

**LICENCIA DE ESTUDOS MODALIDADE I  
ELEMENTS OF VISUAL ART THROUGH CONTEMPORARY ARTISTS**

# **GUÍA DIDÁCTICA**

**PROXECTO INDIVIDUAL PARA A ELABORACIÓN DE MATERIAIS DIXITAIS PARA SECUNDARIA  
CONSELLERÍA DE EDUCACIÓN E ORDENACIÓN UNIVERSITARIA**

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## INTRODUCCIÓN

Os materiais dixitais elaborados neste proxecto relacionan tres áreas conceptuais: elementos da imaxe, artistas do século vinte e movementos de vangarda. Pretenden ser unha introducción á arte moderna e contemporánea a traves dos elementos formais que a compoñen. Tratando de que o mesmo tempo que se educa o ollo, se interioricen recursos e estratexias formais para a posterior aplicación nos traballos prácticos.

## OBXECTIVOS EDUCATIVOS

Os materiais didácticos están dirixidos especialmente ó alumnado de 1º e 3º ESO na materia de Educación Plástica e Visual cunha sección bilingüe de inglés.

Os dous cursos comparten contidos que serán distribuídos na programación correspondente.

O materiais elaborados están enmarcados dentro do ámbito cultural e artístico. \_

### - Obxectivos:

- Coñecer e comprender os elementos básicos da imaxe. As súas características e o seu valor expresivo
- Coñecer e comprender as distintas manifestacións artísticas da arte contemporánea occidental
- Aplicar ó aprendido a traballos artísticos de creación propia

### - Competencias básicas

O alumno aprende a mirar, ver, observar e percibir, e desde o coñecemento dos elementos da imaxe como dos artistas da arte contemporánea occidental. Apreciando os valores estéticos e culturais das producións artísticas contribuíndo a desenvolver a súa competencia Cultural e artística (C6).

A reflexión sobre a arte contemporánea e a interpretación dos elementos da linguaxe visual permiten ó alumno desenvolver un sentido crítico sen prexuícios; deste xeito trabállanse competencias como Aprender a aprender (C7) e Autonomía e iniciativa persoal (C8).

A aplicación das novas tecnoloxías para transmitir coñecementos de lectura de imaxe e arte contemporánea permitirá aos alumnos mellorar as súas competencias no Tratamento da información e a competencia dixital (C4), pois adquirirán habilidades que van desde o acceso á información ata a súa transmisión en distintos soportes unha vez tratada, e a súa utilización na creación de traballos propios.

As diferentes explicacións e debates en torno o estudo da imaxe en relación coa arte contemporánea permitirán desenvolver a competencia como da Comunicación lingüística (C1).

O coñecemento dos elementos da imaxe como da arte contemporánea fomentan o respecto do patrimonio histórico-artístico e por tanto a competencia Social e cidadá (C5).

## ASPECTOS CURRICULARES

*- Seguindo a LOE , lei vixente de educación, no decreto 133/2007, do 5 de xullo, que regula as ensinanzas da educación secundaria obrigatoria na Comunidade Autónoma de Galicia, do DOG do venres 13 xullo 2007:*

**Os contidos para 1º e 3º ESO de Educación Plástica e Visual** preséntanse agrupados en catro bloques que son:

- Bloque 1 : Observar e comprender.
- Bloque 2: Interpretar, expresar e crear.
- Bloque 3: Contorno visual e multimedia.
- Bloque 4: Dimensión social e cultural.

En cada bloque seleccionáronse os contidos que especificamente se van a desenvolver con estes materiais didácticos:

### - Bloque 1. Observar e comprender:

- Lectura de imaxes, recoñecendo os elementos visuais e conceptuais.
- Recoñecemento das finalidades comunicativa, expresiva e estética da comunicación visual.
- Exploración dos posibles significados dunha imaxe segundo o seu conxunto expresivo e referencial, e descrición dos seus elementos formais.
- Interese pola observación sistemática.

### - Bloque 2. Interpretar, expresar e crear.

- Análise e realización de composicións utilizando os elementos conceptuais propios da linguaxe visual como elementos de descrición e expresión, tendo en conta conceptos de equilibrio, proporción e ritmo.
- Experimentación e exploración dos elementos que estruturan as formas e as imaxes (luz, forma, cor, textura, dimensión).
- Sensibilización ante as variacións visuais producidas polos cambios lumínicos.
- Experimentación e utilización das técnicas en función das intencións expresivas e

descriptivas.

- Representación persoal de ideas, en base a uns obxectivos, utilizando a linguaxe visual e plástica e manifestando iniciativa, creatividade e imaxinación.

- Bloque 3. Contorno audiovisual e multimedia:

- Análise e experimentación dos procesos, técnicas e procedementos propios dos medios de captura e manipulación de imaxes fixas, seriadas e en movemento, para producir mensaxes audiovisuais.

- Experimentación e utilización das tecnoloxías da información e da comunicación para a procura, tratamento e creación de imaxes plásticas.

- Bloque 4. Dimensión social e cultural:

- Determinación dos valores plásticos e factores persoais e sociais que destaquen nunha obra determinada e o seu autor, realizando esquemas e sínteses sobre algunhas obras para destacar os valores máis importantes.,

- Diferenciación de distintos estilos e tendencias das artes visuais, determinando os factores plásticos, simbólicos, etc., que os definen e caracterizan.

### **Estructuración de contidos en secuencias e obxectos didácticos**

Os contidos distribúense en seis secuencias didácticas que relacionan: elementos visuais e arte contemporánea.

- Cada secuencia didáctica consta de varios obxectos didácticos, entre cinco e sete que desenvolven aspectos específicos dos contidos xerais
- As secuencias didácticas están estruturadas da seguinte maneira:
  - Exposición de conceptos
  - Avaliación do alumnado

### **As seis secuencias didácticas que vertebran o proxecto son:**

- S.D.1.- A cor en Monet, Toulouse-Lautrec, Van Gogh, Cezanne e Gauguin.  
Impresionismo e postimpresionismo
- S.D.2.- A forma en Matisse, Mondrian, Munch, Kandinsky, Kirchner e Severini.  
Fauvismo, neoplasticismo, abstracción, expresionismo e futurismo
- S.D.3.- A textura en Gris, Picasso, Duchamp, Dalí e Man Ray  
Cubismo, dadaísmo e surrealismo
- S.D.4.- A liña en Rauschenberg, Lichtenstein, Warhol, Pollock e Riley

Pop art, abstracción, expresionismo e op art

- S.D.5.- O espazo en Yves Klein, Equipo Crónica, Richard Estes e Antonio López  
Realismo social, fotorrealismo e hiperrealismo

- S.D.6.- O volume en Schnabel , Baselitz, Kiefer, Haring, Basquiat e Guerrilla Girls

Neoexpresionismo italiano y alemán, graffiti e feminismo

- Nas secuencias didácticas os elementos da imaxe están explicados a través do estudo diacrónico organizado dos movementos artísticos máis representativos do século vinte. Empezando coa ruptura que supuso o impresionismo, a finais do s.XIX, ata os anos oitenta co neoexpresionismo, o graffiti e o feminismo.
- Consequindo que o alumnado asimile tanto os fundamentos da linguaxe visual como os conceptos básicos nos que se basan artistas e movementos significativos da arte contemporánea do s. XX.
- As unidades didácticas desenvólvense nas seguintes secuencias:
- Secuencia didáctica 1: Colour
  - Obxecto dixital educativo: 1.1.- Definition of colour. Monet
  - Obxecto dixital educativo: 1.2.- Families of colour I. Toulouse-Lautrec
  - Obxecto dixital educativo: 1.3.- Families of colour II. Van Gogh
  - Obxecto dixital educativo: 1.4.- Families of colour III. Cezanne
  - Obxecto dixital educativo: 1.5.- Expressivity of colour. Gauguin
  - Obxecto dixital educativo: 1.6.- Impressionism and postimpressionism
- Secuencia didáctica 2: Shape
  - Obxecto dixital educativo: 2.1.- Definition of shape. Matisse
  - Obxecto dixital educativo: 2.2.- Expressivity of shape I. Mondrian
  - Obxecto dixital educativo: 2.3.- Expressivity of shape II. Munch
  - Obxecto dixital educativo: 2.4.- Expressivity of shape III. Kandinsky
  - Obxecto dixital educativo: 2.5.- Expressivity of shape IV. Kirchner
  - Obxecto dixital educativo: 2.6.- Expressivity of shape V. Severini
  - Obxecto dixital educativo: 2.7.- Fauvism, neoplasticism, abstract, expressionism & futurism

- Secuencia didáctica 3: Texture
  - Obxecto dixital educativo: 3.1.- Definition of texture. Juan Gris
  - Obxecto dixital educativo: 3.2.- Expressivity of texture I. Picasso
  - Obxecto dixital educativo: 3.3.- Expressivity of texture II. Duchamp
  - Obxecto dixital educativo: 3.4.- Expressivity of texture III. Dalí
  - Obxecto dixital educativo: 3.5.- Expressivity of texture IV. Man Ray
  - Obxecto dixital educativo: 3.6.- Cubism, dadaism & surrealism
  
- Secuencia didáctica 4: Line
  - Obxecto dixital educativo: 4.1.- Definition of line. Rauschenberg
  - Obxecto dixital educativo: 4.2.- Expressivity of line I. Lichtenstein
  - Obxecto dixital educativo: 4.3.- Expressivity of line II. Warhol
  - Obxecto dixital educativo: 4.4.- Expressivity of line III. Pollock
  - Obxecto dixital educativo: 4.5.- Expressivity of line IV. Riley
  - Obxecto dixital educativo: 4.6.- Abstract expressionism, pop art & op art
  
- Secuencia didáctica 5: Space
  - Obxecto dixital educativo: 5.1.- Definition of space. Klein
  - Obxecto dixital educativo: 5.2.- Expressivity of space I. Equipo Crónica
  - Obxecto dixital educativo: 5.3.- Expressivity of space II. Estes
  - Obxecto dixital educativo: 5.4.- Expressivity of space III. Antonio López
  - Obxecto dixital educativo: 5.5.- Social realism, photorealism & hyperrealism
  
- Secuencia didáctica 6: Volume
  - Obxecto dixital educativo: 6.1.- Definition of volume. Schnabel
  - Obxecto dixital educativo: 6.2.- Expressivity of volume I. Baselitz
  - Obxecto dixital educativo: 6.3.- Expressivity of volume II. Kiefer
  - Obxecto dixital educativo: 6.4.- Expressivity of volume III. Haring
  - Obxecto dixital educativo: 6.5.- Expressivity of volume IV. Basquiat
  - Obxecto dixital educativo: 6.6.- Expressivity of volume V. Guerrilla Girls

## METODOLOXÍA

Inmersos nunha sociedade onde a imaxe e as novas tecnoloxías forman parte imprescindible da nosa actividade cotidiana, as novas tecnoloxías son os medios idóneos na creación, transmisión e difusión de materiais na Educación Plástica e Visual.

Por outro lado, as aplicacións TIC son moi atractivas, especialmente para os adolescentes. Co que de maneira natural o alumnado está familiarizado e gusta de realizar traballos artísticos con elas.

Os materiais didácticos foron realizados para a pizarra dixital co programa Smart Notebook. Constan dunha explicación, unha galería de imaxes e unha actividade para a identificación de movementos artísticos así como pintores e escultores. A intención é combinar estes obxectos dixitais de carácter teórico, con propostas prácticas na aula inspiradas nas pezas de arte visualizadas.

Ó tratarse de contidos moi amplos, pódense utilizar ó longo do curso escolar complementando ou intercalando outras actividades.

## AVALIACIÓN

### - Criterios de avaliación:

1. Coñecer os elementos da imaxe e os seus valores expresivos.
2. Identificar distintas manifestacións artísticas da arte contemporánea occidental
3. Coñecer os principios conceptuais de distintas manifestacións artísticas contemporáneas occidentais
4. Analizar distintas pezas artísticas tanto dende o punto de vista conceptual como plástico
5. Producir traballos creativos de creación propia asimilando os coñecementos adquiridos

## ANEXO I

### LISTADO DE ARTISTAS E OBRAS



## 1.- CLAUDE MONET

- 1.- Impression, sunrise, 1872
- 2.- Poppies, 1873
- 3.- Arrival of the Normandy Train, Gare Saint-Lazare, 1877
- 4.- The Cliffs at Etretat, 1885
- 5.- Study of a figure outdoors, Woman with a Parasol, facing left, 1886
- 6.- Haystacks, sunset; 1890-1
- 7.- Four poplars on the banks of the Epte River near Giverny, 1891
- 8.- Poplars, Philadelphia, 1891
- 9.- The portal of Rouen Cathedral, 1892
- 10.- Rouen Cathedral, West facade, sunlight; 1892-3
- 11.- Rouen Cathedral, facade, sunset; 1892-4
- 12.- Branch of the Seine near Giverny, 1897
- 13.- Bridge over a pond of water Lilies, 1899
- 14.- Charing Cross Bridge, 1899
- 15.- Charing Cross Bridge (Saint Louis) 1899-1901
- 16.- Houses of parliament, London, 1900-1
- 17.- Houses of parliament, sunset, 1902
- 18.- Westminster parliament, 1903
- 19.- Houses of parliament, 1904
- 20.- Water lilies, 1907

## 2. HENRI DE TOLOUSE-LAUTREC

- 1.- Equestrienne (at the cirque Fernando). 1887-8
- 2.- The laundress. 1889
- 3.- The toilet. 1889
- 4.- Moulin Rouge, La Goulue (poster). 1891
- 5.- Ambassadeurs, Aristide Bruant (poster). 1892
- 6.- At the Moulin Rouge, two women waltzing 1892
- 7.- Jane Avril leaving the Moulin Rouge. 1892
- 8.- La Goulue arriving at Moulin Rouge. 1892
- 9.- Self-portrait in the crowd, at the Moulin Rouge. 1892
- 10.- Divan Japonais 1892-3
- 11.- In bed. 1893
- 12.- Jane Brill, poster. 1893
- 13.- In Salon of Rue des Moulins. 1894
- 14.- Rue des Moulins, the medical inspection. 1894
- 15.- The brothel laundryman. 1894
- 16.- Woman putting her stocking. 1894
- 17.- Yvette Guilbert greeting the audience. 1894
- 18.- The clownesse Cha-u-Kao at the Moulin Rouge. 1895
- 19.- Alone. 1896
- 20.- A box at the theatre. 1896-7

### 3.- VINCENT VAN GOGH

- 1.- The potato eaters. 1885
- 2.- Skull of a skeleton with a burning cigarette. 1885-86
- 3.- Self-portrait. 1887
- 4.- Henri de Toulouse-Lautrec. 1887
- 5.- Self-portrait with straw hat. 1887-8
- 6.- Bedroom in Arles. 1888
- 7.- Starry night over the Rhone. 1888
- 8.- The cafe terrace on the Place du Forum, Arles at night. 1888
- 9.- The night cafe. 1888
- 10.- Vase with twelve sunflowers. 1888
- 11.- The yellow house. 1888
- 12.- The red vineyards. 1888
- 13.- Starry night. 1889
- 14.- Cypressess. 1889
- 15.- Irises. 1889
- 16.- Self-portrait with bandaged ear. 1889
- 17.- Entrance of the hospital. 1889
- 18.- Wheat field with crows. 1890
- 19.- Portrait of Dr. Gachet. 1890
- 20.- Madame Ginoux. 1890

#### 4.- PAUL CEZANNE

- 1.- Paul Alexis reading to Emile Zola. 1869-70
- 2.- A modern Olympia. 1873-74
- 3.- Self-portrait. 1875
- 4.- Mountain Sainte-Victoire. 1882-85
- 5.- The lake. 1883-85
- 6.- Mountain Sainte-Victoire. 1885-87
- 7.- Bather. 1885-87
- 8.- Fastnacht (Mardi Grass) 1888
- 9.- Madame Cezanne in the greenhouse. 1891-92
- 10.- The cardplayers. 1892
- 11.- The house with burst walls. 1892-94
- 12.- Woman in a green hat (madam Cezanne). 1894-95
- 13.- Still life with a curtain. 1895
- 14.- Still life with Cherub. 1895
- 15.- Self-portrait with beret. 1898-90
- 16.- Still life with apples and oranges. 1895-1900
- 17.- Road before the mountains, Sainte-Victoire. 1898-02
- 18.- Bathers. 1898-05
- 19.- Big bathers. 1898-05
- 20.- Black castle. 1900-04

## 5.- PAUL GAUGUIN

- 1.- Portrait of Madame Gauguin. 1880
- 2.- Valerie Roumi. 1880
- 3.- Woman sewing. 1880
- 4.- Four breton women. 1886
- 5.- Night Cafe at Arles. 1888
- 6.- Vision after the sermon. 1888
- 7.- Still life with japanese woodcut. 1889
- 8.- Yellow Christ. 1889
- 9.- Tahitianan women on the beach. 1891
- 10.- Woman with a flower. 1891
- 11.- Manao Tupapau (The spirit of the dead keep watch) 1892
- 12.- When will you marry. 1892
- 13.- Anna the javanerian. 1893
- 14.- Self-portrait. 1893
- 15.- Delightful land, Noa-Noa series. 1894
- 16.- Self-portrait, 1896
- 17.- Where do we come from?, what are we? Where are we going?. 1897
- 18.- Maternity. 1899
- 19.- Two tahitian women. 1899
- 20.- Cruel tales (exotic saying) 1902

## 6.- HENRI MATISSE

- 1.- Woman reading 1894
- 2.- Open window at Collioure. 1905
- 3.- Portrait of Madame Matisse, the green line. 1905
- 4.- Luxury, calm and pleasure 1905
- 5.- Woman with a Hat 1905
- 6.- The joy of life 1905-6
- 7.- Self-portrait on a striped t-shirt 1906
- 8.- Blue nude 1907
- 9.- The dessert harmony in red 1908
- 10.- The dance 1909-11
- 11.- Seville still-life 1911
- 12.- The painter's family 1911
- 13.- The red studio 1911
- 14.- The beach of Tangier 1911-12
- 15.- The music 1939
- 16.- Odalisque with arms raised 1927
- 17.- The lute 1943
- 18.- Polynesia, the sea 1946
- 19.- The circus 1947
- 20.- The sorrows of the king 1952

## 7.- PIET MONDRIAN

- 1.- Self-portrait 1900
- 2.- Mill in sunlight 1908
- 3.- Dune IV 1909
- 4.- The red tree 1909
- 5.- Still life with gingerpot I, 1911-12
- 6.- Still life with gingerpot II, 1911-12
- 7.- The grey tree 1912
- 8.- Trees in blossom 1912
- 9.- Composition No.9, blue facade 1913-14
- 10.- Oval composition 1913-14
- 11.- Composition 10, 1915
- 12.- Composition 1916
- 13.- Composition with red, blue and yellowish-green 1920
- 14.- Composition 1921
- 15.- Tableau I 1921
- 16.- Composition in red, yellow, blue and black 1926
- 17.- Composition with blue, red and yellow 1930
- 18.-New York City I 1942
- 19.-Broadway boogie-woogie 1942-43
- 20.-Victory Boogie Woogie 1944

## 8.- EDVARD MUNCH

- 1.- Self-portrait 1881-82
- 2.- Eye to eye 1884
- 3.- Inger next to the sea 1889
- 4 .-Three girls on the bridge 1889
- 5.- Melancholy 1891-92
- 6.-Evening Karl Johan st 1892
- 7.-Hands 1893-94
- 8.-Vampire 1893-94
- 9.-Madonna 1893- 4
- 10.-The scream 1893
- 11.-Puberty 1893
- 12.-Anxiety 1894
- 13.-The next day 1894
- 14.-Three ages of woman 1894
- 15.-Agony 1895
- 16.-Self-portrait with cigarette 1895
- 17.-Kiss 1897
- 18.-Dance of life 1899-1900
- 19.-Metabolism 1899
- 20.-Love and psyche 1907



## 9.- WASSILY KANDINSKY

- 1.- Odessa Port 1898
- 2.- The blue rider 1903
- 3.- Munich-Schwabing with the Church of St. Ursula 1908
- 4.- Composition IV 1911
- 5.- Composition V 1911
- 6.- Colour study, Squares with concentric circles 1913
- 7.- Composition VI 1913
- 8.- Composition VII 1913
- 9.- Flood improvisation 1913
- 10.- Moscow I 1916
- 11.- In gray 1919
- 12.- Untitled 1920
- 13.- Red spot II 1921
- 14.- Composition VIII 1923
- 15.- On white II 1923
- 16.- In the blue 1925
- 17.- Yellow-red-blue 1925
- 18.- The great gate of kiev 1928
- 19.- Composition X 1939
- 20.- Composition X 1939

## 10.- ERNST LUDWIG KIRCHNER

- 1.- Sitting woman (Dodo) 1907
- 2.- Dodo and her brother 1908
- 3.- Tavern 1909
- 4.- Naked playing people 1910
- 5.- Portrait of a woman 1911
- 6.- Nollendorf square 1912
- 7.- Street, Berlin 1913
- 8.- Berlin street scene 1913
- 9.- Three Bathers 1913
- 10.- Potsdamer square 1914
- 11.- Brandenburger Gate 1915
- 12.- Self-portrait as a soldier 1915
- 13.- Königstein station 1916
- 14.- Self-portrait as a sick person 1918
- 15.- View of Basel and the Rhine 1921
- 16.- The visit- couple and newcomer 1922
- 17.- The Sleigh ride. 1923
- 18.- Self-portrait 1925
- 19.- Erna 1930
- 20.- The Junkerboden under snow 1936-39

## 11.- GINO SEVERINI

- 1.- Self-portrait 1908
- 2.- Spring in Montmartre 1909
- 3.- The milliner 1910-11
- 4.- The haunting dancer, Ruhelose Tanzerin 1911
- 5.- Memories of a journey 1911
- 6.- The black cat 1911
- 7.- Hieroglyphic of the Bal Tabarin 1912
- 8.- Expansion of light 1912
- 9.- Argentine tango 1913
- 10.- Party in Montmartre 1913
- 11.- Plastic rhythm of July 1913
- 12.- The hours dance 1913
- 13.- Dancer 1913-14
- 14.- Expansion of light, centrifuged 1913-14
- 15.- Spherical expansion of light, centripet 1913-14
- 16.- Simultaneity groups centrifugal and centripetal 1914
- 17.- Woman in the window 1914
- 18.- Dancer 1915
- 19.- Still-life and guitar 1919
- 20.- The accordion player 1919

## 12.- JUAN GRIS

- 1.- Bottles and knife 1912
- 2.- Guitar and glasses 1912
- 3.- Portrait of the artist's mother 1912
- 4.- Still life with bottle and cigars 1912
- 5.- Still life with oil lamp 1912
- 6.- Portrait of Pablo Picasso 1912
- 7.- Guitar on a chair 1913
- 8.- Landscape at Ceret 1913
- 9.- Pears and grapes on a table 1913
- 10.- The book 1913
- 11.- Violin and guitar 1913
- 12.- Violin and ink bottle on a table 1913
- 13.- Bottle and glass on a table 1914
- 14.- Flowers 1914
- 15.- Fruit bowl with bottle 1914
- 16.- Guitar bottle and glass 1914
- 17.- Tea cups 1914
- 18.- The bottle of anis del mono 1914
- 19.- The bottle of Banyuls 1914
- 20.- Still life with checked tablecloth 1915

### 13.- PABLO PICASSO

- 1.- Science and charity 1897
- 2.- Life 1903
- 3.- The old guitarist 1903-04
- 4.- Family of acrobats with monkey 1905
- 5.- Portrait of Gertrude Stein 1906
- 6.- Chicks from Avignon 1907
- 7.- Nude with raised arms, the Avignon dancer 1907
- 8.- Self portrait 1907
- 9.- Portrait of Daniel Henry Kahnweiler 1910
- 10.- Student with newspaper 1913
- 11.- Mandolin 1914
- 12.- Harlequin 1918
- 13.- Three musicians 1921
- 14.- Guernica 1937
- 15.- Weeping woman 1937
- 16.- Dora Maar with a cat 1941
- 17.- Baboon and Young 1951
- 18.- Massacre in Korea 1951
- 19.- Jacqueline with flowers 1954
- 20.- Nude woman with Necklace 1968

## 14.- MARCEL DUCHAMP

- 1.- Sad young man in a train 1911
- 2.- Portrait of chess players 1911
- 3.- Bride 1912
- 4.- Nude descending a Staircase, n°2 1912
- 5.- King and queen surrounded by swift nudes 1912
- 6.- Bicycle wheel 1913
- 7.- Bottle rack 1914-64
- 8.- The bride stripped bare by her bachelors, even or Large Glass 1915-23
- 9.- In advance of the broken arm 1915
- 10.- With hidden noise 1916
- 11.- Fountain 1917
- 12.- LHOOQ. Mona Lisa with moustache 1919
- 13.- Fresh window 1920
- 14.- Rotary Glass plates (precision optics) 1920
- 15.- Rose Selavy (Marcel Duchamp) 1921
- 16.- The brawl of Austerlitz 1921
- 17.- Rotary demisphere 1925
- 18.- Boxin a Valise 1936-68
- 19.- Please touch, cover design for Le surréalisme 1947
- 20.- Self-portrait in profile 1958

## 15.- SALVADOR DALÍ

- 1.- Self-portrait with Raphaelesque neck. 1921-22
- 2.- Le Moli, landscape of Cadaqués 1923
- 3.- Portrait of Luis Buñuel 1924
- 4.- Portrait at a window 1925
- 5.- Neo-cubist academy (Composition with three figures) 1926
- 6.- Little ashes 1927-8
- 7.- Seated girl seen from the back 1928
- 8.- Accommodations of desire 1929
- 9.- Portrait of Paul Eluard 1929
- 10.- The ants 1929
- 11.- The enigma of desire 1929
- 12.- The great masturbator 1929
- 13.- Retrospective bust of a woman 1933
- 14.- Venus de Milo with drawers 1936
- 15.- Ballerina in a death's head 1939
- 16.- The face of war 1941
- 17.- Design for the film Spellbound 1945
- 18.- Atomic Leda 1947-49
- 19.- Hallucinogenic toreador 1970
- 20.- Gala contemplating the mediterranean sea which at eighteen metres becomes the portrait of Lincoln 1976

## 16.- MAN RAY

- 1.- Self-portrait assemblage 1916
- 2.- The coat stand 1920
- 3.- Rose Selavy alias Marcel Duchamp 1921
- 4.- Tristan Tzara 1921
- 5.- The gift 1921
- 6.- Rayograph, the kiss 1922
- 7.- Indestructible object or object to be destroyed 1923
- 8.- Ingres' violin 1924
- 9.- Black and white 1926
- 10.- Primacy of matter over thought 1929
- 11.- Woman with long hair 1929
- 12.- Solarisation 1931
- 13.- Glass tears 1932
- 14.- Self-portrait with gun 1932
- 15.- Veiled erotic Meret Oppenheim 1933
- 16.- The kiss 1935
- 17.- Dora Maar 1936
- 18.- Dora Maar 1936
- 19.- Observatory time the lovers 1936
- 20.- Nut girls 1941



## 17.- ROBERT RAUSCHENBERG

- 1.- Mother of God 1950
- 2.- Collection 1954
- 3.- Rebus 1955
- 4.- Untitled 1955
- 5.- Monogram 1955-59
- 6.- Dam 1959
- 7.- Trophy II (for Teeny and Marcel Duchamp) 1960
- 8.- Almanac 1962
- 9.- Dylaby 1962
- 10.- Combine 1963
- 11.- Express 1963
- 12.- Press 1964
- 13.- Persimmon 1964
- 14.- Green shirt 1965
- 15.- Cardbird II 1971
- 16.- Untitled (Venetian) 1973
- 17.- Shadows (Tracks) 1976
- 18.- BMW art car 1986 (2)
- 19.- Air ration winter glut 1987
- 20.- Riding bikes, Berlin 1998

## 18.- ROY LICHTENSTEIN

- 1.- Blam 1962
- 2.- Curtains 1962
- 3.- Forget it forget me 1962
- 4.- Drowning girl 1963
- 5.- Crying girl 1964
- 6.- Girl in mirror 1964
- 7.- Big painting No. 6 1965
- 8.- Head with blue shadow 1965
- 9.- Small explosion 1965
- 10.- Blue and green modern painting 1967
- 11.- Rouen cathedral seen at three different times of the day 1969
- 12.- Still life with Goldfish bowl 1972
- 13.- Cubist still life with lemons 1975
- 14.- Girl with tear III 1977
- 15.- Expressionist head 1980
- 16.- Landscape with figures and sun 1980
- 17.- Against Apartheid 1983
- 18.- Sleeping muse 1983
- 19.- Bedroom 1991
- 20.- Barcelone Head 1991-2

## 19.- ANDY WARHOL

- 1.- Before and after 1960
- 2.- Gloden Marilyn Monroe 1962
- 3.- Red Liz 1962
- 4.- Double Elvis 1963
- 5.- Jackies (four Jackies) 1964
- 6.- Three Brillo boxes 1964
- 7.- Self-portrait 1966
- 8- Big electric chair 1967
- 9.- Ten foot flowers 1967
- 10.- Che Guevara 1968
- 11.- Mao 1973
- 12.- Mick Jagger 1975
- 13.- Still life 1976
- 14.- Hammer and sickle 1976
- 15.- Skull 1977
- 16.- Albert Einstein 1980
- 17.- Gun 1980
- 18.- Knives 1981-2
- 19.- Rorschach 1984
- 20.- Self-portrait of camouflage 1986

## 20.- JACKSON POLLOCK

- 1.- Male and female 1942
- 2.- Stenographic figure 1942
- 3.- The moon woman 1942
- 4.- Blue (Mobydick) 1943
- 5.- Mural 1943
- 6.- The she-wolf 1943
- 7.- Eyes in the heat 1946
- 8.- Shimmering substance 1946
- 9.- The tea cup 1946
- 10.- The key 1946
- 11.- Cathedral 1947
- 12.- Full fathom five 1947
- 13.- Number 5 1948
- 14.- Number 1 1949
- 15.- Number 3 1949
- 16.- Number 8 (detail) 1949
- 17.- Lavender mist number 1 1950
- 18.- Blue poles number 11 1952
- 19.- Convergence 1952
- 20.- Easter and the totem 1953

## 21.- BRIDGET RILEY

- 1.- Movement in squares 1961
- 2.- Blaze study 1962
- 3.- Blaze 1 1962
- 4.- Broken circle 1963
- 5.- Fall 1963
- 6.- Fission 1963
- 7.- Intake 1964
- 8.- Pause 1964
- 9.- Arrest 2 1965
- 10.- Fragment 2 1965
- 11.- Fragment 3 1965
- 12.- Untitled fragment 1 1965
- 13.- Descending 1966
- 14.- Drift 2 1966
- 15.- Breathe 1966
- 16.- Cataract 3 1967
- 17.- Orient 4 1970
- 18.- Conversation 1992
- 19.- Rose rose London, Olympic games poster 2012
- 20.- St Mary's Hospital London installation 2014

## 22.- YVES KLEIN

- 1.- Untitled monogold 1959
- 2.- Monochromatic blue (IKB 3) 1960
- 3.- Here lies Space (RP 3) 1960
- 4.- Leap into the void 1960
- 5.- Untitled anthropometry 1960
- 6.- Anthropometry blue phase (ANT 82) 1960
- 7.- Untitled cosmogony 1960
- 8.- A rain of pleasure 1961
- 9.- Fire painting f6 1961
- 10.- Fire-painting 1961
- 11.- Fire-painting f36 1961
- 12.- Gold leaf on panel 1961
- 13.- Golden balls 1961
- 14.- Untitled fire painting 1961
- 15.- Assemblage of used paint rollers 1962
- 16.- Portrait relief pr3, portrait of Claude Pascal 1962
- 17.- The venus of Alexandria venus blue 1962
- 18.- Tree large blue sponge 1962
- 19.- Untitled color fire painting 1962
- 20.- Untitled fire color painting 1962

## 23.- EQUIPO CRÓNICA

- 1.- Professional distortion 1966
- 2.- High society 1966
- 3.- The Parliament 1966
- 4.- The retake 1969
- 5.- Happening of Conde de Orgaz 1969
- 6.- The sitting room 1970
- 7.- The surrender of Torrejón 1970
- 8.- Conde Duque de Olivares 1972
- 9.- Defeat of Samothrace 1972
- 10.- Lunch 1972
- 11.- Painting is like beating 1972
- 12.- Viewer of viewers 1972
- 13.- Cut Guernica 1974
- 14.- Circles 1975
- 15.- Wall II 1975
- 16.- Order of operations 1976
- 17.- Desk 1977
- 18.- Mr. Cezanne in Avignon street 1980-81
- 19.- Still life with new suit 1980-81
- 20.- Still life with new suit II 1980-81

## 24.- RICHARD ESTES

- 1.- Bus with reflection of the Flatiron building 1966-67
- 2.- Telephone booths 1967
- 3.- Escalator 1970
- 4.- Diner 1971
- 5.- Cafeteria 1972
- 6.- Double self-portrait 1976
- 7.- Jone's diner 1979
- 8.- Sunday afternoon in the park 1989
- 9.- Tower Bridge, London 1989
- 10.- Brooklyn bridge 1991
- 11.- Water taxi, Mount desert 1999
- 12.- Times Square 2004
- 13.- Kentucky fried chicken 2007
- 14.- Antarctica 2007
- 15.- Near hunter's Beach, Acadia National Park 2008
- 16.- Supermarket, Columbus Avenue, NY 2008
- 17.- Columbus circle 2009
- 18.- Columbus circle at night 2010
- 19.- Checkout 2012
- 20.- Tour bus 2012



## **25.- ANTONIO LÓPEZ**

- 1.- Antonio and Carmen 1956
- 2.- My parents 1956
- 3.- Carmencita playing 1959-60
- 4.- Madrid seen from the Tío Pío Hill 1962-63
- 5.- Lucio's terrace 1962-1990
- 6.- María stood up 1963
- 7.- Woman sleeping (The dream) 1963
- 8.- María slept 1964
- 9.- Atocha 1964
- 10.- Sink and mirror 1967
- 11.- Woman in the bath tub 1968
- 12.- Men and woman 1968 – 94
- 13.- María 1972
- 14.- Antonio López Torres' home 1972-80
- 15.- Gran Via 1974 – 81
- 16.- Madrid seen from the Torres Blancas 1976-82
- 17.- Campo del Moro 1990-94
- 18.- New fridge 1991-94
- 19.- Quince tree 1992
- 20.- Day, Atocha Station, Madrid 2008

## 26.- JULIAN SCHNABEL

- 1.-Untitled, muchas gracias por las insiables 1975
- 2.- Divan 1979
- 3.- Owl 1980
- 4.- St Francis in ecstasy 1980
- 5.- Maria Callas II 1982
- 6.- Corine near Armenia 1984
- 7.- Martine 1987
- 8.- Self-portrait in Andy's shadow 1987
- 9.- Untitled 1990
- 10.- The Conversion of St. Paolo Malfi 1995
- 11.- Untitled 1999
- 12.- Christ's last day 2000
- 13.- Christ's last day II 2000
- 14.- Untitled view of dawn in the tropics 2002
- 15.- Untitled 2004
- 16.- Sonanbul 3 2005
- 17.- Untitled 2006
- 18.- Untitled, surfer 2 2006
- 19.- Untitled, Chinese painting 2008
- 20.- Untitled, Yogi 2008

## 27.- GEORG BASELITZ

- 1.- Big night down the drain 1963
- 2.- Rebel 1965
- 3.- Divided hero 1966
- 4.- Arge head 1966
- 5.- Dog split 1968
- 6.- Woodmen 1968
- 7.- Nude with three arms 1977
- 8.- Model for a sculpture 1979-80
- 9.- Bye 1982
- 10.- Untitled 1982
- 11.- Jumping figure 1982
- 12.- Untitled 1982-3
- 13.- Untitled II 1982-3
- 14.- The crowning with thorns 1983
- 15.- Untitled 1983
- 16.- Untitled III 1983-4
- 17.- Head 1987
- 18.- Tragic head 1988
- 19.- My new hat 2003
- 20.- Table of Peace, Tell Aviv 2003

## 28.- AMSEL KIEFER

- 1.- The starry heavens above us, and the moral law within 1969-2010
- 2.- The moral law within us, the starry heavens above us 1969-2010
- 3.- Parsifal I 1973
- 4.- Parsifal II 1973
- 5.- Parsifal III 1973
- 6.- Palette 1981
- 7.- The Rhine 1981
- 8.- Shumalite 1982
- 9.- Urd, Verdandi, Skuld (The Norns) 1983
- 10.- Eisen-Steig 1986
- 11.- Lilith 1987-9
- 12.- Man under a Pyramid 1996
- 13.- Cette obscure clarté qui tombe des étoiles 1999
- 14.- Let a thousand flowers bloom 2000
- 15.- Palm sunday 2006
- 16.- The secret life of plants 2006
- 17.- Falling stars Sternenfall 2006
- 18.- Untitled 2006
- 19.- St. John's Lodge 2007
- 20.- Hortus philosophorum 2010

## 29.- KEITH HARING

- 1.- Untitled 1981
- 2.- Anti-nuclear rally 1982
- 3.- Debbie dick 1984
- 4.- The marriage of heaven and hell 1984
- 5.- Andy Mouse 1985
- 6.- Free South Africa 1985
- 7.- Portrait of macho Camacho 1985
- 8.- Moses and the burning bush 1985
- 9.- Crack is wack 1986
- 10.- Keith and Julia 1986
- 11.- Untitled 1986
- 12.- Untitled 1986
- 13.- Crack down 1986
- 14.- Boys' club mural 1987
- 15.- Lucky strike 1987
- 16.- Lucky strike II 1987
- 17.- Paris mural 1987
- 18.- Pop shop 1 1987
- 19.- Brazil 1989
- 20.- Ignorance, fear 1989

## 30.- JEAN MICHEL BASQUIAT

- 1.- Untitled 1980
- 2.- Helmet 1981
- 3.- Irony of the negro policeman 1981
- 4.- Pork sans 1981
- 5.- Rice and chicken 1981
- 6.- Skull 1981
- 7.- Head 1981
- 8.- Untitled 1981
- 9.- All colored cast, part III 1982
- 10.- Baptism 1982
- 11.- Boxer 1982
- 12.- Boy and dog in a johnnypump 1982
- 13.- Portrait of the artist as a young derelict 1982
- 14.- Self-portrait 1982
- 15.- Self-portrait as a heel, part two 1982
- 16.- 50 cent piece 1983
- 17.- Ascent 1983
- 18.- Baby-boom 1983
- 19.- Aboriginal 1984
- 20.- After Puno 1987

## 31.- GUERRILLA GIRLS

- 1.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 2.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 3.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 4.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 5.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 6.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 7.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 8.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 9.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 10.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 11.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 12.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 13.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 14.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 15.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 16.- No title. Guerrilla girls talk back (portfolio of 30 posters) 1985-90
- 17.- Anatomically Correct Oscar billboard 2002
- 18.- Unchain the Women Directors billboard 2006
- 19.- Guerrilla Girls in action, 2007
- 20.- Free Women Artist of Europe! 2011

ANEXO II

## **LISTADO DE MOVEMENTOS ARTÍSTICOS**



## IMPRESSIONISM

- **Impressionism** was a late 19th century art movement
- The name of the movement is derived from the title of a Claude Monet work, *Impression, Sunrise* 1872.
- Characteristics of Impressionist paintings: Visible brush strokes
- Open composition.
- Emphasis on light in its changing qualities
- *Movement* as a crucial element of human perception and experience.
- Unusual visual angles.
- They could capture the effects of sunlight by painting *en plein air*.
- They painted realistic scenes of modern life and landscapes
- They used pure and unmixed colour, to achieve the effect of intense colour vibration.
- The main impressionist artists are: Monet, Manet, Renoir, Degas, Morisot, Cassatt, Roden and Claudel
- We can talk as well of Impressionist music and Impressionist literature.

## POST-IMPRESSIONISM

- **Post-impressionism** was a term used to mention much art produce between the 1880s and the early 20th century.
- The name of the movement is derived from the title of the exhibition *Manet and the Post-Impressionist* 1910-11
- The most important artists of the movement are: Gauguin, Cezanne and Van Gogh
- The post-impressionists had no common artistic objective.
- They wanted to break with tradition and the bourgeois standards of taste.
- They rejected the impressionism's preoccupations with nature, light and momentary impressions.
- The post-impressionists were focused on form, colour, composition and the expression of emotions.
- For the use of flat areas of contrasted colour, Gauguin was the precursor of the fauvism
- For the use of geometric shapes, Cezanne was the precursor of the cubism
- For the use of contrasted and saturated colours to express feelings, Van Gogh was the precursor of the fauvism and the expressionism
- Other artists related to the post- impressionism were: Odilon Redon, Maurice de Vlaminck, Toulouse Lautrec and Edgar Degas

## FAUVISM (1898-1908)

- The term "Fauve" meaning "wild beast" was used disparagingly for a classical critic of art.
- Many modern artists have used "wild colour" but the term "fauve" is only applied to a small group of artists working in France between 1898 and 1908.
- They used strong colours straight from the tube and applied them directly to the canvas, without mixing or shading
- Fauves didn't use the actual colours of the subject matter, so trees could be painted orange, the sky pink and a face green.
- The main characteristics were: patterns of colour, simplified scenes, flatness, intensity and non-naturalistic paintings
- The Fauves were influenced by Van Gogh and Gauguin
- The fauvist artists were: Andre Derain, Kees Van Dongen, Henri Matisse, George Rouault and Maurice de Vlaminck.

## NEOPLATONICISM

- Neoplasticism is inseparably connected with the work of Piet Mondrian
- Mondrian paintings were created with black horizontal and vertical lines to which he added blocks of primary colours: blue, red and yellow.
- The main characteristics are: grid-shaped paintings, primary colours, black and white, spiritual order, decentralised, peripheral and elementarism.
- Mondrian believed in a psycho-spiritual order in the human existence.
- Mondrian influenced the Abstract Expressionist artists

## ABSTRACT

- Abstract emerged in 1910, reacting against realism.
- The appearance of photography in 1824 provoked the crisis of figurative art.
- This movement is indebted to fauvism and expressionism (liberation of colour) and cubism (emphasis on shape and composition).
- Abstract art can be: lyric, inspired by fauvism and expressionism or geometric, inspired by cubism.
- The main representative is Wassily Kandinsky.

## EXPRESSIONISM

- Expressionism emerged in different artistic circles across Europe. Its highpoint was the period 1905 to 1920
- The main characteristics are: strong colours, distorted figures, and sometimes abstraction to explore themes of belonging, alienation and social critique.
- Die Brücke group was very important in Germany and they wanted to portray the German identity and traditions.
- Der Blaue Reiter was more mystical and aimed to reveal the spiritual truth hidden within the world
- Both groups thought that art could express an intrinsic human truth and restore meaning to people's lives.
- The main artists: in Die Brücke group: Kees Van Dongen, Ernst Ludwig Kirchner, Paula Modersohn-Becker, Otto Müller, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff. In Der Blaue Reiter group: Alexei Von Jawlensky, Wassily Kandinsky and Franz Marc. Other artists: Max Beckmann, George Grosz and Käthe Kollwitz.

## FUTURISM

- Futurism was an Italian movement launched with the publication of Marinetti's Le Futurisme in a French newspaper in 1909.
- It was characterised by its celebration of modern technology, energy, aggression, force lines, crowds, progress, weapons, speed and city life
- Futurists rejected the art and culture of the past and the traditions of Western art.
- The main futurist artists were: Giacomo Balla, Carlo Carrà, Luigi Russolo and Gino Severini

## CUBISM

- Cubism began in 1901.
- Cubism was indebted to Cézanne's use of multiple viewpoints in a single painting
- Their subject matter was conventional, the cubist followed the still life tradition.
- Analytic cubism is based on observation of a subject, the paintings are usually monochromatic and focused on geometric shapes
- Synthetic cubism is based on its artistic techniques such as collage
- The main characteristics are: flattened volume, confused perspective, collage, multiple viewpoints and

still life.

- Picasso and Braque were the main representants.

## **DADAISM**

- Dadaism emerged during the First World War, the first *manifesto* was published in 1918.
- The term “Dada” was taken at random from a dictionary
- The Dadaist proclaimed that all moral, political and aesthetic beliefs were destroyed by war.
- They believed in a destructive, irreverent and liberating art.
- Dadaism gave way to Surrealism in the mid 1920’s
- The main characteristics were: destruction, liberation, the unconscious, anti-bourgeois and nihilistic.
- The main representants were: Marcel Duchamp, Man Ray, Max Ernst and Francis Picabia

## **SURREALISM**

- Surrealism was founded in Paris in 1924 by the poet André Breton
- Surrealists continued Dadaism’s exploration of everything irrational and subversive in art.
- They wanted to create art which was “automatic”, meaning that it emerged from the unconscious, without reason, morality or aesthetic judgements.
- The main characteristics are: the unconscious, irrational, dreams, automatism, juxtaposition, destruction and eroticism
- The main representants are: Salvador Dalí, Miró and René Magritte.

## **ABSTRACT EXPRESSIONISM**

- This movement developed in New York after the World War Two, in the 50’s
- It was the first exclusively American movement to gain international recognition
- Abstract expressionists concentrated on the physical process of painting, from which the term Action Painting was derived.
- Abstract expressionists often threw paint at their canvases in an expressive and highly physical subversion of traditional methods.
- Abstract Expressionists turned to the unconscious for symbols of universal meaning which restore both art and society after the World War Two.
- The psychologist Carl Gustav Jung was an important influence on them.
- Jung maintained that archetypal, symbol-generating emotions and behaviour can be found in every psyche and culture.
- The Abstract Expressionists believed that their paintings expressed these universal symbols.
- Colour Field Painting is another variant within Abstract Expressionism
- Action Painting captures the physical energy of dance, Colour Field Painting evokes the psychic energy of contemplation
- The main representants of the artistic movement are: Jackson Pollock, Willem de Kooning, Robert Motherwell and Mark Rothko

## **POP ART**

- Pop art is an art movement that emerged in the mid 1950’s in Britain and in the United States.
- Pop art employs aspects of mass culture, such as advertising, comic books and imagery from popular culture.
- Pop art emphasizes the banal or kitschy elements of culture.
- The artists use mechanical means of reproduction.
- The main representants of Pop art are: Andy Warhol, Roy Lichtenstein, Richard Hamilton and Claes Oldenburg.

## **OP ART**

- Op art is an artistic movement that emerged in the 60's
- Op art is also known as optical art
- Op art is a style of visual art that uses optical illusions
- Op art work are abstract, usually with pieces in black and white.
- They give the viewer the impression of movement, hidden images, flashing and vibrating patterns, or of swelling or warping.
- The main representants are: Bridget Riley, Victor Vasarely and Eusebio Sempere.

## **SOCIAL REALISM**

- Social realism is a term used to describe art which is Realist in style and in which there is usually explicit reference to prevailing social conditions.
- Social realism is a tendency rather than a movement.
- Social Realism is often Left wing
- It has achieved most in film and photography.
- Social Realism developed in tandem with a growing consciousness of the poverty experienced in some urban and rural communities.
- The work of the 19<sup>th</sup> century Realist Gustave Courbet is an important origin of Social Realism
- Social Realism utilises Realism for political purposes and often subordinates questions about artistic value and method to questions about social justice.
- It often appeals against the use of State power, but just as often calls for more State intervention to solve social problems
- The main representants are: Nan Goldin (photographer), John Bratby (the Kitchen Sink School in Britain), Gilbert & George and Equipo Crónica in Spain

## **HYPERREALISM**

- Hyperrealism is a genre of painting and sculpture resembling a high-resolution photograph.
- The term is applied to an independent art movement in the United States and Europe that has developed since the 60's
- The main representants are: Chuck Close, Richard Estes and Duane Hanson in USA and Antonio López in Spain

## **ITALIAN & GERMAN NEO-EXPRESSIONISM**

- This movement emerged in the late 1970's and is usually associated with painting, although some sculpture is also considered Neo-Expressionist.
- It is characterised by strong, emotional content and crudeness in its use of artistic materials
- Neo-Expressionism grew out of a rebellion against the dominance of abstraction in modern painting.
- Its leading figures advocated a figurative art that reflected the artist's often violent feelings.
- Their aim is to reconnect art with the psyche
- Neo- Expressionists were interested in the "primitive" or "rough" art produced by the mentally unstable.
- The main representants are: George Baselitz, Sandro Chia, Amselm Kiefer and Julian Schnabel.

## **FEMINISM**

- Feminism is an artistic movement that emerged in the 70's
- Feminist artists seek to expose sexual discrimination in today's society
- The main representants are: Guerrilla Girls and Hannah Wilke.

## **GRAFFITY**

- Art movement that emerged in the 80's in the United States.

- Graffiti is an urban and illegal art
  - Artists are worried about social issues and they created critical and ironic works of art.
  - The main representatives are: Keith Haring and Jean-Michel Basquiat
- 