

century art that it is often a matter of opinion whether a given artist is an Expressionist: Soutine, Bacon, Picasso and Bonnard are among those who are sometimes thought to be, for one reason or another. In practice, Expressionism tends to be enthusiastic about pain rather than pleasure, madness rather than health, especially in the performing arts -- Baal, The Insect Play, Wozzeck, The Green Table, Suddenly Last Summer, Metropolis, The Cabinet of Dr Caligari. In the end, Expressionism usually means that they all died happily ever after.

Fauvism. Les Fauves (wild beasts) was the name a hostile critic coined for a group of young painters--Matisse, Vlaminck, Derain, etc.--showing together at the Salon d'Automne in 1905. Fauvism combines clear, bright colour with boldly simplified drawing.

Federal Art Project. A branch of the Works Progress Administration (W.P.A.) initiated by President Roosevelt in 1933 to alleviate unemployment resulting from the Depression. The Federal Art Project gave artists a modest regular salary in return for the work they did, some of it mural painting for public buildings. The many hundreds of artists employed included Gorky, Pollock, de Kooning, Rothko.

Figurative. Art in which there is an intended reference to visible things in the real world. (The term is sometimes misleadingly limited to art which refers to the human figure.)

Futurism. An Italian movement, literary as well as artistic, initiated in 1909 by the poet Marinetti. Leading artists were Boccioni, Carrà, Balla. It was violently against tradition, in favour of science, technology and revolution. Its artists aimed to express rapid motion and the actions of forces in nature and, above all, in machines. It had offshoots in England (Vorticism), Russia, Germany, France.

Geometric Abstraction. Non-figurative art confined to rectangles, circles, ellipses and other regular elements. This aim has given rise to many movements including Orphism, Suprematism, de Stijl, Constructivism, Abstraction-Création and Minimal art.

Hard-Edge. Sometimes used to denote current abstract painting made of clear-cut, flat coloured shapes which are not necessarily geometric.

Impressionism, initiated about 1865, was the first movement in modern art: it rejected the conventions of what a picture ought to be, in colour and design; it nullified the distinction between a sketch and a finished picture; it desisted from telling a story or pointing a moral.

Kinetic Art. Sculptural or relief constructions parts of which are in motion. They may be driven by machine or by air currents.

Nabis, Les. The name--Hebrew for prophets--taken in 1889 by a group of young French painters, including Vuillard and Bonnard, influenced by Gauguin.

Naturalism. Resemblance to the surface appearance of the thing represented.

Neo-Dada. A term sometimes used for the work of contemporary American artists such as Jasper Johns and Robert Rauschenberg, because their work deals ironically with problems of art's relation to life and other art.

Neo-Impressionism. A systematic, scientific development of Impressionism initiated about 1882 by Georges Seurat, who evolved a technique (sometimes known as Pointillism or Divisionism) by which the canvas is covered with almost uniform dots of pure unmixed colour which blend from a distance.

Non-Figurative. Art in which there is no intended reference to visible things in the real world.

Op Art. Form of non-figurative painting which exploits optical effects to give an illusion of movement.

Pop Art. Painting and sculpture the subject-matter of which is commercial art--posters, brand packaging, strip cartoons--and other man-made objects typical of modern life. It began in England in the late 1950s but its principal manifestations have been in the U.S.A. since 1960--Claes Oldenburg, Roy Lichtenstein, Andy Warhol, etc.

Post-Impressionists. A vague term used to bracket together Cézanne, van Gogh and Gauguin who in their different ways had rejected Impressionism.

Primitives. Painters of the 14th and 15th century are often called 'The Italian Primitives',