

ABSTRACT EXPRESSIONISM

Is an Art Term

1940s and 1950s.

After the Second World War, New York took over from Paris as the world centre for innovation in modern art.

In the “age of anxiety” surrounding the Second World War and the years of free jazz and Beat poetry, artists like Pollock, Rothko and de Kooning broke from accepted conventions to unleash a new confidence in painting.

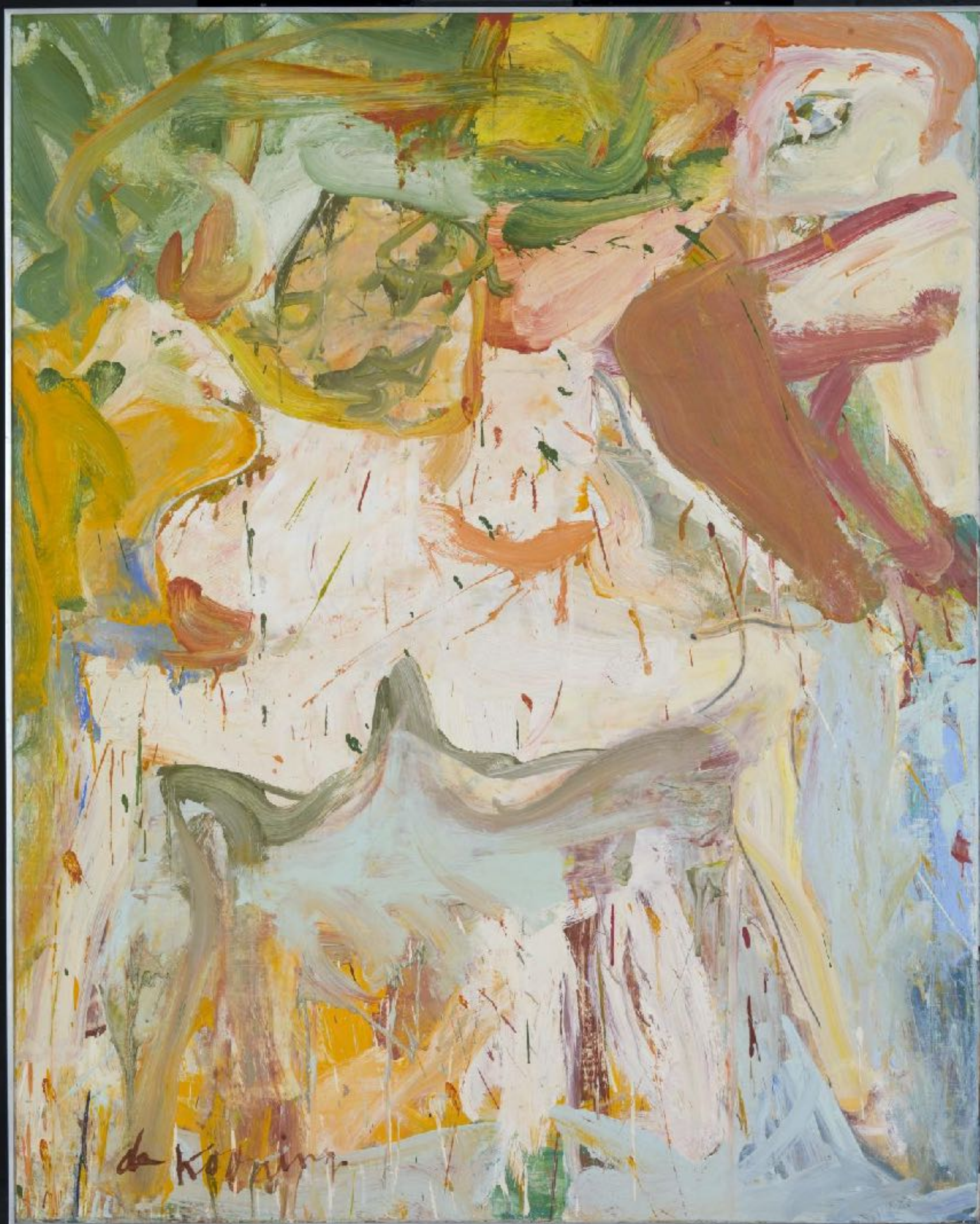
(<https://www.royalacademy.org.uk/exhibition/abstract-expressionism>)

**Abstract - expressive or emotional in its effect. (so not
a thing like table chair tree)**

**But might show a reaction to it - how to paint
emotion?**

**Inspired by the surrealist (so not representation of what
you see with your eyes)**

idea that art should come from the **unconscious mind
(Imagine trying to paint your dreams)**



Willem de Kooning
The Visit 1966-7



Lee Krasner,
The Eye is the First Circle, 1960.
Oil on canvas. 235.6 x 487.4 cm.



Helen Frankenthaler, *Western Dream*, 1957, Helen Frankenthaler Foundation, New York © 2017 Helen Frankenthaler Foundation, Inc./Artists Rights Society (ARS), New York. Photo by Rob McKeever

<https://gagosian.com/quarterly/2019/10/08/conversation-john-elderfield-pepe-karmel-frankenthaler/>



Robert Motherwell,
Wall Painting No III, 1953.
Oil on canvas. 137.1 x 184.5 cm.



Lenore "Lee" Krasner
(born **Lena Krassner** on
October 27, 1908 – June
19, 1984) was an American
abstract expressionist
painter, with a strong
speciality in collage, who
was married to Jackson
Pollock



Mark Rothko (), born **Markus Yakovlevich Rothkowitz** (Russian: *Ма́ркүс Я́ковлевич Ротко́вич*, Latvian: *Markuss Rotkovičs*; September 25, 1903 – February 25, 1970), was an American abstract painter of Latvian Jewish descent. He is best known for his color field paintings which depicted irregular and painterly rectangular regions of color, which he produced from 1949 to 1970.

Red on Maroon 1959



Light Red Over Black

2306 × 1527 × 38 mm

Oil paint on canvas

In his mature work, Rothko abandoned specific reference to nature in order to paint images with universal associations. By the late 1940s, he had developed a style in which hazy, pulsating rectangles float within a vertical format. He explained that these shapes 'have no direct association with any particular visible experience, but in them one recognises the principle and passion of organisms'



'My paintings have no titles because I do not wish them to be considered illustrations or pictorial puzzles', Still wrote. 'If properly made visible they speak for themselves.' In a letter discussing this work, he explained that the red at the lower edge was intended to contrast with and therefore emphasise the depths of the blue. He saw the yellow wedge at the top as 'a reassertion of the human context - a gesture of rejection of any authoritarian rationale or system of politico-dialectical dogma.'

1953 1953

Oil paint on canvas

2359 × 1740 mm

Clyfford Still (November 30, 1904 – June 23, 1980) was an American painter, and one of the leading figures in the first generation of Abstract Expressionists,

Barnett Newman (January 29, 1905 – July 4, 1970) was an American artist. He is seen as one of the major figures in abstract expressionism and one of the foremost of the color field painters.

The relationship between brown and red in this painting may therefore symbolise man's intimacy with the earth.

Adam
Oil on Canvas
2429 x 2029 mm





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[Barnett Newman](#)

- Date: 1948
- Style: [Color Field Painting](#)
- Genre: [abstract](#)
- Media: [oil](#), [canvas](#), [masking tape](#)
- Location: Museum of Modern Art (MoMA), New York City, NY, US
- Dimensions: 69.2 x 41.2 cm