

other labels used for their work, the best-known is Action Painting. See also Abstract Sublime and Tachism.

Abstract Sublime, The. Term sometimes applied to certain American Abstract Expressionists using large simple forms--Rothko, Still, Newman.

Academic originally meant what it still means in other fields: pertaining to scholarly institutions. The rise of art academies--in Florence in the 16th century, France in the 17th, the Royal Academy in the 18th--involved, besides study of the past and teaching based upon it, the desire of artists to be treated as respected citizens rather than mere craftsmen. Since the mid-19th century, academies have become less concerned with understanding the past than with rejecting the present. 'Academic', as applied to the living, has thereby come to be used of art which is neither relevant to the present nor rooted in the past.

Action Painting. Label coined in 1952 for American Abstract Expressionism.

Art Nouveau was the dominant decorative style of the nineties, a style manifest in a great range of artifacts from Beardsley's drawings to Gaudi's buildings, Tiffany's glass to the entrances to the Paris Métro--and in much of the art of the Symbolists, Nabis, Fauves.

Avant-Garde. (French for vanguard.) At one level simply means progressive, forward-looking. But the military metaphor has heroic overtones and also an implication that the history of art is a kind of progress. To be an avant-gardist, therefore, is probably not merely to be progressive but to rejoice in the fact of being progressive.

Bauhaus. School of art and design in Germany, 1919-33. Founded by architect Walter Gropius, it aimed to abolish any distinctions between fine and applied art. Artists who taught there included Kandinsky, Klee, Moholy-Nagy.

Biomorphic Abstraction. Paintings and sculpture using free forms suggestive or organic forms.

Blaue Reiter, Der ('The Blue Rider') Name was a group of painters formed in 1911 in Munich, including Kandinsky and Klee. Their exhibitions included invited artists such as Picasso and Braque.

Brücke, Die. (The Bridge.) Name adopted in 1905 by a group of young German Expressionists--Kirchner, Schmidt-Rottluff, Heckel, etc. Their work resembles Fauvism in its bright colour and simplified forms but has a harsher, violent emotional and social content. The group broke up in 1913.

Collage. Sticking pieces of paper--cut-out or found, plain or printed--or other materials on to a surface to form a picture or part of one.

Cubism. was evolved by Braque and Picasso between 1907 and 1913 and immediately acquired numerous adherents including Léger, Gris, Delaunay (who invented an offshoot called Orphism) and the sculptors Lipchitz and Laurens. The straight lines and flat planes which provoked a hostile critic to coin the Cubist label were a reaction against both the transient atmospheric effects of Impressionism and the organic curves of Art Nouveau. But Cubism is not necessarily rectilinear: the later work of Picasso and Braque remains Cubist. Essentially, Cubism means combining in one image bits taken from several views of a thing. In its first phase, Analytical Cubism, an idiom inspired by Cézanne, the object and the surrounding atmosphere are disintegrated into an almost colourless structure of small semi-transparent planes. In Synthetic Cubism, evolved in 1912-13 along with collage, the planes become large, opaque and decoratively coloured.

Dada was an attitude, not a style. Dada groups of writers and artists were formed in Zurich, Cologne, Berlin, Hanover, New York and Paris between 1916 and 1919. They were committed to ridiculing traditional art, traditional morals, traditional manners. They believed that the operations of chance were more likely than those of reason to produce valid art. Most of the Dadaists--such as Arp, Ernst, Duchamp--later became Surrealists.

Expressionism is a recurring tendency in Northern art which has become especially widespread and uninhibited in this century. It consists in the use of violent distortions and exaggerations to achieve heightened emotional expressiveness. The subject-matter is often autobiographical, as if the work were a sort of confession. Munch epitomises the Expressionist attitude, but there is an element of Expressionism in so much 20th-