him to the literary works of Milton and Shakespeare.Bodmer greatly aroused Fuseli’s interest in painting. While at Caroline College, Fuseli and Johann Caspar Lavater, who was a Swiss poet and a master in theology became good friends.

In 1761 Fuseli completed his studies and what followed was his ordination as a priest. Fuseli was forced to flee Zurich due to political pressure. He travelled to Berlin where he was influenced by the German Enlightment.

In 1764 Fuseli relocated to London where he was employed to translate French, German and Italian books. He translated “J.J. Winkelmann’s Reflections on the paintings and Sculpture of the Greeks” which was later published in 1765.

While he was staying in London, Henry met Joshua Reynold, who was the first president of Royal Acaddemy.Fuseli showed his drawings to Joshua Reynold and according to Joshua Fuseli’s drawings were good. This made Joshua to encourage him to further his studies in Italy in order to become a painter. Fuseli travelled to Rome in 1770 and got connected to like-minded group of continental artists who included people like Alexander Runciman and Johann Tobias Sergei. Fuseli stayed in Italy up to 1778 where he pursued works of Michelangelo and classical arts which later became his major stylistic influences. Fuseli worked in Rome for eight years before coming to London where he became a regular exhibitor at the Royal Academy.

In 1783 Fuseli exhibited his paintings at the Royal Academy’s Summer Exhibition. He got quite a good number of clients who purchased his work and this acted as an important boost to his fame as an imaginative artist. The fame he got from the exhibition boosted his career of painting.

Fuseli was elected an associate of the Royal Academy in 1788 and after two years he became a full academician. Sophia Rawlins met with Fuseli soon after and the two got married. Fuseli most of the times used his wife as a model.

In 1799, Fuseli got an appointment to become a professor of painting at Royal Academy group of schools. His teachings encouraged many who later became famous artists.

Fuseli died on April 16, 1825 in London, when he was 84 years of age. He was buried in the crypt of St Paul Cathedral where other prominent public figures like Joshua Reynold and Christopher were buried.

**3. BERTHE MORISOT**

Berthe Morisot was a leading figure of the most famous artistic movement of the 19th century. She was born in Bourges France in 1841.Her father’ name was Edme Tibure Morisot and the mother’ name was Josephine Cornelia Thomas. Berthe Morisot came from a rich family. Her father worked as a senior administrator for the local government. Her mother was associated with Rococo painter jean –Honore Fragonard. Morisot relocated to Paris where she lived for the rest of her life. Due to the fact that Morisot came from a wealthy family, it was expected that she would receive artistic education. John Gruinard was hired to coach Morisot and her siblings. He used to take them to Louvre where he taught them how to learn by copying paintings on the wall.

After sometimes, Edma who was Berthe elder sister got married, Edma kept encouraging Berthe to continue painting. Morisot reacted by registering as a copyist at the Louvre. While she was there, she got connected to other artists like Jean-Baptise-Camlet Corot.C0rot pressured her to put more effort and finally she responded by producing some serious paintings. During that period she studied painting extensively.

 While she was of age 23, the official Parisian Salon accepted two of her landscape paintings. In this era this was a great achievement. Her achievements faced some critism with the fact that she was a woman. She remained in the salon for a good number of years and performed well.

In 1868 Morisot met Edonard Manet a famous painter in Paris. Manet and Morisot immediately drew close to each other and started exchanging ideas about their work. Manet respected Morisot as a fellow artst.However it was suspected that the pair were in a relationship as Manet was known for his womanizing character.

In 1872 Morisot striked a deal with Durand-Ruel where she sold him 22 of her paintings. The deal was a remarkable start of her career as an established painter. Through Manet, Morisot got connected to a group of painters who were referred as impressionist. Morisot work was include in the first ever exhibition of the impressionist painting in 1874 which was a sign of how important she was in the group.

In 1874, while she was around 33 years old Morisot married Eugenie but she continued her career as a painter at the same time serving as a wife and a mother. She frequently painted her daughter.

Morisot faced a lot of challenges while trying to fight for the role of women in the society. She was a good role model to other women where she managed to pursue her career at the same time being a wife and a mother. She greatly encouraged and influenced other women painters who lived in Paris like Mary Cassatti.In march, 2, 1895, Morisot died after suffering from pneumonia.

**4. EMILE BERNARD**

Emile Bernard was a well-known post-impressionist painter. He was born on April 26, 1868 in Lille, France. Emile Bernard was a son to an employee of the textile industry.

As a result of war between France and Russia, the family of Emile moved to St.Aignan.The family later relocated to Loos where they succeeded materially.Emile started to study at College Sainte Barbe at Frontenac-Aux Rose. Later the family moved to Paris. EMile carried his artistic duties in this city where the impressionist style dominated the avant-garde scene into the 1880s.He focused himself in the arts, where he attended exhibitions and visited galleries. He also enrolled at the Ecole De Arts Decoratifs in 1884.At the same time, he also enrolled at Atelier Carmon studio which was owned by Ferdinand Cormon who was an artist and a teacher. While he was getting some training at Atelier Cormon studio. He got connected to Henry De Toulouse-Lautrest where the two became great friends. Bernard moved close to Paul Gauguin and Vincent Van Gogh. Paul and Vincent were influential artists of the post-impressionist period. The three worked together by producing works in identical themes and also made portraits of one another. Paul Gauguin and Bernard Emile moved away from impressionists and developed synthetism. Their primary goal was to synthesize the feelings of the artist concerning a specific subject. He claimed that impressionism was objective in nature but synthetism was subjective in nature. In this way it was possible to learn about the emotional impetus of the artist that made the artist to produce a given painting. As a way of promoting the movement, Bernard did several paintings one of which was a portrait of his sister Madeleine who was 17 years of age at that time. The portrait represented the chronological sick young lady lying in a small wooden area on the edge of a river. Bernard did the painting while he was trekking through Brittany and at the same time when he met Gauguin. Bernard was also engaged in the production of one self-portrait every year between 1886 to 1941.The portraits depicted personal expression and were also used as documents of his evolving style. Bernard did a portrait of himself where he appeared morning and remorsefull.This he did after the death of his friend Gauguin and after and breaking contact with Gogh Van.At that time Bernard was undergoing a moment of self-imposed isolation and reflection. The painting also depict that he was at the midst of a low point in his romantic life and was struggling to rise up again as an artist prone to radical experimentation.

In 1904 Bernard came back to France after moving abroad for sometimes. He toured Italy, Turkey and Egypt. Shortly after he came back from abroad, Bernard travelled to Aix-en Province to meet with Cezanne whose work he had admired for years. The friendship between the two was pivotal in the emergence of modernism.

Bernard die in his studio on 16 April, 1941 in Paris.

**5. FRANZ MARC**

Franz Marc was a German painter and printmaker. He was a key figure of the German expressionism. Franz Marc was born on 8th February 1880 in Munich Germany. His dad’s name was Wilhelm Marc and worked as an amateur landscape painter. Franz Marc artistic skills were noted from the early age but he did not give much concentration on painting until he completed his military training service. Franz enrolled in Munich Academy of Arts but he was not satisfied with the curriculum the there which focused on natural realism. While at Munich Academy of Arts, Franz came across Judendstil art movement. Marc earliest paintings shows a young artist examining with new styles that were different from those taught in the academy. The paintings also resembled the style used by Jugendstil artists.

In 1903 Marc was in Paris for six months where he was studying modern and impressionists’ paintings. This is where he met the French artist who was well known as Jean Niestle.Niestle was well known for painting animals. Marc started to portray animals in the paintings he did. Later Franz came back to Munich where he gave focus to the study of the animal anatomy. While he lived in Berlin, he became a frequent visitor to Berlin Zoo to study and sketch the form of animals from every conceivable angle. He highly concentrated on studying and managed to create a general concept of human beings because according to him animals were the beauty and truth.

Between 1908 and 1909, Marc started to combine his latest interest in anatomy with the intense, symbolic color Palette of the Fauves. In 1910 Marc befriended August Macke. Their interaction resulted into a turning point in his career. Their friendship became one of studying and travelling. After a few days Marc met other like-minded people like Warily Kandinsky who was also a painter. In 1912, Marc interacted with a French artist called Robert Delaunay who practiced Cubist style. Marc arts started to become cubist because of Robert Delaunay influence.

Marc work started to become apocalyptic like that of his contemporaries. This happened around 1913.His perception on animals also changed. He started seeing animals as corrupted as human beings were. By 1914, World War I broke out and Marc’s work shifted in the direction of complete abstraction. In the same year he was tasked to produce a series of four abstract paintings forms in combat.

Marc was a key figure in the German expressionist movement. He helped to reshape the nature of painting. Expressionist was a well-known group on matters to do with Spirituality and Primitivism. Though his career was cut short, his symbolic use of colors had a prolonged impact on the world of abstraction and expressionism.

Marc died in the hands of the enemy at the battle of Verdun on 4th March 1916 at the age of 36 years.

**6. ALICE BAILLY**

Alice Baily was a radical Swiss painter, known for her interpretation on Cubism, Fauvism and her participation in the Dada movement. Bailly was born in Geneva Switzerland on 25th, Februaryr1872.Her father worked as a post office official while her mother was a teacher. Bailly studied in separate women classes at the Ecole Des Beaux-Arts. She also went to college at Munich. In 1906, she moved to go and live in Paris which was the center of Avant-garde culture. While at Paris, she became friends with painters who embraced modernism. Such include Juan Gris, Francis Picabia and Marie Laurencin. While on her duties of exhibiting her wood engravings at Paris, she came across the fauvism style which used intense colors, space and unrealistic anatomy. She did painting in this style and eventually her work using the style was exhibited along with other highly valued Fauve painters.

In 1912, Bailly artwork emerged as the best. This made her work to be used to respect Swiss artistic skills in an exhibition which travelled across Russia, England and Spain. After the event she started focusing on futuristic aesthetics and the ava-garde.When the World War I began, Bailly went back to her country of origin (Switzerland) and designed her signature “Wool paintings.” which were her own fashion of Cubism. The style consisted of short strands of colored yarn that acted as brush strokes. She made about 50 of these wool paintings between 1913 and 1922.Alice Bailly then took another important step with respect to the presentation of her artworks. She came to the conclusion that her oil paintings were to be exhibited alongside the wool paintings. Thus Alice illustrated that painting can be more than applying liquid paint to a canvas. As the World War I was going on, the Dada Occurrence emerged in which Bailly was involved for a short time. The movement began in Switzerland and consisted of a variety of art forms and had the intention of arousing brutal response out of its viewers. Many people believe that modern performance art was developed because of this movement.

Baily’s most favorite work is alleged to be her paint whose title was “Self-portrait”. This artwork was done in 1917.According to her, this painting represented a more avant-garde approach to self-portrait than was normally believed at her time. She used many styles to come up with the paintings. Other famous works by Bailly include, “The landscape at Orsay” which she did in 1922.

In 1923, Bailly travelled to Lausanne and stayed there until she died on 1, January, 1938.

**6. YVES TANGUY**

Yves Tanguy was a French surrealist painter. He was born on January 5, 1900 in Paris France. His father died in 1908 which was a great blow to him. His mother moved to Locronan but Tanguy whose empowerment and support played a key role to his career as an artist. However this did not happen immediately. His family expectation was that he would join the merchant Navy which he did by working on cargo boats that operated between Africa and South America. Tanguy joined the French army in 1920 and from there he met Jacques Pervert the Poet.

After he left the army, Tanguy and Pervert adopted a bohemia lifestyle in Montparnasse. They joined Marcel Duhamel who was a writer and relocated to 54 Rue Du Chateau, which turned into a meeting point for artists and writters.In 1923 while passing by a gallery window, in Paris, Tanguy saw Giorgio Chirico’s painting and the practical contact with the picture was so arousing that he decided to become a painter at once. Hieronymus Bosch, Lucas Cranach and Paulo Uccello also inspired Tanguy to become a painter.

In 1924, Tanguy got connected to Andre Breton who was a French poet. Tanguy moved very close to Andre Breton that he called him “Papa “which means dad. Tanguy became among the most loyal members of the surrealist movement. Taking his cue from Psychoanalyst Carl Jug, who urged his patients to begin with their dreams and work outward, Tanguy painted scenes and shadows first before adding his unique bone like forms.

The surrealist purpose was argumentative, and some early responses to Tanguy’s work were vicious. In 1930 his painting were exhibited at the Paris Screening of “Dali and Bunuel’s Lage Dor”.This film which was associated with immorality and brutality led to uproar and three of his paintings were slited.Despite the unfavorable response Tanguy continued to love cinema and was motivated, in particular, by its ability to capture motion.

In 1942, Tanguy’s painting was featured in Matisse’s famous arts. His name continued to grow with 1943-1945 exhibition at Pierre Matisse’s gallery exhibition.

Tanguy travelled to many places in America and frequently visited the Arizona home of his fellow surrealist. In 1953, he travelled to Europe. He held exhibition in Rome at the Galleria and Paris.

In January 1955, Tanguy suffered a serious stroke at wood burg and died on 15th, January, 1955.

**8. CY TWOMBLY**

Cy Twombly was a painter who originated from America. He was born on 25th, April, 1928 in a place called Lexington Virginia in the United States. His father worked as an athletics director and a coach in Washington University. While he was still a young boy, Twombly worked on art kits he requested for from the Sears catalogue. His parents supported his interest in pursuing arts, and by the time he turned twelve years he started studying with the Spanish modern painter Pierre Daura.

After high school education, Twombly enrolled for formal art training at the school of the Museum of Fine Arts in Boston where he developed interest in the Dadaist and surrealist work of artists such as Kurt Schlitter and Alberto Giacometti. Twombly parents also suggested that he stays in Washington for one year for further studies. He later moved to New York in 1950 to study at the Art Students League. Twombly subjection to many New York gallery exhibitions of arts such as Franz Kline, Jackson Pollock and Robert Motherwell began to make Twombly’s own aesthetics, move away from figurative towards abstraction. When he was still there at the league, he encountered Robert Rauschenberg who later became a good friend and artistic influence. Rauschenberg heartened him to study at Black Mountain College in North Carolina. In 1952, Twombly and Rauschenberg proceeded to Italy and North Africa on a grant from the Virginia Museum of Fine Arts. When they came back, the two artists had a joint 1953 exhibition at Stable Gallery in New York, which resulted in such an antagonistic response from the public which forced the gallery director Eleanora Ward to remove the visitor’s book. At this time Twombly’s work was black and white and was to a greater extend influenced both by Rauschenberg’s paintings and monochromatic.

From the year 1955 to 1959 Twombly worked at intervals in New York, where he became known as a very important artist within a group of artists that included Robert Rauschenberg and Jasper Johns. In 1957,Tombly went back to Italy where here got engaged to an Italian artist Barones.While he was in Rome Italy, Twombly’s work took on a greater scale and more lively colour,while also drawing on themes of eroticism and brutality. Unlike in Italy where his work was well received, a New York Castelli show of Twombly’s “Nine Discourse on Commoddus”received violent reviews.

Twombly passed on on the 5th, of July, 2011 in Italy He left behind a son named Cyrus Alessandro who is also a painter and lives in Italy.

**9. JAMES TURREL**

James Turrell is an American artist who is familiar to many for being part of the light and space movement. The artist was born on May, 6, May at Los Angeles California in the United States.

Turrel was trained as a pilot. While he was still a teenager, he was sent for a different mission to Laos. He travelled using U2 planes, legendary single-jet engine, and ultra-high altitude aircrafts. These aircrafts were developed by the U.S. air force during the renaissance. As he used to travel over the Himalayas and Tibet, he discovered that there were changes in vision at high altitude. This accustomed him to extra- ordinary meteorological sensation.

Based on the information given by Turrell, his career as an artist began with a wrong understanding of visual. While he was doing a psychology course at Poona College, he enjoyed art history and especially works of art by Mark Rothko. James Turrell got disappointed when he travelled to New York and encountered the first canvas of Rothko in real shape. The canvas lacked the glow it appeared to have when shown via slide projector during art history lectures, at Pomona College. James Turrell discovered that the projected image of Rothko possessed a glow that surpassed the original object. It is believed that this acted as Turrell’s initial impetus of becoming a light-based artist.

James moved on to study Studio Art at the University of California and graduated in 1966.James rented a large space in the abandon Santa Monica Hotel which became his studio for the next eight years. In the studio he carried out laboratory-like explorations using the architecture, projectors and exterior light to form light as if it were a material substance that could be shaped. Some of his works based on light were “projection pieces”.James Turrell reputation was established when in 1967, the “Pasadena Art Museum held Turell’s first solo exhibition, displaying some of these “Projection pieces’’

Turrell lived in an era when there were enormous advances in technology and the excitement of space race. During the period between 1968 and 1969, Turrell, Ed Wortz and Robert Irwin worked on the Art and Technology Program of the Los Angeles County Museum of the Art.Turrell was associated to a movement which exist in 60s and 70S.

Rodent Crate Project is the idea of James Turrell who started it in 1977 with the help of DIA foundation. This site provided a friendly environment where the visitor could experience “Celestial Vaulting. “Up To date Turrell is still a scientist.

**10. DAVID SALLE**

David Salle is an American Photographer, Stage designer and a pictures Generation painter.Salle was born on 28th September, 1952 in Norman Oklahoma in the United States. David Salle spent his youth years in Wichita, Kansas. His father and mother had formal employment. While he was still young, he attended life-drawing classed through a local Art Organization in Wichita. Throughout his adolescent, his interest in painting and drawing continued and as a high school student, he continued taking classes several days a week.

In 1970, California Institute of the Arts in Valencia, admitted Salle where he studied under John Baldessari.Baldessari paintings often dealt with altered photographic imagery.Salle investigated various mediums, including videos, installation art and conceptual pieces while he was a student at California Institute of the Arts. He also gave attention to abstract painting.

Salle later travelled to New York from Southern California, where he supported himself with a number of part-time jobs towards the end of the 1970s.He worked in restaurants, taught art classes and also worked for Vito Acconci who was a designer and installation artist.Salle did the design for the stage layout and paste-ups for a pornographic magazine which was one of his more unusual gig. Sale took some of his stock to use for his own work when the publication went out of business. Generic “news “as well as sexually explicit nude images were some of the stock.

In 1980, Salle began to succeed as an artist when he was living and working in a converted loft space in the city’s Tribeca neighbourhood.He formed his association with noted gallery owner Mary Boone, who continues to represent him today. This came after his first solo show in New York City. The painter expanded his practice to include theoretical design during this time. The staging and costumes designing for production by the dancer and choreographer Karol Armitage were done by Salle.Through exploration of different art forms he continued to challenge his creativity. During the 1990s he started exhibiting his photography and at the same time, he began making Sculptures. Numerous Black and white images became the foundation for his painted canvases.

As a painter, printmaker and stage designer, Salle has played an important role in shaping the sensibility of postmodern art, often mingling low and high art together on one canvas and blending contrasting images and styles into an original form of pastiche that speaks to the unique joys and exasperation of life in a late-capitalist society.

From the brief history of the above prominent figures in painting industry we can learn that painting has been an evolving art since time immemorial. We have seen that the renaissance painting was characterized by an interest in nature, Spirituality and beauty. The Rococo paintings were characterized by highly decorative and lavish appearance. The 19th century experienced a rapid increase in expression as painters discovered themes beyond religion history. The 20th Century painting industry experienced a vast development of a multi-collared expression style that depicted both landscape and figures.

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