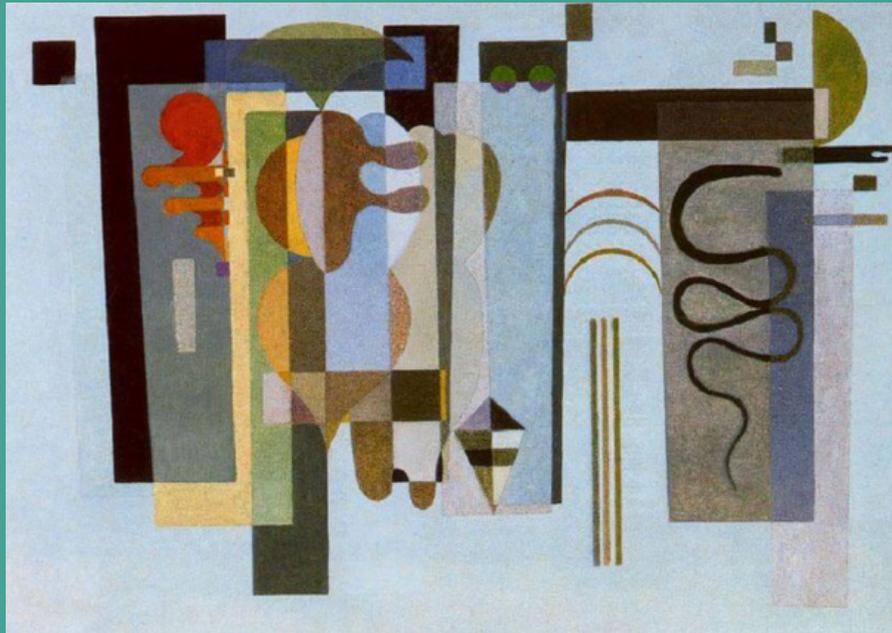


An alphabetical journey through art movements



ABC Art movement in Art

Acknowledgement

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Front cover: Henri Matisse (1869-1954), *Femme au chapeau*, 1905, San Francisco Museum of Modern Art, San Francisco, US

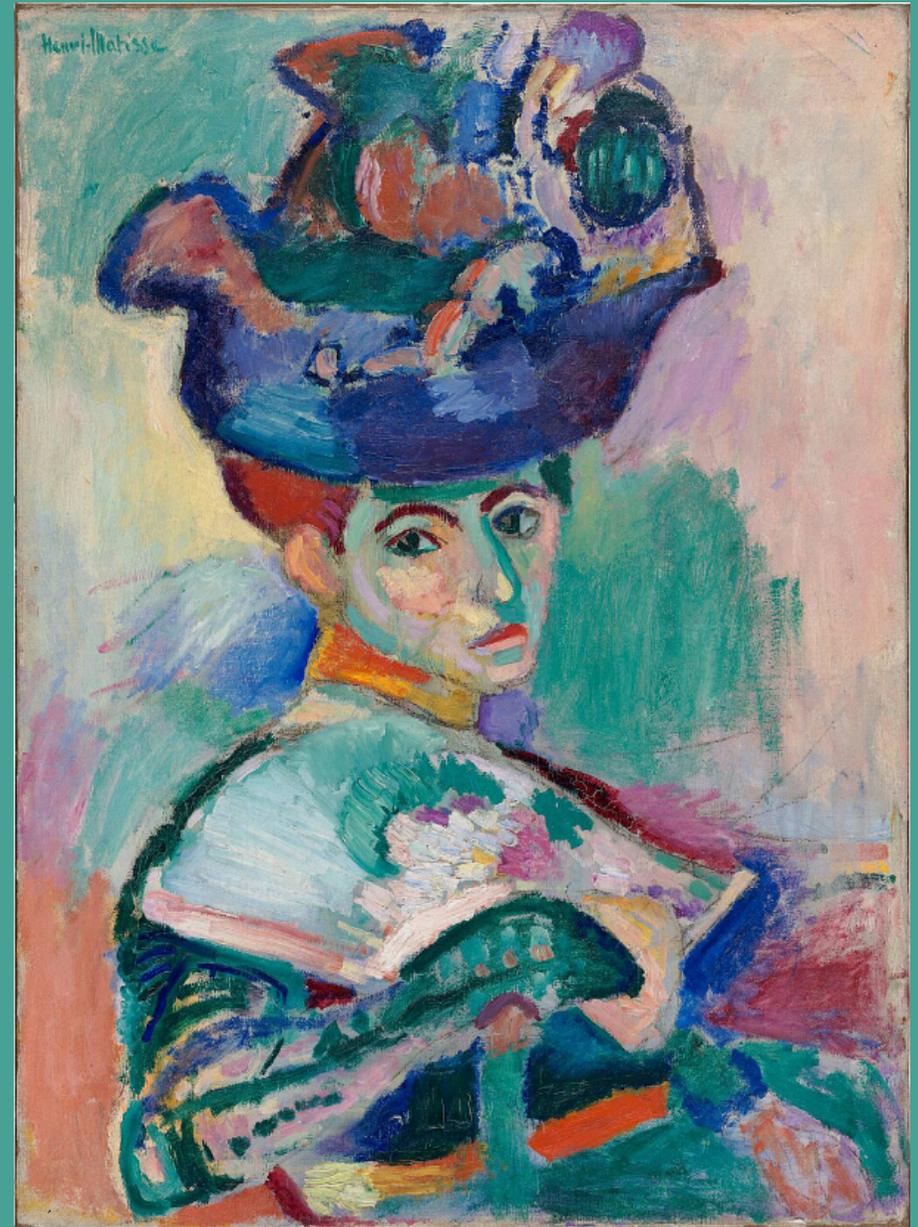
Back cover: Wassily Kandinsky (1866-1944), *Two Green Points*, 1935, Centre Pompidou, Paris, France

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ABC Art movement in Art

A is for Academicism

Academicism emerged in the 17th century and dominated European art until the 19th century, following the strict teachings of institutions like the École des Beaux-Arts. It emphasized technical precision, idealized beauty, and classical principles, often depicting historical, mythological, and religious themes



Jean-Auguste-Dominique Ingres (1780-1867)
The Ambassadors of Agamemnon in the tent of Achilles, 1801
École nationale supérieure des beaux-arts, Paris, France

B is for Baroque

Baroque was an art movement from the 17th and early 18th centuries, characterized by dramatic compositions, rich colors, dynamic movement, and strong contrasts of light and shadow (chiaroscuro). It aimed to evoke emotion and grandeur, often seen in religious, mythological, and courtly subjects



Peter Paul Rubens (1577-1640)

Venus and Adonis, c. 1630

The Metropolitan Museum of Art, New York, US

C is for Cubism

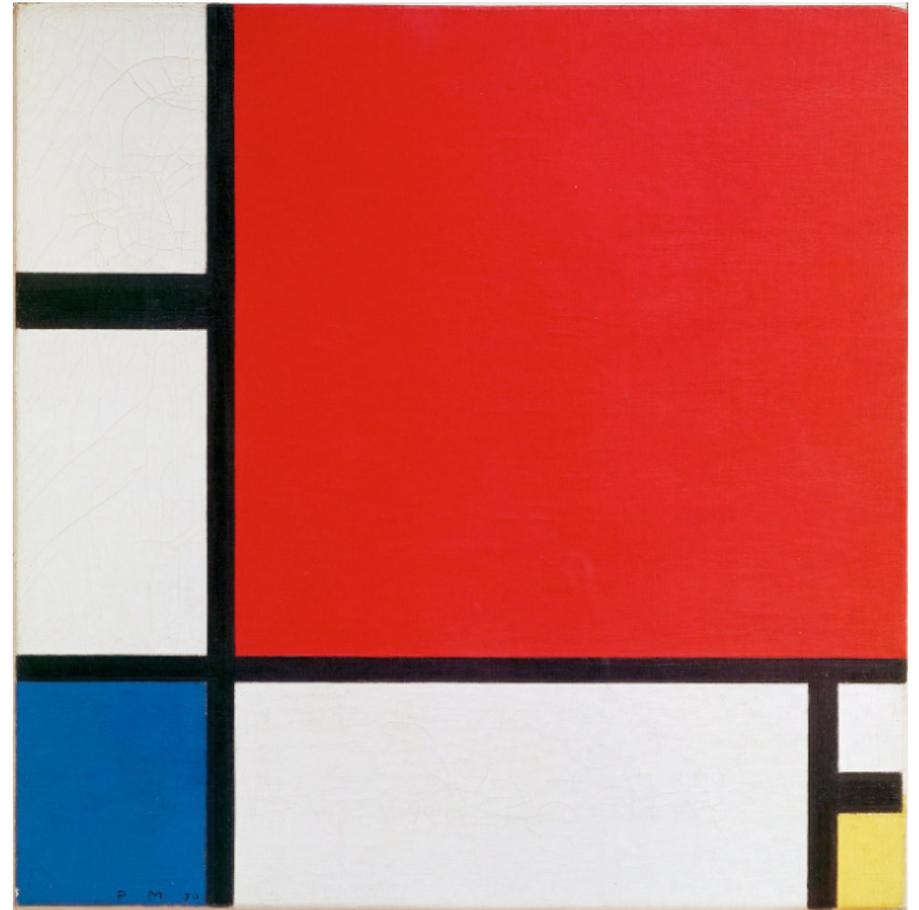
Cubism emerged in the early 20th century. It fragmented objects into geometric shapes and depicted multiple perspectives simultaneously, breaking away from traditional perspective. The style focused on abstraction and challenging conventional ways of representing reality, significantly influencing modern art and design



Pablo Picasso (1881-1973)
Les Femmes d'Alger, 1907
Museum of Modern Art, New York, US

D is De Stijl

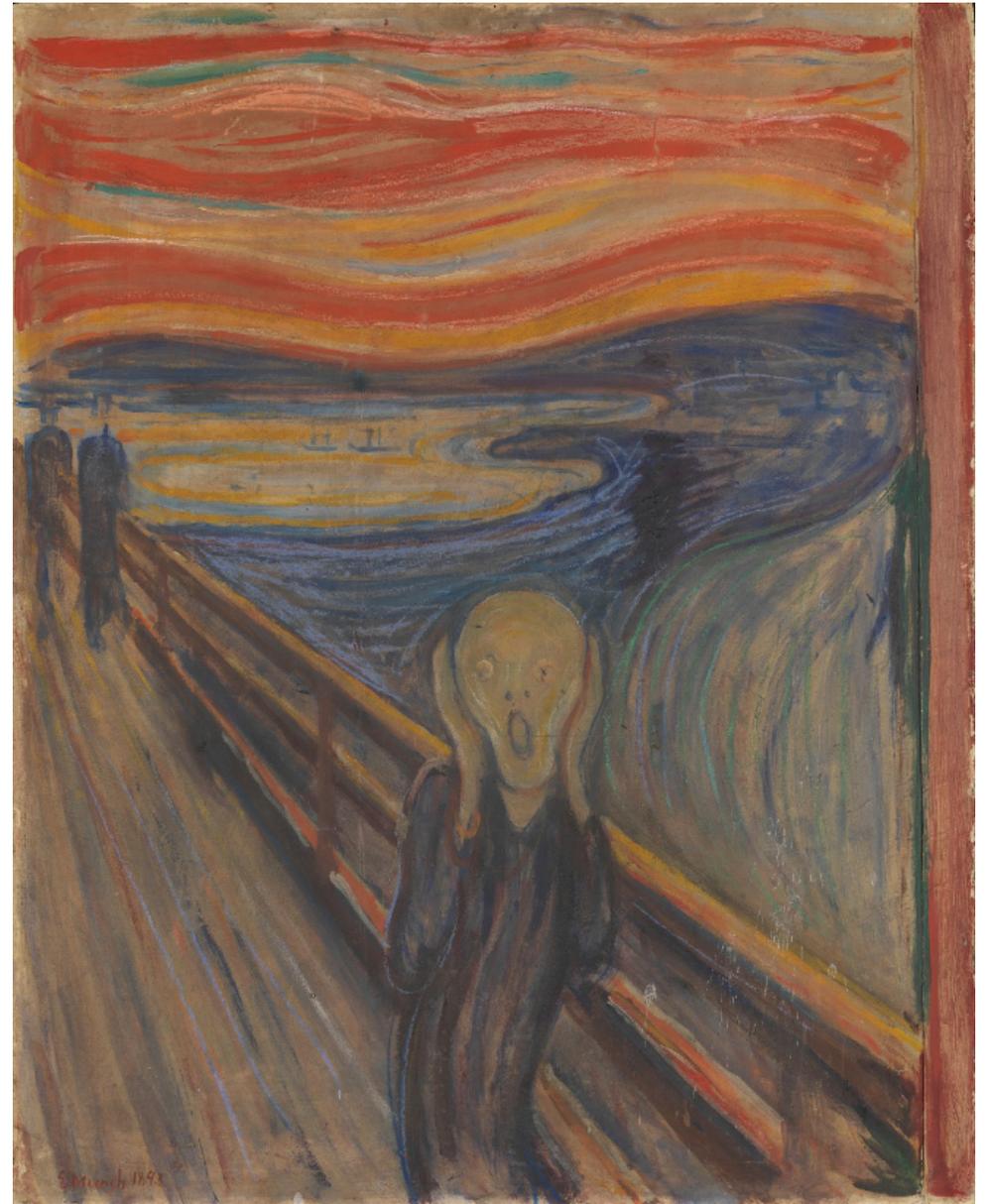
De Stijl was an art movement founded in the Netherlands in 1917, characterized by abstract, geometric forms and a strict use of primary colors, along with black, white, and gray. It emphasized harmony and order, with a focus on simplicity and universality



Piet Mondrian (1872-1944)
Composition with Red, Blue and Yellow, 1930
Kunsthaus Zürich, Zürich, Switzerland

E is for Expressionism

Expressionism emerged in the early 20th century, focusing on representing raw, emotional experiences rather than objective reality. Artists used distorted forms, vivid colors, and exaggerated lines to convey intense feelings of anxiety, alienation, and passion



Edvard Munch (1863-1944)
The Scream, 1893
Nasjonalmuseet, Oslo, Norway

F is for Fauvism

Fauvism was an early 20th-century art movement known for its bold use of color, expressive brushwork, and simplified forms. The name "Fauves" (French for "wild beasts") was coined to describe artists who departed from traditional color palettes and used vibrant, non-naturalistic colors to convey emotion



André Derain (1880-1954)
The Turning Road, L'Estaque, 1906
the Museum of Fine Arts Houston, Houston, US

G is for Gothic

Gothic, emerging in the 12th century, evolved from the Byzantine tradition, retaining elongated figures, gold backgrounds, and religious themes but introducing greater naturalism and emotion. Gothic paintings, often seen in altarpieces, frescoes, and illuminated manuscripts, used richer colors, detailed drapery, and depth



Giotto di Bondone (c. 1267-1337)
Ognissanti Madonna, c. 1306-1310
Uffizi Gallery, Florence, Italy

H is for Humanism

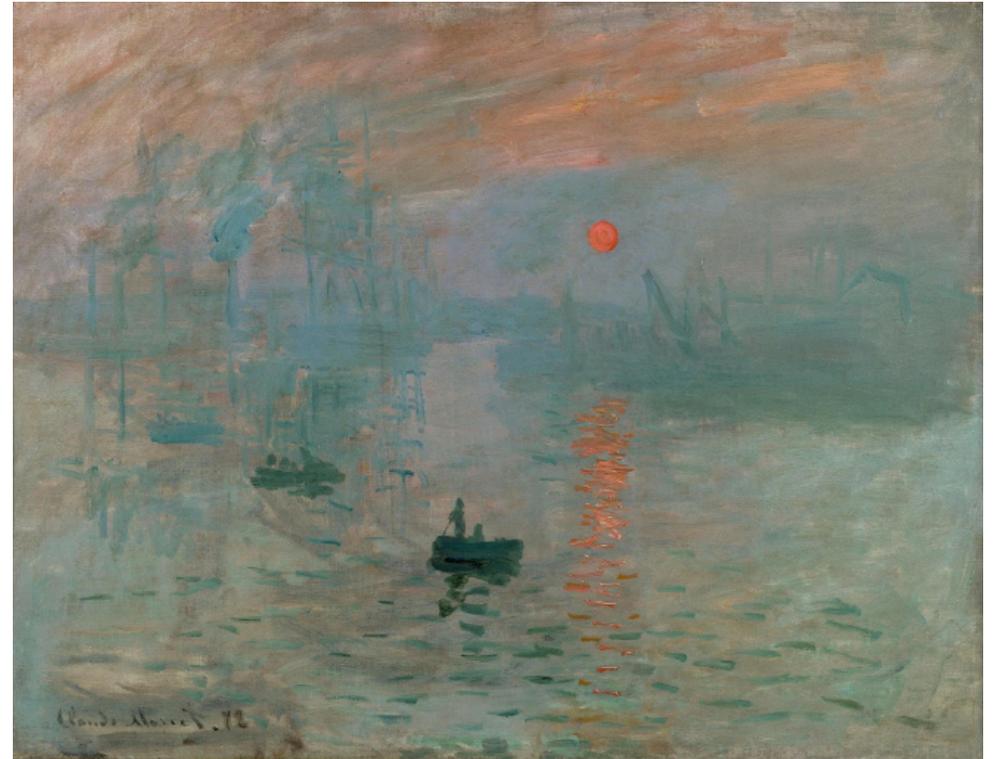
Humanism, emerged during the Renaissance, reviving classical ideals and celebrating human potential. It emphasized realistic depictions of the human form, often in religious and mythological contexts, promoting balance, proportion, and perspective. Humanism reflected a renewed focus on earthly beauty, individuality, and intellectual exploration



Leonardo da Vinci (1452-1519)
Lady with an Ermine, c. 1489
The National Museum in Krakow, Krakow, Poland

I is for Impressionism

Impressionism was a revolutionary art movement in the late 19th century that focused on capturing fleeting moments and the effects of light, color, and atmosphere. Impressionism emphasized immediacy and sensory perception, often painting en plein air (outdoors) to capture the natural light and movement of the moment



Claude Monet (1840-1926)
Impression, Sunrise, 1872
Musée Marmottan Monet, Paris, France

J is for Joseon Minwha

Joseon Minwha, or folk painting from Korea's Joseon Dynasty (1392-1897), was created for commoners, in contrast to the refined court or aristocratic art. These vibrant, symbolic paintings depicted themes of fortune, longevity, and protection, employing bold colors and expressive forms. Serving both decorative and spiritual purposes, Minwha reflected everyday beliefs, aspirations, and a unique artistic tradition accessible to all



Unknown
Tiger and Magpie, c. late 19th century
Kim Sejong Minwha Collection, Republic of Korea

K is for Konstruktivism

Konstruktivism or Constructivism was an early 20th-century art movement that emerged in Russia around 1915, advocating for art that was functional, abstract, and closely linked to social and political change. It emphasized geometric forms, clean lines, and the use of modern materials like metal, glass, and plastic



El Lissitzky (1890-1941)
Beat the Whites with the Red Wedge, 1919
Russian State Library, Moscow, Russia

L is for Luminism

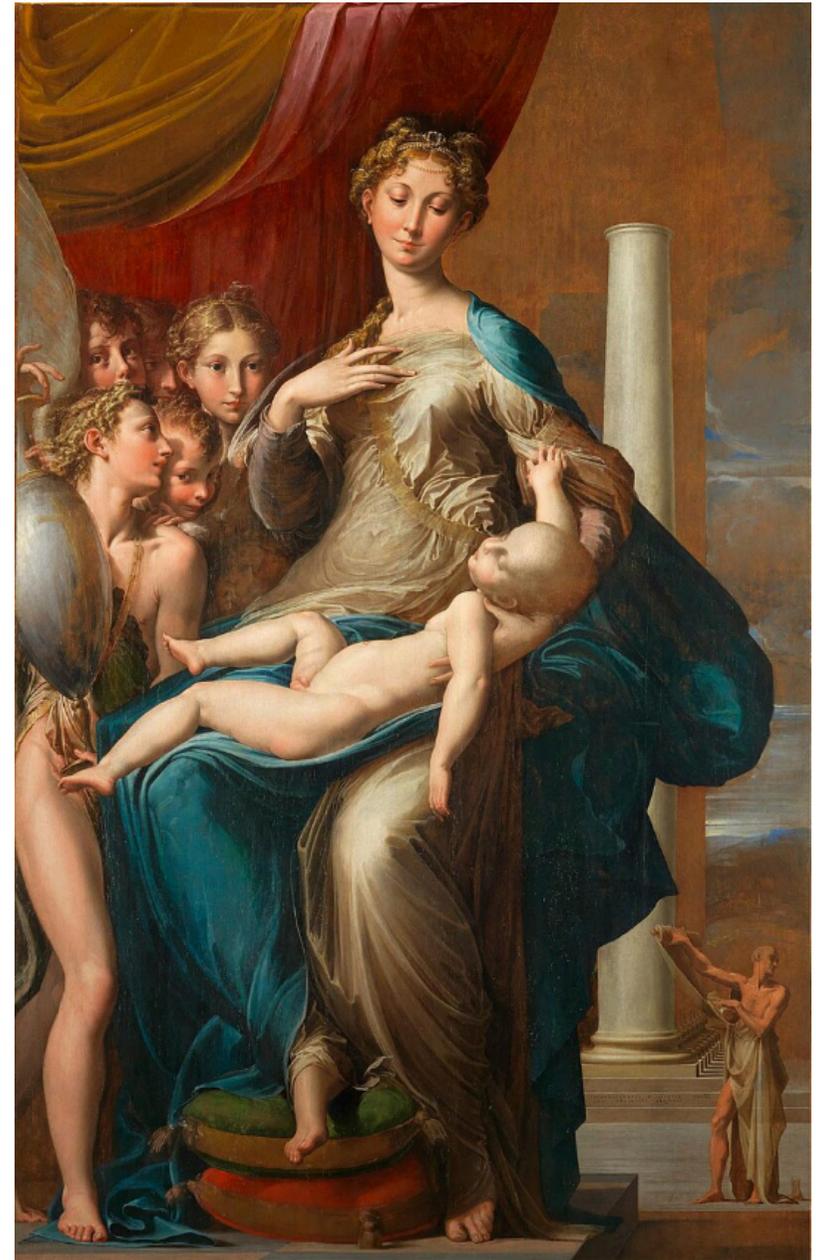
Luminism was a 19th-century American art movement that focused on the effects of light and atmosphere in landscape painting. It emphasized the subtle play of light, often depicted through tranquil, almost mystical scenes of nature. Artists used soft brushstrokes, avoiding harsh contrasts, to create an ethereal glow in their works



John Frederick Kensett (1816-1872)
View of the Shrewsbury River, New Jersey, c. 1859
Zimmerli Art Museum at Rutgers University, New Brunswick, US

M is for Mannerism

Mannerism was an art movement that emerged in the late Renaissance (around 1520) as a reaction against the balance and harmony of High Renaissance art. It is characterized by exaggerated proportions, elongated forms, artificial poses, and complex compositions



Francesco Mazzola, known as Parmigianino (1503-1540)
Madonna and Child with Angels (Madonna with the
Long Neck), c. 1534-1540
Uffizi Gallery, Florence, Italy

N is for Naturalism

Naturalism, emerging in the late 19th century, sought to depict reality with accuracy and objectivity. Focused on everyday life and working-class subjects, it addressed social issues without idealization or romanticism. Artists emphasized the role of environment and heredity, portraying the world as it truly was, influenced by scientific and observational approaches



John Constable (1776-1837)
The Hay Wain, 1821
National Gallery, London, UK

O is for Orientalism

Orientalism was a 19th-century Western artistic, literary, and cultural movement that depicted the Middle East, Asia, and North Africa through an exoticized and romanticized lens, often reinforcing stereotypes. These works presented the East as mysterious, sensual, and primitive, reflecting a colonial-era perspective that distorted Eastern realities



Eugène Delacroix (1798-1863)
The Women of Algiers in Their Apartment, 1834
Musée du Louvre, Paris, France

P is Post- modernism

Post-modernism, emerging in the late 1950s, challenged modernist ideals of progress and universal truths. It embraced skepticism, irony, and eclecticism, blurring the boundaries between high and low culture. Rejecting rigid artistic conventions, post-modern art often mixed styles, questioned authenticity, and redefined traditional notions of art and reality



Andy Warhol (1928-1987)
Marilyn Diptych, 1962
Tate Modern, London, UK

Q is for Qajar Art

Qajar art flourished in Persia (Iran) during the Qajar dynasty (1789-1925), blending Persian traditions with European influences. It featured ornate portraits of rulers, lavish court scenes, and intricate decorative motifs. Rich colors, detailed patterns, and idealized depictions of royalty and aristocracy were key elements, reflecting the dynasty's power and cultural identity



Muhammad Hasan (active 1808-1840)
Prince Yahya, c. 1830
Brooklyn Museum, New York, US

R is for Rococo

Rococo was an 18th-century art and design movement that emerged in France as a reaction to the grandeur and formality of Baroque. It is characterized by soft, pastel colors, delicate brushwork, and a light, playful mood. It often depicts romantic, idyllic scenes, aristocratic leisure, and mythological themes



Jean-Antoine Watteau (1684-1721)
The Embarkation for Cythera, 1717
Musée du Louvre, Paris, France

S is for Social Realism

Social Realism emerged in the early 20th century, depicting the harsh realities of working-class life, focusing on poverty, labor, and social injustice. It aimed to raise awareness and inspire change, using realistic styles to convey powerful messages. Artists captured everyday struggles to expose inequality and advocate for reform



Käthe Kollwitz (1867-1945)
March of the Weavers, 1897
Minneapolis Institute of Art, Minneapolis, US

T is for Tonalism

Tonalism was an American art movement in the late 19th century, characterized by a focus on creating mood and atmosphere through the use of subtle tonal variations rather than stark contrasts of light and dark. Artists used soft, muted colors and emphasized harmonious, monochromatic palettes to evoke a sense of tranquility and mystery



George Inness (1825-1894)
The Home of the Heron, 1893
The Art Institute of Chicago, Chicago, US

U is for Ukiyo-e

Ukiyo-e was a Japanese art movement from the Edo period (17th-19th century), known for its woodblock prints and paintings depicting urban life, kabuki actors, sumo wrestlers, landscapes, and courtesans. It made art accessible to the common people



Katsushika Hokusai (1760-1849)
The Great Wave off Kanagawa, c. 1831
Tokyo Fuji Art Museum, Tokyo, Japan

V is for Vienna Secession

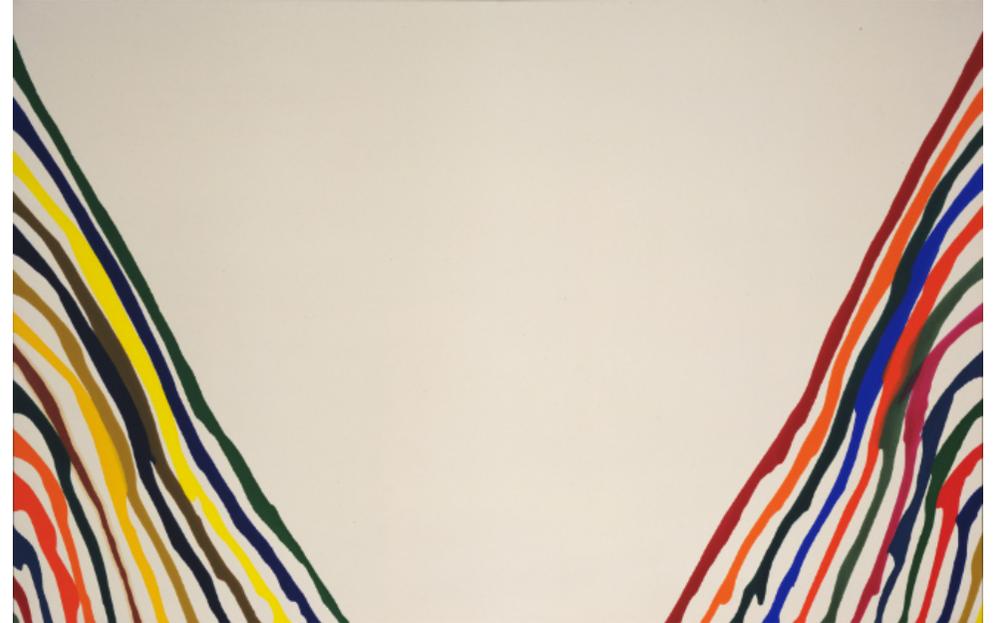
The Vienna Secession, founded in 1897, was an Austrian art movement that rejected academic traditions in favor of modernism. It embraced painting, architecture, and design, emphasizing decorative patterns, symbolism, and innovation. Rejecting historicism, Secession artists sought to create a "total work of art" (Gesamtkunstwerk) that unified various artistic disciplines



Gustav Klimt (1862-1918)
The Kiss, 1908-1909
Belvedere, Vienna, Austria

W is for Washington Color School

The Washington Color School, emerging in the 1950s and '60s, focused on color as the central subject of art. Artists used poured and stained techniques on unprimed canvas, creating flat, vibrant color fields and geometric patterns. Moving away from expressive brushstrokes, they explored pure, luminous color interactions and optical effects



Morris Louis (1912-1962)
Beta Lambda, 1961
The Museum of Modern Art, New York, US

X is for X-ray Art



Unknown
Painting, before 1961
The British Museum, London, UK

X-ray art, a key feature of Aboriginal Australian traditions, especially in Arnhem Land, depicts figures with visible internal structures like bones and organs. Found in rock and bark paintings, it reflects a deep understanding of animal anatomy and spiritual connections, portraying both the physical and spiritual essence of the subject

Y is for Yoruba Art

Yoruba art from Nigeria includes sculptures, masks, textiles, and paintings, reflecting spiritual beliefs and social hierarchy. While best known for sculpture, Yoruba paintings, seen in murals and textiles, use bold colors and stylized figures. Rich in symbolism, these paintings complement the tradition's three-dimensional works, enhancing cultural narratives



Twin Seven Seven (1944-2011)
Tortoise and Squirrel
Yemisi Shyllon Museum of Art, Lagos, Nigeria

Z is for Zeitgeist

Zeitgeist, the "spirit of the age," reflects a period's dominant ideas. While a general concept, it manifests distinctly within specific contexts. German art from 1800-1900 exemplifies this, showcasing a unique expression of the era's prevailing intellectual and cultural climate, demonstrating how Zeitgeist can be pinned to a particular geographical and temporal artistic style



Caspar David Friedrich (1774-1840)
Wanderer above the Sea of Fog, 1818
Hamburger Kunsthalle, Hamburg, Germany