**RESEARCH ON BENJAMIN WEST,HENRY FUSELI,BERTHE MORISOT,EMILE BENARD, FRANZ MARC, ALICE BAILLY,YVES TANGUY,CY TWOMBLY, JAMES TURRELL AND DAVID SALLE**

**TOPIC 1: RESEARCH ON BENJAMIN WEST**

Benjamin West was born in Springfield, Pennsylvania the tenth child of a Quaker innkeeper and tavern proprietor.

Having a talent for the art of sketching, West was a self-taught artist with very little formal education. He learned by doing and listening to other artists. The Native Americans first showed West how to paint by mixing clay from the river bank with bear grease. West began his career in Pennsylvania painting portraits from 1746 to 1759.

William Henry, an American gunsmith and delegate for the Continental Congress from Pennsylvania, took an interest in West, and encouraged him to design the painting *Death of Socrates*. The chancellor of the College of Philadelphia, William Smith, saw this painting and offered West an art education and connections to very wealthy patrons. West later met John Wollaston, a painter from London, and refined his techniques of producing shimmering effects with paint and almond-shaped eyes, characteristic of his subjects.

In 1760, William Allen (a wealthy merchant, Chief Justice, and Mayor of Pennsylvania) and William Smith sponsored West’s travel to Italy, where he learned the painting techniques of the masterful Italian artists Titian and Raphael. While living in Italy for the next three years, he became acquainted with neo-classical influences before settling in London in 1763. In 1764, West placed his first painting done in England, *Angelica and Medoro*, and his Rome painting, *Cymon and Iphigenia*, in an exhibition in Spring Gardens, where they gained much attention.

The year 1765, he married Elizabeth Shewell, a fellow American. In 1768, [King George III](http://totallyhistory.com/king-george-iii-the-american-revolution/) became a patron of West’s. They had discussions about how to promote the creation and appreciation of the visual arts through education, leading to the establishment of a Royal Academy of Arts in London. In 1792, West became the president of the Royal Academy, and he was also the historical painter appointed to the court as well.

**West’s most famous and influential works of art**

*The Death of General Wolfe* was one of West’s most famous and influential works of art. Painted in 1771, it depicted the British General’s death during the Battle of Quebec, in 1759, during the Seven Years’ War.

In 1806, West painted *The Death of Nelson*, commemorating Horatio Nelson’s death, at the Battle of Trafalgar in 1805.

During the 1770’s, West painted eight large canvases in oil, depicting scenes from the life of Edward III for the Windsor Castle.

West used expressive composition, colors, and figures in a large scale, which he termed epic representation. This was to help the viewer of his art to identify more with the scene and the monumental time in history.

**Benjamin West’s death and burial**

Benjamin West died in 1820 at his Newman Street home in London. He was later buried in St. Paul’s Cathedral.

His revered works of art are today displayed in fine art museums in Philadelphia, London, Brooklyn, and Chicago.

**Summary**

West is known as the father of American painting and the Raphael of America. Benjamin West (1738-1820) created an iconic style in his paintings of historical, landscape, and religious subjects. West was the first American artist who was able to gain international fame from his classical, high style, large-scale, historic paintings in oil on canvas. Although his subjects and style were somewhat controversial to some people of his time, West’s art and respect for antiquity became admired, studied, and imitated in later times.

**TOPIC 2: RESEARCH ON HENRY FUSELI**

**Childhood**

Henry Fuseli was born in Zürich on February 7th, 1741. He was the second of 18 children born to the Swiss portrait painter, Füseli and his wife, Anna Elisabeth Waser. Fuseli's father introduced him to the ideas of the art historian Johann Joachim Winckelmann and the German painter Anton Raphael Mengs both of whom shared an enthusiasm for classical antiquity and an unwavering commitment to the values of [Neoclassical](https://www.theartstory.org/movement/neoclassicism/) painting.

Fuseli spent many hours making sketches of the drawings in his father's collection, a practice he continued well into his teens. His father decreed that his son should train to become a Minister of the Church and arranged for him to obtain a classical education at the Caroline College of Zürich. Once enrolled, Fuseli studied with the influential literary critics J.J. Breitinger and J.J. Bodmer who between them introduced him to the literary works of Milton and Shakespeare. Bodmer was also an early champion of Fuseli's interest in painting. It was while at Caroline College that Fuseli met Johann Kaspar Lavater, the Swiss poet and theologian, with whom he formed a close and lasting friendship.

### Early Training and Work

Fuseli was ordained as a priest in 1761. However, he was forced to leave Switzerland soon thereafter for helping Lavater expose a corrupt and vengeful magistrate. He crossed the border into Germany where he fell under the influence of the German Enlightenment, a philosophical movement which dominated European thought during the eighteenth century. The movement promoted the idea of reason to determine legitimate authority and became the precursor of ideas such as freedom and tolerance, and most significantly for Fuseli, the separation of church and state.

In 1764 Fuseli moved to London where he worked as a translator of French, German and Italian books. His first major translation was J. J. Winkelmann's *Reflections on the Painting and Sculpture of the Greeks*, published in 1765. Fuseli translated a book on the French philosopher Jean-Jacques Rousseau, *Remarks on the Writing and Conduct of J. J. Rousseau*, published in 1767. It seems likely that his exposure to such influential Enlightenment philosophers prompted him to publicly declare himself a non-Christian.

While residing in London, Fuseli met [Sir Joshua Reynolds](https://www.theartstory.org/artist/reynolds-joshua/), first president of the Royal Academy, to whom he showed his drawings. Reynolds admired the Swiss's draughtsmanship and encouraged him to further his studies in Italy. Arriving in Rome in 1770, Fuseli fell in with a like-minded group of English and Continental artists which included Alexander Runciman, Johan Tobias Sergei, and Nicolai Abildgaard. His studies took in the works of [Michelangelo](https://www.theartstory.org/artist/michelangelo/) and the [Mannerists](https://www.theartstory.org/movement/mannerism/), as well as Greek and Roman antiquities. His Roman studies would have a major influence on his later work, particularly in his ability to enhance the drama in his pictures by foreshortening figures and by using [chiaroscuro](https://www.theartstory.org/definition/chiaroscuro-tenebrism-sfumato/) and a means of distortion. It was while in Italy that he also changed his name from the German spelling of Füssli to the Italian, Fuseli; an act of deference (to Italy) that helped him assimilate with his newly adopted country. Despite his artistic studies, however, he remained devoted to literature, a passion which continued throughout his life.

### Mature Period

By 1773 Fuseli was already making a name for himself in Rome with a strong connection to the German proto-Romantic Sturm und Drang movement. Sturm und Drang lasted from the late 1760s to the early 1780s and championed the freedom of subjective expression over the rationalism that had helped define the new era of Enlightenment. Goethe, a protagonist of the movement, and admirer and collector of his drawings, saw Fuseli as the visual embodiment of the movement, saying of his art: "What fury the man has in him".

While in Rome, Fuseli fell passionately in love with Anna Landolt, Lavater's niece who he met in 1778. Although unable to marry her due to her father's objection, he was obsessed by her, confiding erotic fantasies of her in a letter to Lavater. Fuseli would live and work in Rome for the next eight years before returning (following a short stay in Zürich) to London in 1779. Back in London he became a regular exhibitor at the Royal Academy.

In 1783 Fuseli exhibited his iconic painting, *The Nightmare* at the Royal Academy's Summer Exhibition. In 1778, he published an English translation of Lavater's influential book on physiognomy. He also wrote for the radical English periodical that included controversial thinkers of the day including Mary Wollstonecraft, best known for her book *A Vindication of the Rights of Woman* (1792); Thomas Malthus, famous for his population theory; and Joseph Priestly, to whom the discovery of oxygen was attributed.

In 1788, the same year he was elected an Associate of the Royal Academy (becoming a full Academician two years later), Fuseli met Sophia Rawlins at an exhibition at the Society of Artists. They were soon married, and Fuseli would regularly use his wife, widely known for her near obsession with hair and fashion, as a model (he is known to have painted over 150 portraits of her. A notorious lady's man, Fuseli is also reputed to have had a sexual relationship with Mary Wollstonecraft, the early feminist and mother of *Frankenstein* author Mary Shelley.

### Late Period

In 1799, and inspired by Boydell's Shakespeare gallery, Fuseli opened the Milton Gallery in Pall Mall. Here he exhibited a series of 47 paintings inspired by the works of John Milton which he had painted over the previous nine years.

Also in 1799, Fuseli was appointed Professor of Painting at Britain's oldest dedicated art school. On being elected Keeper of the Schools in 1804, Fuseli resigned his professorship, before being (re)appointed Professor of Painting in 1810.

Fuseli died on April 16, 1825 in Putney, London, at the age of 84. He is buried in the crypt of St. Paul's Cathedral where eminent public figures are interred including the likes of Sir Joshua Reynolds and the architect Sir Christopher Wren.

**TOPIC 3: RESEARCH ON BERTHE MORISOT**

Berthe Morisot was born to Edmé Tiburce Morisot and Marie-Joséphine-Cornélie Thomas in Bourges, France, in 1841. The family was well-off and her father worked as a senior administrator for the local government. Her mother was related to the Rococo painter [Jean-Honore Fragonard](https://www.theartstory.org/artist/fragonard-jean-honore/). Morisot had two older sisters, Yves and Edma, and also a younger brother Tiburce. In 1852, the family moved to Paris, where Morisot would live for the rest of her life.

As the daughters of a bourgeois family, it was expected that Berthe and her sisters would receive an artistic education. The painter Joseph Guichard, one of their private tutors, took them to the Louvre, where he taught them to learn by copying the paintings on the walls. Guichard notably warned the girls' parents that continuing their artistic education could be problematic.

However, Edma and Berthe continued to be taught even after this warning. After a while, however, Edma married a naval officer and moved away to have children, meaning she gave up her serious artistic pursuits. But, she did continue to encourage Berthe (with whom she was very close) to continue working.

### Early Training and work

Morisot responded by registering as a copyist at the Louvre. When she was there, she got to know other artists including the landscape painter [Jean-Baptiste-Camille Corot](https://www.theartstory.org/artist/corot-jean-baptiste-camille/). He encouraged her to start working [en plein air](https://www.theartstory.org/definition/en-plein-air/), where she began to produce her first serious paintings. She studied painting extensively during this period, and was also taught sculpture, although none of her sculptural works survived.

In 1864, when Morisot was only 23, the official Parisian Salon accepted two of her landscape paintings. She continued to show at the Salon for several years, where her work was generally well-received.

### Mature Period

In 1868, Morisot met the effective leader of [avant-garde](https://www.theartstory.org/definition/avant-garde/) painting in Paris, [Édouard Manet](https://www.theartstory.org/artist/manet-edouard/). Manet and Morisot immediately became quite close, and began to provide feedback on each other's work. Professionally however, Morisot was upset when Manet made his own additions to one of her Salon submissions more nonchalantly than Morisot desired, suggesting that Manet didn't see the relationship as wholly reciprocal.

Manet evidently respected Morisot's opinion and work as an artist. Notably, Morisot prompted Manet to take up [en plein air](https://www.theartstory.org/definition/en-plein-air/) painting, which was a significant move in his artistic practice. Manet painted Morisot 12 times, making her his most frequent subject. He completed a particularly famous portrait of Morisot in 1872.

It has been suggested that the pair were romantically involved, but couldn't pursue a relationship as Manet was already married by the time they met. It stands to remember that Manet was quite the playboy of his time, regularly attending brothels and reportedly keeping company with many women outside of his marriage. Whether the two had a passionate affair, or Morisot was the exception to Manet's supposed habits, is unknown. Through the letters left by Morisot we do know she cared deeply for the charismatic Manet.

In 1872, Morisot sold 22 paintings to the private dealer Durand-Ruel, marking the start of her career as an established artist. Through her connection with Manet, Morisot was drawn into his circle of painters who were later known as the Impressionists. Manet himself refused to leave his more traditional art career and encouraged Morisot not to join the [avant-garde](https://www.theartstory.org/definition/avant-garde/) group. However, Morisot didn't take his advice and her work was included in the first ever exhibition of Impressionist painting in 1874, pointing to her importance within the growing movement.

Morisot's skill at gauging public taste is suggested by the fact that her work remained popular throughout her lifetime and she often outsold many of her contemporaries, including Edgar Degas (who was a frequent visitor at her family home, and is thought to compete with Manet for her attention), Claude Monet, and Alfred Sisley. However, she was unrelentingly critical of herself and her own work. In a letter to Claude Monet, for example, she accused herself of "becoming a bronchial old lady...engaged in a war with my canvases. Do not depend on me to cover much wall space. I am not doing anything worthwhile despite my desire to do it."

In 1874, and at the relatively late age of 33, Morisot married Manet's younger brother Eugène. Some have suggested that theirs was a marriage of convenience, a second-best option when Morisot couldn't marry the older, already-married artist. Eugène was also an artist, but he agreed to give up his own career in order to help Morisot in hers. Upon their marriage, Edgar Degas gifted the couple a portrait of Eugène. Manet never again painted Morisot after the marriage.

### Late Period

Unlike her sister, Morisot continued to paint while also carving out a life as a wife and a mother. In 1878, she and Eugène welcomed their first and only child, Julie. Morisot frequently painted her daughter, and as a child Julie also posed for several other painters such as Manet and Renoir.

Throughout her career, Morisot had close friendships with many members of the Impressionist circle, including [Degas](https://www.theartstory.org/artist/degas-edgar/), [Monet](https://www.theartstory.org/artist/monet-claude/), [Renoir](https://www.theartstory.org/artist/renoir-pierre-auguste/), and the poet Mallarme. She continued to be actively involved in the Impressionist group, exhibiting with them every year except 1878. She even organized the final Impressionist exhibition in 1886 entirely single-handedly. After the demise of the Impressionist group as an organized movement she continued to exhibit with avant-garde artists, contributing several works to the Belgian group Les XX's show in Brussels in 1887 and four paintings in 1894 to that of its successor, La Libre Esthetique. Unusually, Morisot always exhibited under her maiden name instead of using a pseudonym or her married name.

Eugène Manet suffered from a period of poor health beginning in 1891 and finally died in Paris the following year. Three years later, their daughter Julie contracted pneumonia. Morisot nursed her back to health, but sadly picked up the illness herself and eventually died on March 2, 1895.

After her death the poet Paul Valery wrote that "Berthe Morisot's uniqueness was to 'live' her painting, and to paint her life [...] she took up, put down, returned to her brush like a thought that comes to us, is clean forgotten, then occurs to us once again."

The year after her death, Morisot's artist friends, including Degas, Renoir, Monet and Mallarme, organized the first retrospective of Morisot's work, drawing together 380 of her paintings and paying tribute to her talent.

**TOPIC 4: RESEARCH ON EMILE BENARD**

Émile Henri Bernard was born in [Lille](https://en.wikipedia.org/wiki/Lille), [France](https://en.wikipedia.org/wiki/France), in 1868. As in his younger years his sister was sick, Émile was unable to receive much attention from his parents; he therefore stayed with his grandmother, who owned a laundry in Lille, employing more than twenty people. She was one of the greatest supporters of his art. The family moved to Paris in 1878, where Émile attended the *[Collège Sainte-Barbe](https://en.wikipedia.org/wiki/Coll%C3%A8ge_Sainte-Barbe" \o "Collège Sainte-Barbe).*

### Education

He began his studies at the [École des Arts Décoratifs](https://en.wikipedia.org/wiki/%C3%89cole_nationale_sup%C3%A9rieure_des_arts_d%C3%A9coratifs" \o "École nationale supérieure des arts décoratifs). In 1884, joined the [Atelier Cormon](https://en.wikipedia.org/wiki/Atelier_Cormon) where he experimented with [Impressionism](https://en.wikipedia.org/wiki/Impressionism) and [Pointillism](https://en.wikipedia.org/wiki/Pointillism) and befriended fellow artists [Louis Anquetin](https://en.wikipedia.org/wiki/Louis_Anquetin) and [Henri de Toulouse-Lautrec](https://en.wikipedia.org/wiki/Henri_de_Toulouse-Lautrec). After being suspended from the École des Beaux-Arts for "showing expressive tendencies in his paintings", he toured [Brittany](https://en.wikipedia.org/wiki/Brittany) on foot, where he was enamored by the tradition and landscape.

In August 1886, Bernard met Gauguin in [Pont-Aven](https://en.wikipedia.org/wiki/Pont-Aven). In this brief meeting, they exchanged little about art, but looked forward to meeting again. Bernard said, looking back on that time, that "my own talent was already fully developed." He believed that his style did play a considerable part in the development of Gauguin's mature style.

Bernard spent September 1887 at the coast, where he painted *La Grandmère*, a portrait of his grandmother. He continued talking with other painters and started saying good things about Gauguin. Bernard went back to Paris, attended [Académie Julian](https://en.wikipedia.org/wiki/Acad%C3%A9mie_Julian" \o "Académie Julian), met with van Gogh, who as we already stated was impressed by his work, found a restaurant to show the work alongside van Gogh, Anquetin, and Toulouse-Lautrec's work at the Avenue Clichy. Van Gogh called the group the School of Petit-Boulevard.

One year later, Bernard set out for Pont-Aven by foot and saw Gauguin. Their friendship and artistic relationship grew strong quickly. By this time Bernard had developed many theories about his artwork and what he wanted it to be. He stated that he had "a desire to [find] an art that would be of the most extreme simplicity and that would be accessible to all, so as not to practice its individuality, but collectively..." Gauguin was impressed by Bernard's ability to verbalize his ideas.

Year 1888,was a seminal year in the history of [Modern art](https://en.wikipedia.org/wiki/Modern_art). From 23 October until 23 December [Paul Gauguin](https://en.wikipedia.org/wiki/Paul_Gauguin) and [Vincent van Gogh](https://en.wikipedia.org/wiki/Vincent_van_Gogh) worked together in [Arles](https://en.wikipedia.org/wiki/Arles). Gauguin had brought his new style from [Pont-Aven](https://en.wikipedia.org/wiki/Pont-Aven) exemplified in [*Vision after the Sermon: Jacob Wrestling with the Angel*](https://en.wikipedia.org/wiki/Vision_After_the_Sermon), a powerful work of visual symbolism of which he had already sent a sketch to van Gogh in September.

He also brought along Bernard's *Le Pardon de Pont-Aven* which he had exchanged for one of his paintings and which he used to decorate the shared workshop. [see in:](https://web.archive.org/web/20070312113335/http:/www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2005/07/26/badorment26.xml&sSheet=/arts/2005/07/26/ixartright.html) (ref. Druick 2001) This work was equally striking and illustrative of the style Émile Bernard had already acquainted van Gogh with when he sent him a batch of drawings in August, so much so that van Gogh made a [watercolor](https://en.wikipedia.org/wiki/Watercolor) copy of the *Pardon* (December 1888) which he sent to his [brother](https://en.wikipedia.org/wiki/Theo_van_Gogh_(art_dealer)), to recommend Bernard's new style to be promoted. The following year van Gogh still vividly remembered the painting in his written portrait of Émile Bernard in a letter to his sister Wil (10 December 1889):"...it was so original I absolutely wanted to have a copy."

Bernard's style was effective and coherent (see:[woman at haystacks](http://www.ackland.org/tours/classes/bernard.html),) as can also be seen from the comparison of the two "portraits" Bernard and Gauguin sent to van Gogh at the end of September 1888 at the latter's request: self-portraits -at Gauguin's initiative- each integrating a small portrait of the other in the background. (ref. Druick 2001)

One of Émile Bernard's drawings from the August batch ("...a lane of trees near the sea with two women talking in the foreground and some strollers" – Vincent van Gogh in a letter to Bernard – Arles 1888) also appears to have inspired the work van Gogh and Gauguin did on the Allée des [Alyscamps](https://en.wikipedia.org/wiki/Alyscamps" \o "Alyscamps) in Arles.

In 1891 he joined a group of [Symbolist](https://en.wikipedia.org/wiki/Symbolism_(art)) painters that included Odilon Redon and Ferdinand Hodler. In 1893 he started traveling, to Egypt, Spain and Italy and after that his style became more [eclectic](https://en.wikipedia.org/wiki/Eclecticism_in_art). He returned to Paris in 1904 and remained there for the remainder of his life. He taught at the [École des Beaux-Arts](https://en.wikipedia.org/wiki/%C3%89cole_des_Beaux-Arts) before he died in 1941.

**TOPIC 5: RESEARCH ON FRANZ MARC**

### Childhood and Education

Franz Marc was born in Munich, Germany on February 8, 1880. His father, Wilhelm Marc, was an amateur landscape painter. Under the influence of his artistic father, Marc's artistic talent was evident from a young age, but he did not decide to pursue a career in painting until after completing his military service.

In 1900, Marc enrolled in the Munich Academy of Art, but the curriculum's focus on natural realism left him dissatisfied. The Jugendstil artists inspired Marc to break free of the strict confines of naturalism taught in the academy. Marc's earliest paintings from this period (dating to around 1902) suggest a young artist experimenting with new styles that were at odds with the styles espoused by the academy

### Early Period

In 1903, Marc spent six months in Paris studying modern and [Impressionist](https://www.theartstory.org/movement/impressionism/) paintings. At that time he met the French artist, Jean Niestle, who was famous for painting animals. Niestle's animals were depicted with the same soft, expressive lines found in Japanese woodblock prints. Perhaps due to Niestle's influence, Marc started to depict animals in his own paintings as early as 1905. He returned to Paris in 1907, on the eve of his ill-fated first marriage, "to calm his anguished and vacillating soul in van Gogh's wonderful pictures." In the years that followed he experimented with Impressionism and [Pointillism](https://www.theartstory.org/movement/neo-impressionism/), but found them unsatisfactory for his own work. This was partially based on his interest in color; he desired a palette that would echo the rhythm of his expressive linear forms. Ultimately, Marc turned to the [Fauves](https://www.theartstory.org/movement/fauvism/), who appealed to him for a number of reasons. Not only did they use vibrant and distorted colors, but they also sought to record primitive life and to depict the relationship between man and nature, a goal that would become ever more important to Marc as well.

Upon his return to Munich, he threw himself into the study of the anatomy of animals. Later, when living in Berlin, he spent countless hours at the Berlin Zoo studying and sketching the forms of animals from every conceivable angle. Through rigorous and disciplined study, he created a general concept of animal and human forms. The image of the animal continued to become ever more prominent in his art, almost replacing the human form entirely. For Marc, animals were the ideal subject matter for depicting truth, purity, and beauty. Marc's animals served as reflections of nature, imitating the regularity with which certain forms occur in nature.

### Mature Period

During the years 1908 and 1909, Marc began to combine his newfound interest in anatomy with the intense, symbolic color palette of the Fauves. The biggest turning point in his career and personal life came in 1910, when Marc became friends with the artist August Macke. The two men developed a friendship that involved travel and study - a true friendship of equals. Around this time, Marc found himself keeping company with other like-minded, painters, including Wassily Kandinsky.

Macke, though younger than Marc, had already achieved some success in employing color in his paintings to express conflict and harmony. Under the influence of Macke, Marc began to experiment with a color theory of his own, one that would best depict the emotional intensity of his subject matter. By late 1910, he had developed his color theory in which: "Blue is the male principle, astringent and spiritual. Yellow is the female principle, gentle, happy and sensual. Red is matter, brutal and heavy and always the color to be opposed and overcome by the other two."

Marc and Kandinsky co-founded [Der Blaue Reiter](https://www.theartstory.org/movement/der-blaue-reiter/) (The Blue Rider) in 1911. Der Blaue Reiter and [Die Brücke](https://www.theartstory.org/movement/die-brucke/) (The Bridge) were the two main branches of German Expressionism. The members of Die Brucke were united by a common artistic style, particularly a preference for bold colors and simplified, flattened forms. Both groups were interested in depicting nature and the universe as a means of self-expression, not unlike the [Romantic](https://www.theartstory.org/movement/romanticism/) artists of the previous century. The symbolic and psychological function of color was an integral part of Der Blaue Reiter's program. Marc's own belief system revolved around pantheism, and his work repeatedly depicts nature as if seen through the eyes of an animal or other "primal" figure.

In 1912, he met the French artist [Robert Delaunay](https://www.theartstory.org/artist/delaunay-robert/), whose dynamic [Cubist](https://www.theartstory.org/movement/cubism/) style was already well known among the Der Blaue Reiter artists. Marc's artworks, which up to this point were still very representational in form, started to become noticeably more Cubist. Under Delaunay's influence he began to experiment with simultaneous color contrast, which created an effect that resembled the early works of Picasso and Braque. His painting *Tiger* (1912) showcases this well.

### Late Period

By 1913, Marc's work, like that of his contemporaries, became increasingly apocalyptic. Along with this shift came a change in how Marc viewed animals. In fact, he began to see animals as almost as impure as human beings. His tense and conflicted feelings are evident in his paintings from that year, including *Fate of the Animals, Tyrol*, and *The Tower of Blue Horses*. In spite of the tension in these paintings, Marc believed that the war would be a purifying force that would rid the world of all that was evil and putrid. Through the ritualistic cleansing of war, he believed the world, especially the natural world, would regenerate.

By the following year, 1914, World War I had broken out, and Marc's work moved towards complete abstraction. That year, he worked on a series of four abstract paintings, *Cheerful Forms*, *Playing Forms*, *Forms in Combat*, and *Broken Forms*, that showcased his final move away from representational painting toward works that were completely dedicated to form. Later that year, Marc enthusiastically enlisted in the German Army as a cavalryman. Writing to Kandinsky, he said of the war, "this is the only way of cleaning out the Augean stable of Europe." Indeed, Marc was so enthusiastic that he asked, "Is there a single person who does not wish this war might happen?" His good friend Macke also enlisted in 1914, and died in combat later that year, devastating Marc. Marc himself was killed in action at the Battle of Verdun on March 4, 1916.

### The Legacy of Franz Marc

Marc helped redefine the nature of art. The Expressionist movement was known for of its interest in spirituality and primitivism, and its use of abstraction. He depicted the world as seen through the eyes of animals, which he used to highlight those aspects of modernity that he viewed unfavorably. But his later work also moved beyond representational forms into pure abstraction, leading the way for the next generation of painters.

Aartists such as [Jackson Pollock](https://www.theartstory.org/artist/pollock-jackson/) and [Willem de Kooning](https://www.theartstory.org/artist/de-kooning-willem/) can be called Marc's descendants. These artists were inspired by Marc's ability to generate a sense of emotion with his interest in the spiritual and the primitive, as well as his use of bright colors. The [Abstract Expressionists](https://www.theartstory.org/movement/abstract-expressionism/) built upon Marc's contributions by creating paintings that emphasized more minimal, generalized forms that focused primarily on linear expression and color. These new approaches to Expressionism sought to highlight the artists' personal struggles with the changes that came after the end of World War II. Later generations of expressionists, such as [Color Field artists](https://www.theartstory.org/movement/color-field-painting/) who took expressionism to its most minimalist, simplified state, can be viewed as descendants of Marc and his contemporaries. Indeed, Franz Marc, as a founding member of German Expressionism, was instrumental in helping to define modernism in the 20th century and beyond.

**TOPIC 6: RESEARCH ON ALICE BAILLY**

She was born 25 February 1872, [Geneva](https://en.wikipedia.org/wiki/Geneva), Switzerland

## Family and background

Originally, the family name was Bally, but after a critic mistook her name for "Bolly" in a review she had it changed to "Bailly" to avoid further confusions. She was born to a modestly situated family in [Geneva](https://en.wikipedia.org/wiki/Geneva), Switzerland. Bailly's father, who worked as a Post Office official, died when Bailly was fourteen. Her mother, a German teacher, taught Bailly and her two sisters to be cultured and full of energy.

## Education and early career

At seventeen, she attended the [École des Beaux-Arts](https://en.wikipedia.org/wiki/%C3%89cole_des_Beaux-Arts" \o "École des Beaux-Arts) and took women's-only courses. She believed that the purpose of the school was to develop her individual talent, not introduce their ideas to her. During her time there she studied under Hugues Bovy and Denise Sarkiss. She won a scholarship to study in [Munich](https://en.wikipedia.org/wiki/Munich), Germany, but after a disastrous and short lived stint in class she spent the rest of her time studying [Rubens](https://en.wikipedia.org/wiki/Peter_Paul_Rubens), [Van Dyck](https://en.wikipedia.org/wiki/Anthony_van_Dyck), and other master artists at the Munich Art Gallery. Bailly spent a couple of years back in Geneva, working on painting and wood engraving (with limited success). In 1904, at the age of thirty-two, Bailly moved to Paris,[[4]](https://en.wikipedia.org/wiki/Alice_Bailly#cite_note-4) where she befriended a number of notable modernist painters such as [Juan Gris](https://en.wikipedia.org/wiki/Juan_Gris), [Francis Picabia](https://en.wikipedia.org/wiki/Francis_Picabia), [Albert Gleizes](https://en.wikipedia.org/wiki/Albert_Gleizes), [Jean Metzinger](https://en.wikipedia.org/wiki/Jean_Metzinger), [Fernand Léger](https://en.wikipedia.org/wiki/Fernand_L%C3%A9ger" \o "Fernand Léger), Sonia Lewitska and [Marie Laurencin](https://en.wikipedia.org/wiki/Marie_Laurencin). The following year Bailly was invited to spend a couple of weeks at the [Villa Médicis-Libre](https://en.wikipedia.org/wiki/Villa_Medici), a sanctuary for artists that had not had the privilege of having a formal arts education in Rome.

## Inspiration and Fauvism

While in Paris exhibiting her wood engravings, she became interested in [Fauvism](https://en.wikipedia.org/wiki/Fauvism). What drew Bailly to fauvism was the "style's bold use of intense colors, dark outlines, and emphatically unrealistic anatomy and space." Her paintings in this style were eventually shown in the Salon d'Automne in 1908 along with many other distinguished Fauve painters.

## Cubism and wool paintings

In 1912, Bailly's work was chosen to represent Swiss artists in an exhibit that traveled through Russia, England, and Spain. After this, she became immersed in Futuristic aesthetics and the avant-gardeAt the start of World War I, Bailly returned to her native country of Switzerland and invented her signature "wool paintings," which were her own variations of [Cubism](https://en.wikipedia.org/wiki/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.

## Dadaism

During World War I, the [Dada](https://en.wikipedia.org/wiki/Dada) phenomenon came about, with which Bailly was briefly involved. The movement, beginning in Switzerland, consisted of a variety of art forms and aimed to provoke violent reactions out of its viewers, not to please the public eye. Many believe modern performance art was developed because of this movement.[[6]](https://en.wikipedia.org/wiki/Alice_Bailly#cite_note-6)

## *Salon de Independents*

The *Salon de Independents* was established in 1884 for artists who did not meet traditional standards of artistic style at the time. The society was open to everyone and allowed female artists a venue to exhibit their works. Alice Bailly was regularly exhibited in the society, along with many other female artists specializing in [cubism](https://en.wikipedia.org/wiki/Cubism). Pieces featured in the 1913 *Salon de Independents*, as well as those at the 1914 *Salon d'Automne* were criticized in her home of Geneva as being "humbug, or worse, cerebral devagations provoking ocular disease and headaches.

## Famous works

Bailly's most famous work is said to be her painting titled *Self Portrait*, painted in 1917. The painting represents a more avant-garde approach to self-portraits than was normally accepted at her time. The painting incorporates many styles. Her three-quarter-turned pose indicates a traditional self-portrait, while the red, orange and blue hues show Fauve influences. When looking at her arms and hands, the arching lines represent the influence of Italian Futurist art.

Some of her other notable works include *At the Ball* (1927), *The Battle of Tolochenaz* (1916), *Geneva Harbor* (1915), *Landscape at Orsay* (1912), and *Vacation' (1922).*

## Later life

In 1923 she moved to [Lausanne](https://en.wikipedia.org/wiki/Lausanne) and remained there until her death. In 1936, the Theatre of Lausanne commissioned her to paint eight large murals for the foyer. This daunting task led to the exhaustion which many speculate contributed to her death in 1 January 1938 (aged 65) [Lausanne](https://en.wikipedia.org/wiki/Lausanne), Switzerland of [tuberculosis](https://en.wikipedia.org/wiki/Tuberculosis). In her will, she established a trust fund to aid young Swiss artists with the money made through the sale of her art.

**TOPIC 7: RESEARCH ON YVES TANGUY**

### Childhood

Born: January 5, 1900 - Paris, France into a maritime family. His father was a sea captain and the family lived at the Ministere de la Marine in the Place de La Concorde. The seas, skies and stones of the Finistère coasts in Brittany, where Tanguy spent his summers as a child, appear in his mature work. His early life dealt him some hard blows. His father died in 1908 and his brother died in the First World War. His mother moved to Locronan, Finistère, but Tanguy stayed in Paris to complete his education. As a teenager, Tanguy was lucky enough to make friends with Pierre Matisse (son of [Henri Matisse](https://www.theartstory.org/artist/matisse-henri/)) whose encouragement and support would be crucial to his artistic career, which did not begin immediately. His family expected him to join the Merchant Navy and so he did, working on cargo boats between South America and Africa from 1918-1919. In 1920 he was conscripted into the French Army in Tunis, where he met the poet Jacques Prévert who delighted in Tanguy's eccentricity and strange habits - from chewing his socks to eating live spiders. The latter became a party trick that he would often repeat.

### Early Period

After his release from the army disillusioned with convention, Tanguy and Prévert adopted a bohemian lifestyle in Montparnasse. They moved in with the writer Marcel Duhamel at 54 rue du Château, which became an informal gathering spot for artists and writers. While passing by a gallery window in Paris, Tanguy saw [de Chirico's](https://www.theartstory.org/artist/de-chirico-giorgio/), *Le Cerveau de L'enfant*, and the experience of the picture was so electrifying that he decided to become a painter at once. Other early sources of inspiration for the young Tanguy were Hieronymus Bosch, Lucas Cranach, and Paulo Uccello, Renaissance masters, whose luminous color and perspective he would learn to emulate.

In 1924 he was introduced to [André Breton](https://www.theartstory.org/artist/breton-andre/), poet and author of the *Surrealist Manifesto* (1924), and attended the first Surrealist exhibition in 1925. From then on, Tanguy was a passionate believer, whose startling blue eyes and proto-punk hair made him something of a Surrealist mascot. Tanguy was among the most loyal members of the Surrealist movement, contributing to manifestos, magazines, and exhibitions. Tanguy's solo exhibition in 1927 was accompanied by a catalogue that praised the artist's skillful distortions as the ultimate Surrealist expression, conveying the overall mistrust of reality that characterized the movement. Taking his cue from psychoanalyst Carl Jung, who urged his patients to begin with their dream, and work outwards, he painted backgrounds and shadows first, before adding his unique bone-like forms.

The Surrealist aim was confrontation, and some early reactions to Tanguy's work were violent. In 1930, his early works were exhibited at the Paris screening of [Dalí](https://www.theartstory.org/artist/dali-salvador/) and Buñuels' *L'Âge d'Or*. The film's sex and violence led to a riot and three of his paintings were slashed to pieces.

### Middle Period

By the mid-1930s, Tanguy had both fame and money. His reputation grew with exhibitions in Paris, Belgium, England, New York, Tenerife and the Guggenheim Jeune. Yet Tanguy saw both prestige and wealth as unimportant, even objectionable. On drunken nights in Paris, friends saw him roll banknotes into balls and throw them at bemused café patrons. He began a passionate affair with [Peggy Guggenheim](https://www.theartstory.org/influencer/guggenheim-peggy/), once telling her that money confused him and he wished he had not got so much of it all at once. Their affair ended when he met his future wife, the surrealist painter Kay Sage. In 1939 he and Sage moved to America to paint and travel, and married in Reno, Nevada in 1940. Once in America his work still made no concession to reality, but he added vibrant reds and yellows to his chalky greys, inspired by the American landscape. Breton brilliantly summarized this new color palette as: "nasturtium, cock-of-the-rock, poplar leaf, rusty wellchain, cut sodium, slate, jellyfish and cinnamon." Tanguy continued to manipulate scale and perspective, noting that the increased light and space of America gave him a feeling of "more room." Yet he began to fill his work with clusters of subject-objects, no longer widely spaced apart. Their textures changed too, from bone and rock, to cloth, wood, resin, and plastic.

In 1942 Tanguy's painting *Time and Again* was featured in Matisse's famous *Artists en Exil* exhibition. Other artists invited to contribute were Roberto Matta, Ossip Zadkine, Max Ernst, Marc Chagall, Fernand Leger, Andre Breton, Piet Mondrian, Andre Masson, Amédée Ozenfant, Jacques Lipchitz, Pavel Tchelitchew, Kurt Seligmann, and Eugene Berman, all of whom had fled World War II. His iconic reputation continued to grow with 1943-1945 exhibitions at Pierre Matisse's gallery and a joint exhibition with Jackson Pollock and Mark Rothko at Peggy Guggenheim's *Art of the Century* (1944). He and Sage settled in Woodbury, Connecticut, painting each day and reviewing each other's work. His compositions show the influence of Sage's larger, geometric forms. He had advanced from pure automatism and now sketched his compositions first. Tension grew in his relationship with 'Papa' Breton, who tended to excommunicate Surrealists (Max Ernst, for example) with whom he was unhappy, resented Tanguy's fame and insufficiently unconscious way of working. He ultimately denounced Tanguy as 'bourgeois', and demanded that Pierre Matisse break with him. Tanguy was furious, and the mutual enmity lasted for years.

### Later Work

Now an American citizen, Tanguy traveled widely in the American West and regularly visited the Arizona home of his fellow surrealists-in-exile, Max Ernst and [Dorothea Tanning](https://www.theartstory.org/artist/tanning-dorothea/). The awesome scale of the red rocks, the brilliance of the blinding sun, and the drama of Ernst's giant cement and metal sculptures inspired Tanguy. The environment of the Southwest and the reality of machine-age America are reflected in the mechanical, angular, metallic forms characteristic of his work during this period. In 1953 he visited Europe for the first time since his 1939 departure. He held exhibitions in Rome at the Galleria de l'Obelisco, in Milan at the Puis del Naviglio, and in Paris at the Galerie Renou & Poyet. Before returning to America he visited his sister and his beloved Brittany coasts.

In 1954 the Wadsworth Atheneum in Connecticut held a joint exhibition of Tanguy and Sage's work. Despite their interconnected working practices they craved artistic independence and insisted that their work be shown in separate galleries. Tanguy offered few insights into his process, declining to discuss his ideology and technical methods. He characterized himself as "very much alone in my work, I am almost jealous of it." Friends such as Breton and [Hans Richter](https://www.theartstory.org/artist/richter-hans/) characterized Tanguy as a loner toward the end of his life, but he still enjoyed Surrealist games. Shortly before his death, he starred in Richter's art movie *8x8*. Part Lewis Carrol, part Freud, the film uses chess (where pieces can become other pieces) as a metaphor for transformation. Duchamp played the White King, Jaqueline Matisse the White Queen, and Tanguy the Black Knight. Tanguy died suddenly on 15 January 1955 after suffering a cerebral haemorrhage. The months leading up to his death, however, were especially prolific. His robust final canvases are often seen as the culmination of his life's obsessions, elevating his fantastic projections to a new level, and gathering the subjects, objects, colors and themes of his life into powerful statements, such as *Multiplication of the Arcs* (1954) and *Imaginary Numbers* (1954). His ashes were scattered in Brittany. In September 1955, the first major retrospective of Tanguy's work was held at the Museum of Modern Art in New York.

**TOPIC 8: RESEARCH ON CY TWOMBLY**

### Childhood

Edwin Parker Twombly, Jr. was born in Lexington, Virginia in 1928. Like his father, who briefly pitched for the Chicago White Sox, Twombly was known as Cy, after Cy Young. His father later became a coach and athletic director at Washington and Lee University. Twombly's parents were from the Northeast, so he made frequent trips to Massachusetts and Maine, but the South, with its sense of history and autonomy, ultimately became an integral aspect of his identity. As a young boy, Twombly ordered and worked on art kits he ordered from the Sears Roebuck catalog. His parents encouraged his interest in art, and at twelve years old he started studying with the Spanish modern painter Pierre Daura.

### Early Training

Following high school, Twombly began formal art training at the School of the Museum of Fine Arts in Boston (1947-49), where he became interested in the [Dadaist](https://www.theartstory.org/movement/dada/) and [Surrealist](https://www.theartstory.org/movement/surrealism/) work of artists such as [Kurt Schwitters](https://www.theartstory.org/artist/schwitters-kurt/) and [Alberto Giacometti](https://www.theartstory.org/artist/giacometti-alberto/). At his parents' suggestion, Twombly then spent a year at Washington and Lee's newly created art program before moving to New York in 1950 to study at the Art Students League. Exposure to numerous New York gallery exhibitions of artists such as [Franz Kline](https://www.theartstory.org/artist/kline-franz/), [Jackson Pollock](https://www.theartstory.org/artist/pollock-jackson/), and [Robert Motherwell](https://www.theartstory.org/artist/motherwell-robert/) began to shape Twombly's own aesthetic away from the figurative toward abstraction. While at the League, he met Robert Rauschenberg, who became a close friend and artistic influence. At Rauschenberg's encouragement, Twombly studied at Black Mountain College in North Carolina (1951-52). In 1952, Twombly traveled to Italy and North Africa with Rauschenberg on a grant from the Virginia Museum of Fine Art. Upon returning, the two artists had a joint 1953 exhibition at Stable Gallery in New York, which resulted in such a hostile and negative response from the public that gallery director Eleanor Ward had to remove the visitor comments book.

Twombly's work at this time was largely in black and white, influenced both by Rauschenberg's paintings and the monochromatic work of [Willem de Kooning](https://www.theartstory.org/artist/de-kooning-willem/), [Franz Kline](https://www.theartstory.org/artist/kline-franz/), and [Robert Motherwell](https://www.theartstory.org/artist/motherwell-robert/). Twombly drew on ideas of the primitive, notions of ritual, and the psychoanalytic concept of the fetish, while taking inspiration from his European travels in these early works. From 1953 to 1954, Twombly was drafted into the army, where he served as a cryptographer at Camp Gordon near Augusta, Georgia, and at the Pentagon in Washington, D.C. On weekend leaves, Twombly rented an hotel room in Augusta. There, he modified the Surrealist technique of automatic drawing by creating [biomorphic](https://www.theartstory.org/movement/biomorphism/) drawings at night in the dark. These "blind" drawings resulted in elongated, distorted forms and curves that became distinct stylistic motifs in his later work.

### Mature Period

From 1955 to 1959, he worked on and off in New York, where he emerged as a significant artist within a group of artists that included [Robert Rauschenberg](https://www.theartstory.org/artist/rauschenberg-robert/) and [Jasper Johns](https://www.theartstory.org/artist/johns-jasper/). In 1957, Twombly returned to Rome where he met and married the Italian artist Baroness Tatiana Franchetti - sister of his patron Baron Giorgio Franchetti. They were married at City Hall in New York in 1959 prior to purchasing a palazzo on the Via di Monserrato in Rome, but later they preferred the seaside town of Gaeta near Rome and the Mediterranean Sea. Here, the artist was inspired by a more tranquil, light tone in his work that also began to allude to Classical culture and literature. Greco-Roman themes infused much of his work throughout his career. After spending time in Lexington, Virginia and New York, and joining gallery owner Leo Castelli's roster of artists, Twombly steadily lived in Rome and he lived between Italy and United States for the rest of his life. His first Castelli exhibition was the same year in New York. Around this time an article in *Vogue* magazine with photographs by Horst P. Horst of Twombly's elegantly appointed apartment in Rome suggested that his grand lifestyle "somehow betrayed the cause." Distrust of the press understandably set in. In Rome, Twombly's early 1960s work took on greater scale and more vibrant color, while also drawing on themes of eroticism and violence. Although Twombly's work was well-received in Italy, a New York Castelli show of Twombly's *Nine Discourses on Commodus* (1963) received brutal reviews. From 1966 to 1972, Twombly created a number of canvases that resembled blackboards, with light-colored loops and scrawls flowing across grey backgrounds.

### Late Years and Death

Twombly worked less frequently in the late 1970s and 1980s, but continued creating important canvases. In the mid-1970s, he also returned to sculpture, a medium in which he had not worked for almost twenty years. These sculptures, often focusing on Classical themes, were largely assembled from found objects and painted white. Italy continued to influence Twombly's work; he spent much time in the medieval port city of Gaeta, and many of his paintings from the 1980s reflected his interest in the sea. Critical reception of his work became more positive in the 1980s as well, partially due to a new interest in modern European art. Yet, when the Museum of Modern Art mounted a retrospective of his work in 1994 the show's curator Kirk Varnedoe felt compelled to write an essay titled *Your Kid Could Not Do This, and Other Reflections on Cy Twombly*.

Classical references persisted in his later work, particularly in the form of Bacchus, the god of wine. Twombly's paintings in the next decades expanded his previous use of color, applied with gestural brushstrokes that occasionally depicted more recognizable forms, such as flowers and landscapes. Twombly died on the 5th of July in 2011 in Rome. He was survived by a son, Cyrus Alessandro Twombly, who is also a painter and resides in Rome.

### The Legacy of Cy Twombly

In spite of his persistent disregard for fame and recognition, Cy Twombly, along with Robert Rauschenburg and Jasper Johns, is considered to be one of the greatest American painters after Abstract Expressionism. His distinctive aesthetic was both a continuation of Abstract Expressionist techniques in a post-war and European setting that internationalized contemporary art, and a new direction that used "low" art practices such as penciled words and scribbled crayon in the context of "high" art and art history. Twombly's artistic enterprise and its significance is rife with such contradictions: his work (along with that of [Agnes Martin](https://www.theartstory.org/artist/martin-agnes/) and [Frank Stella](https://www.theartstory.org/artist/stella-frank/)) was part of one of the first exhibitions to explore the ideas of [Minimalism](https://www.theartstory.org/movement/minimalism/) and, on the other hand, the expressivity of his work that grew out of [Abstract Expressionist](https://www.theartstory.org/movement/abstract-expressionism/) roots influenced the more recent group of [Neo-Expressionist](https://www.theartstory.org/movement/neo-expressionism/).

**TOPIC 9: RESEARCH ON JAMES TURRELL**

### Childhood and Education

Turrell was born into a Quaker family in Los Angeles in 1943. He tells a story of sitting in the Quaker meeting house with his grandmother when he was five or six years old. When everyone closed their eyes at the beginning of the meeting, he asked his grandmother what they were supposed to be doing. She told him: "Just wait, we're going inside to greet the light.'" Arguably this episode greatly influenced his early fascination with light. Turrell got his pilot's license at 16 years old, following in the footsteps of his late father, who had been an aeronautical engineer. Because of his Quaker background, he was not a good candidate for service in the Vietnam War, but while still in his teens he was sent for alternative service to Laos. He flew U2 planes, legendary single-jet engine, ultra-high altitude aircraft developed by the U.S. Air Force for reconnaissance. Flying these secret missions over Tibet and the Himalayas exposed him to changes in vision at high altitude. This attuned him to extraordinary meteorological phenomena.

### Early Period

According to Turrell, his career as an artist began with a visual misperception. As a psychology major at Pomona College in 1965, he enjoyed art history, and especially the works of art by [Mark Rothko](https://www.theartstory.org/artist/rothko-mark/) he saw during his art history lectures. He was later disappointed on a trip to New York when he saw his first canvas by Rothko, which lacked the glow it appeared to have when shown via slide projector. The fact that a projected image of a Rothko might possess a glow that exceeded the original (a conceptually heretical idea akin to Duchamp's pinning a moustache on the Mona Lisa) was Turrell's initial impetus for becoming a light-based artist.

Turrell went on to pursue studio art at the University of California, Irvine, and upon graduating in 1966, he rented a large space in the abandoned Santa Monica Hotel that would serve as his studio for the next eight years. In it he conducted laboratory-like explorations using the architecture, exterior light, and projectors to mold light as if it were a material substance that could be shaped. Some of his first light-based works were *Projection Pieces* - so-called because the projector beams created the hologram of a geometric shape, further adapted through structural cuts in the building itself. In this way, the changing light of the outside environment - be it a gradual turn to dusk or passing headlights - also impacted the viewer's perception. In 1967, the Pasadena Art Museum held Turrell's first solo exhibition, displaying some of these *Projection Pieces*. This exhibition established his reputation.

Turrell was part of a generation accustomed to enormous advancements in technology and the excitement of the space race. In 1968 and 1969, he, along with artist Robert Irwin, worked on the Art and Technology program of the Los Angeles County Museum of Art with Ed Wortz, a scientist at a Southern California aerospace firm. Turrell was considered a member of the Light and Space Movement, a Southern California art movement of the last 60s and 70s. Although this group was only loosely affiliated in terms of the art being produced, Turrell maintained friendships with his artist peers such as Irwin, bonding over an interest in light and technology that was largely unexplored among East Coast artists at the time. Turrell received an MFA from the Claremont Graduate School in Claremont, California in 1973.

### Mature Period

The massive and ambitious Roden Crater Project has been Turrell's main work since 1977, when, with the help of the DIA foundation, he purchased the site of an extinct volcano in northwestern Arizona near Flagstaff. Always an avid aviator and independent spirit, he flew six days a week for seven months between the Western foothills of the Rocky Mountains and the Pacific Coast, sleeping under the wing of his plane. Finally, he found Roden Crater. He wanted to create a site where the visitor could experience "celestial vaulting," which Roden Crater, at approximately 5,500 above sea level and with a natural concave bowl, was well suited for. This phenomena, in which space seems to curve at the edges of your perception, was something Turrell had experienced while flying close to ground. Roden Crater is also a perfect site because nearby Flagstaff was one of the first places in the United States to create light pollution laws, enabling the visitor an undisturbed view of the heavens.

Construction began in 1979, starting and stopping as funds allowed and plans became more complex. Turrell has completed multiple spaces and observatories as part of his grand plan to link visitors with the celestial movements of the planets, stars, and distant galaxies. He has contoured the crater bowl and cut a complex and precise series of chambers, tunnels, and apertures within the volcano with the aid of construction crews and dump trucks as well as astronomers. The crater bowl has been shaped to change the visitor's perception of the horizon, seemingly bringing one closer to the sky and the experience of being inside space. The interior chambers and tunnels enhance or enable the perception of specific celestial events, such as lunar eclipses and winter and summer solstices. Turrell has a long-standing interest in the ancient art of astronomy as it might have been practiced in Babylon or Ancient Egypt, uniquely combining ancient knowledge with the study of cutting-edge science, with regard to the psychological and neurological nature of perception and astrophysics.

In 1984, at age 41, Turrell was the first artist to become a MacArthur Fellow, the so-called "genius" award. He spent the award on the Roden Crater project, bought surrounding land and started a cattle ranch to fund the Crater project. His career has been further supported by the sale of drawings and plans of the crater site and by his light installations, giving him a reputation as a sculptor of light. In addition to *Projection Pieces, Shallow Space Constructions* and *Wedgeworks* were pioneered in the Mendota rooms and honed later in different installations in museums and galleries. From 1976 to today, Turrell has used Space Division Constructions to create the illusion of a seemingly infinite room through an aperture. Also since 1976, the artist has created *Ganzfelds* in order to create an experience of light that gets rid of all depth for the viewer so that they are engulfed in light. *Perceptual Cells*, a series begun in 1989, are enclosed chambers designed for an individual in which the intense experience of light is only partially physical - the rest of the light effect is created in the stimulated brain. These light installations have been exhibited successfully internationally, but bringing the cosmos closer through Roden Crater remains his obsession. In that sense, these other works are like preliminary sketches or experiments, by which he learns more about the nature of light so that he can apply it to his *magnum opus*. Regarding Roden Crater's total cost, the artist has said: "People often ask me how much this crater costs. It cost me two marriages and a relationship." The artist has one daughter from an early marriage.

### Later Period

To this day, Turrell remains an avid aviator and a cattle rancher as well as an artist. The Roden Crater, though unfinished, has already been transformed over the past thirty years into a celestial observatory that intertwines art, architecture, and astronomy. When completed, the project will contain 21 viewing spaces and six tunnels. While this project is not yet open to the public, several smaller projects of independent architectural spaces (*Skyspaces*) emulate chambers in the Roden Crater. Over 100 *Skyspaces* can be viewed in museums and countries across the world.

While long denying any religious significance to his works with light, the artist has since returned to his Quaker roots. Recent scholarship has drawn connections between the artist's work and ancient and modern science, from Mayan and Egyptian pyramids to the neurologic basis of perception. Associations between spirituality and light are longstanding, existing in many different cultures. In Turrell's work, we can make the connection if we like, but it is not necessary in order to appreciate the work.

**TOPIC 10: RESEARCH ON DAVID SALLE**

### Childhood

David Salle was born in Oklahoma but spent his formative youth in Wichita, Kansas. His parents were working class people of Russian Jewish heritage; Salle was among the second generation of his family to be born in America. As a young boy, he took life-drawing classes through a local art organization in Wichita. His interest in drawing and painting persisted throughout his adolescence, and he continued to take classes several days a week as a high school student.

### Early Training

In 1970, Salle entered the California Institute of the Arts in Valencia, north of Los Angeles. There, he studied under John Baldessari, whose paintings often dealt with altered photographic imagery. In a 2013 interview with his former teacher in *Interview*, Salle says, "He was my mentor when I was a student at CalArts in the early '70s, and it's fair to say that meeting him redirected my trajectory as an artist - as it did for innumerable others. His legendary class in Post-Studio Art bestowed on those of us with enough brains to notice, a feeling of unbelievable luck of being in exactly the right place at the right time for the new freedoms in art - we arrived in time for the birthing, so to speak." The friendship between the two men has lasted over 40 years.

While a student at CalArts, Salle explored various mediums, including video, installation art, and conceptual pieces. He also focused on abstract painting. He earned a BFA in 1973 and stayed at CalArts for graduate study, earning his MFA two years later.

Salle then left Southern California for New York, where he supported himself with a number of part-time jobs throughout the late 1970s. He taught art classes, worked in restaurants, and worked for the designer and installation artist [Vito Acconci](https://www.theartstory.org/artist/acconci-vito/). One of his more unusual gigs consisted of doing page layout and paste-ups for a pornographic magazine. When the publication went out of business, Salle took some of the stock photographs to use for his own work. These included sexually explicit nude images, as well as generic 'news' materials.

### Mature Period

In 1980, Salle was living and working in a converted loft space in the city's Tribeca neighborhood when he began to find success as an artist. Following his first solo show in New York City, he formed his association with noted gallery owner Mary Boone, who continues to represent him today.

During this time, the painter expanded his practice to include theatrical design. He designed the set and costumes for Kathy Acker's *The Birth of the Poet*, and went on to design staging and costumes for productions by the dancer and choreographer Karole Armitage. The internationally renowned dancer Mikhail Baryshnikov asked Armitage to create a new work for the American Ballet Theater; Armitage then approached Salle with the project. The collaboration was a fruitful one: the ballet was a success, and Salle and Armitage became lovers, living together for seven years. He met with a tremendous amount of success as an artist during the early 80s, and though his popularity slipped somewhat during the 1990s, he earned a very comfortable living as an artist.

Salle continued to challenge his creativity through the exploration of different art forms. During the 1990s, he began producing sculptures, and also started exhibiting his photography. Many black-and-white images became the basis for his painted canvases. Salle made his Hollywood directorial debut in 1995 with *Search and Destroy*, an adaptation of Howard Korder's stage play about a washed-up, middle-aged businessman who wants to adapt a self-help book into a movie. Though the film attracted some major Hollywood names including actors Christopher Walken, Dennis Hopper, and Ethan Hawke, with Martin Scorsese as producer - the film met with a mixed reception.

### Current Work

Salle eventually moved out of Tribeca to Long Island. He now lives and works in the coastal town of East Hampton, New York.

Over the years, he has become a prolific writer on art, contributing to *Artforum*, *The Paris Review*, *Town and Country*, *Interview*, and a number of other publications. He has given a number of interviews in art publications as well as mainstream glossies such as *Vanity Fair* and *Architectural Digest*, and while he is candid about his philosophy of life and his creative process, he consistently reveals very little about his personal life, friends, or family.

From 2004 onward, Salle has experimented repeatedly with the vortex motif, mixing representational images with what has typically been an abstract and cartoonish form. One of his more recent series, *Late Product Paintings*, revisits his *Early Product Paintings* series of 1993, in which [collaged](https://www.theartstory.org/definition/collage/) renditions of product advertisements provides the basis for an exploration of the complex relationships between image, subject, and object.

Though his romance with Armitage did not last, the two remain close friends and resumed their collaboration on her dance productions in the mid-2000s. In a 2007 interview, Armitage observed that Salle "has an uncanny ability to understand the requirement of a huge range of media from stage to film and even dance costumes - which have very specific technical limitations. I don't understand how he is so facile and intuitive while also keenly analytical."

### The Legacy of David Salle

Salle's creative endeavors as a painter, printmaker, and stage designer have played a significant role in shaping the sensibility of postmodern art, often mingling 'high' and 'low' art together on a single canvas and blending disparate images and styles into an innovative form of pastiche that speaks to the unique joys and frustrations of life in a late-capitalist society. Though he has been an influential figure in the American art world since the 1980s, his popularity has never been without controversy; he has drawn consistent criticism from feminists who object to his frequent use of nude and scantily clad women in his painting.

Along with his contemporaries, among them [Robert Longo](https://www.theartstory.org/artist/longo-robert/) and [Julian Schnabel](https://www.theartstory.org/artist/schnabel-julian/), Salle ushered in a return to large-scale, gestural expressionism following the minimalism of painting and sculpture in the 1970s. His work has had a major impact on a number of artists, including the Pop-inspired collage canvases of [Jeff Koons](https://www.theartstory.org/artist/koons-jeff/), multi-panel compositions of found photography by Julia Wachtel, and the lampooning of American media saturation, comic-book heroes, and religiosity in the paintings of Jerry Kearns.