

# WEEK 4: Abstract Art

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- **Abstract Artist biographies and pieces, available on Drawing Demystified. (optional)**

(Items in bold are referenced in the “streamlined script” All visuals referenced in “More info” )

## OTHER MATERIALS NEEDED:

- -Paper
- -Pencils
- Colored Pencils, markers, paint, whatever coloring agents you and your director have chosen. Color is more important this week than before, so if you can, have lots of different mediums available to play with. Ask parents to bring in some if that helps.
- -Timeline Card #124 “US restores trade with Japan”
- Timeline Card #99: Japan’s Isolation (optional)
- Timeline Card #76: “Japan’s Shoguns”(optional)
- Timeline Card #139: “Modern Period of the Arts”(optional)

*"A line is a dot that went for a walk...a drawing is a line that went for a walk."* -Paul Klee, Abstract Artist<sup>1</sup> (Pg 17)

## REVIEW OF PREVIOUS WEEKS

**Tutor:** Okay, first week, we learned we can break down pretty much all images into OiLS. What do those stand for again? [*Ovals, Dots, lines, angled lines, curves*]

What is learning about anything, including drawing, about? (*The Process and progress, not always the product*)

## *This week*

You know, we've been practicing how to draw more accurately by paying attention to details and copying things precisely. However, what happens if you just have fun with it? What happens if you try to make a piece of art without showing anything realistic at all?

Welcome to Abstract Art! Abstract Art is a type of art where the artist simply played with shapes and colors and didn't try to make anything "realistic looking." They just played with shapes and colors and forms to see what they could make.

Robert Delaunay, [Ro-BEAR De-LOON-ay] liked to make nested shapes with different colors, like this, his *Simultaneous Windows on the City*, <Pg 23> Or his wife, Sophie with her *Prismes Electriques*. <Pg 24> Their friend Franz Kafka did two paintings in this collection-this one, *Disks of Newton*, >Pg 25> is a study, or painting he did to prepare for this one, *Amphora, Fugue in two Colors*. <Pg 26> See how they all just played with shapes and colors?

Others played with shapes and colors in a different fashion, like Piet Mondrian, [Pi-ET Mondree-AN] with his *Tableau 1*. <Pg 27> Sometimes, there was a recognizable element to abstract art, like this, Paul Klee's *Heroic Roses*, <Pg 28> where you can see the swirls of the rose hidden in the forms. Klee also liked to paint while listening to music like his piece in today's quote.

Other times, like this composition, there's not even a name to help us understand what the artist was expressing. Wassily Kandinsky's (Va-SIL-y Kan-DIN-ski) called this piece *No. 293* <Pg 29>

**Abstract artists communicate something using shapes and colors without trying to copy something realistically!**

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<sup>1</sup> Paul Klee (1879 – 1940, Swiss artist) loved music, particularly the works of Bach and Mozart (hello Cycle 1!). Originally trained as a violinist, Klee would play the violin as a warm up to his painting. One of the reasons Klee liked Bach so much was that he loved Bach's use of Counterpoint (Remember Cycle 1?) within his pieces. When he lectured, Klee compared the visual structure and rhythm within paintings with rhythm and structures within counterpoint and musical compositions. This particular piece is apparently a direct homage to Bach, and may have been painted while listening to Bach. Following Klee's death, other artists have used his technique to visually compose paintings based on musical pieces. There was also a counter-movement of composers composing music based on Klee's visual works!

So today, just play with your OiLS—play with shapes—what does a lot of triangles look like?

If you painted “Happiness” or “Fury” or “Sadness”, what colors would you use? What shapes?

Draw nothing in particular-draw everything together.

<OPTIONAL, IF YOU PRINTED THE ABSTRACT ARTIST BIOS WITH WORKS>

Here are some more artists who did Abstract works! If one of these compositions inspired you, take it to your seat to work your own version of it. Just play with your art.

**Review:**

Learning anything, including drawing, is about (Process, not Product)

How to Abstract Artists Communicate in their art? <Through shapes and colors, not copying something “realistically”>

## WEEK 4: Abstract Art

(More Information and history of Abstract Art Development)

*“A line is a dot that went for a walk...a drawing is a line that went for a walk.” -Paul Klee, Abstract Artist<sup>2</sup> <Quoteboard pg 17>*

**Tutor:** Okay, first week, we learned we can break down pretty much all images into OiLS. What do those stand for again? [*Ovals, Dots, lines, angled lines, curves*]

What is learning about anything, including drawing, about? (*The Process and progress, not always the product*)

Weeks two and three we drew mirror images and upside down. Do you remember why? [*To break the icon patterns and see the actual OiLS which make up an image*]

Do exercises like these make us more practiced and accurate in our drawings, do you think? [*Hopefully, they say yes*]

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## *This week*

So what happens when an artist uses the OiLS just for fun? Let me tell you a story of art.

*[Show official Portriat of Edward VI by William Scrotts <Pg 18>*

This is King Edward VI (6<sup>th</sup>) of England, who reigned from 1547-1553, during the “Age of Absolute Monarchs”. This is one of his official portraits done by William Scrots.

But it wasn’t Edward’s favorite portrait by Scrots.

This was.

*[Show the “stretched portrait, (Pg 19) may have to pause for some laughter.]*

According to some historians, *this* was likely Edward VI’s favorite portrait. It’s a giant, visual trick: the only way to see it is to hang it on the wall and look at it from the right edge. Only then will the portrait of the nine-year-old prince look correct. William Scrots used his eyes and his OiLS to play a game with art. Artists liked to hide things in their art, like secret messages, or hidden objects.

Look at this piece “*The Ambassadors*”, from Hans Holbein, (Pg 20) court painter to Edward’s father, Henry VIII<sup>3</sup>. Do you see something odd about it?

*[Stretched out Skull in foreground between mens’ legs.)]*

Some historians think this may have been painted for a stairwell, and you wouldn’t see the skull unless you were going up or coming down the stairs! Some of the things on the table between the men have hidden meanings too. So artists always liked to play with their art, but they also had to be accurate and draw things realistically, because that was what people were paying them to do.

Fast forward 300 years and two things would rock the art world.

The first was a new invention that’s so common now, most of us use it every day. It’s included in most phones, many devices, and some are so small, we don’t notice them. Any idea what it is?

*[Photograph/Camera]*

With photography, the need and nature of art changed. Need a portrait of grandma? Forget the painter, go to a photographer and get it done cheaply and quickly! Suddenly, artists had fewer people purchasing portraits, and things like that, and had to find something else to do.

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<sup>3</sup> Reigned 1509 – 1547; An Absolute Monarch of England, we ran into him during Cycle 2’s History sentence on Week 9.

The second great event in the art world was the US (and the rest of Europe) restoring trade with Japan.

*[You can use the timeline card here (#124-Week 18)]*

Some of the first items to be traded back and forth was artwork. Both regions influenced each other. In the Western World, Japan's use of bright colors, flattened perspective, and stylized art was very different from what the West had been doing. Japanese artists wanted to capture "the perfect moment", and many of their paintings looked flatter, but more dream-like.

*<Show Hiroshige's Print "Whirlpools are Naruto" (Pg 21) or one of the Timeline cards that show Japanese art like "Japan's Isolation" (Card #99-Week 15) or "Japan's Shoguns" (Card #76-Week 11) >*

So Western artists, freed from compositions that required accuracy, began to openly play with their art to capture emotions, beauty, anything, without needing to attach it to any particular realistic object. With the success of Japanese and Chinese art, merchants began to import<sup>4</sup> artwork from cultures in Africa, the Pacific, and the Native cultures of the Americas. These pieces, which often featured bold patterns and exaggerated features, directly impacted artists like Picasso.

You can watch abstract art develop with Impressionist artist Claude Monet, (who we meet in Cycle 2-Week 16). Monet tried to capture an "impression" of a place and time. He loved Japanese art so much, he built a Japanese garden in his home, and painted this bridge, many times. This is the bridge in 1899. *<Show double bridge compositions, Pg 22>*

But you can see, twenty years later, he's playing with shapes and colors so much that, unless you know from the title that is the same bridge, it just looks like whirls of color.

Other artists played with shapes, like Robert Delaunay, [Ro-BEAR De-LOON-ay] with his *Simultaneous Windows on the City*, *<Pg 23>* Or his wife, Sophie with her *Prismes Electriques*. *<Pg 24>* Their friend Franz Kappa [Franzz KAP-ka] did two paintings in this collection-this one, *Disks of Newton*, *<Pg 25>* is a study, or painting he did to prepare for this one, *Amphora, Fugue in two Colors*. *<Pg. 26>* See how they all just played with shapes and colors?

Others played with shapes and colors in a different fashion, like Piet Mondriaan, [Pi-ET Mondree-AN] with his *Tableau 1*. *<Pg 27>* Sometimes, there was a recognizable element to abstract art, like this, Paul Klee's *Heroic Roses*, *<Pg 28>* where you can see the swirls of the rose hidden in the forms. Klee also liked to paint while listening to music like his piece in today's quote. Or look here at our "Modern Period of the Art" timeline card.

*<Show Timeline Card #139: Modern Period of the Arts>*

This is Umberto Boccioni's [Um-BEAR-to Bot-CHO-nee] sketch called "The City Rises" painted in 1910, as preparation for his final painting by the same name. Do you see the red

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<sup>4</sup>Artwork was also forged, stolen and smuggled, but that's an issue for another time.

horse hidden among the flowing lines?<sup>5</sup> Artists are still hiding things in their works, just like Holbein!

Other times, like this composition, there's not even a name to help us understand what the artist was expressing. Wassily Kandinsky's (Va-SIL-y Kan-DIN-ski) called this piece *No. 293*<Pg 29>

**Abstract artists communicate something using shapes and colors without trying to copy something realistically!**

So today, just play with your OiLS—play with shapes—what does a lot of triangles look like?

If you painted “Happiness” or “Fury” or “Sadness”, what colors would you use? What shapes?

Draw nothing in particular-draw everything together.

If one of these compositions inspired you, take it to your seat to work your own version of it. Just play with your art.

<If you printed off the abstract artists bios, be sure to make those available too for parents and kids to have fun with. This is a great week to encourage parents to spread their wings, because there literally, is no wrong answer!>

**Review:**

Learning anything, including drawing, is about (Process, not Product)

How to Abstract Artists Communicate in their art? <Through shapes and colors, not copying something “realistically”>

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<sup>5</sup> To find the horse, look in the lower left hand quadrant of the cropped painting on our card. You should see the dark colored bridle with blinders/blinkers and lower jaw and nostrils of the horse. The mane of the neck is rising and curving away to the right. If you look long the right edge, you should see the hand and arm of the worker struggling to control the horse. If you look up “The City Rises” on Wikipedia, you can find the entire sketch, plus the final painting.



## Additional Resources:

In the sense that Abstract art can be classified as exaggerating, twisting or otherwise mis-shaping a “realistic” subject into an “unrealistic” or purely symbolic one, is a concept that has been around for centuries before the ‘official’ classification.



*Pre-Dynastic Egyptian Pottery, from the Naqada II Period (ca. 3500 -3200 BC) (yup-older than the pyramids!)*

Some art historians view the simple, decorative patterns scratched or carved into ancient pottery around the world, as a form of artistic decoration. Since it is not “realistic” many place these earliest artistic endeavors are considered to be a form of abstract art.



*Pottery from Hallstatt culture (ca. 900-700 BC), Hallstatt existed in Central and Eastern Europe, and were experienced metalworkers.*



*Above: Funerary Urn decorated with red and black slip from the Yangshao culture, pre-dynastic China along the Yellow (Huang He) River. Yangshao is estimated to have existed between 5000 -3000 BC*

*To the right, a piece of pottery from the “Middle Jomon” period of pre-historic Japan (ca. 1500-300 BC)*





In China, Abstracted “landscapes” have been recorded since at least the Tang Dynasty. (618 AD – 907 AD), when painter Wang Mo (or Wang Qia-in some sources) allegedly invented the “Splashed Ink” (Po mo (泼墨) style of painting. In this style, ink is splashed onto paper or silk, then the artist works with the ink as it runs and spreads along the wet surface.

While none of Wang’s works remain, this style was said to have great influence on the following Song Dynasty Painters. (960 AD – 1279 AD). This style of painting spread to Japan, as well.



The top painting on the is a splashed ink painting done by Yu Jian, ( 13<sup>th</sup> century, Song Dynasty ) called ‘Mountain Mist, Clearing Mist’

To the left, is a landscape painted by the Japanese artist “Sesshu Toyo” (1420-1506) done during Japan’s Muromachi Period (1337 – 1573)



Many cultures around the world created more abstract-looking art rather than realistic looking.

Next time you look at pre-colonial American art, art from the Pacific cultures, African Art, pre-Greco-Roman European art, see what forms of abstract arts and patterns you notice.

Sometimes, when you look, you can really see how these works had an influence on 20<sup>th</sup> century artists, like Modigliani, below.



*On the left, "Seated Male Figure" late 19th early 20th century, carved wood. Created in Cote d'Ivoire, Bandama River Region by the Baule People. Now in the Metropolitan Museum of Art. On the right, "Woman's Head" by Italian artist Amedeo Modigliani (1884 – 1920). Modigliani was impacted by African sculptures, as well as ancient Sumerian, Egyptian, Greek, and Polynesian/Oceanic art. (His work is also behind one of the greatest art pranks of all time—and proof that even the experts can be fooled.)*

# Abstract Art in 20<sup>th</sup> Century History

(AKA: How Abstract Art grew in popularity so quickly.)

Before and During WWII, abstract art was forbidden in places like Communist Russia, Nazi Germany, and, to a lesser extent, Fascist Italy and Spain. Artists who had created the “wrong” type of art, according to their governments, usually had a few choices. They could produce the “right” kind of art, they could give up art altogether, or they could go into exile to places like Switzerland, France, England, and the USA. Many chose to flee.

In Russia, the government controlled what types of art was “acceptable” according to a four-guideline rules of art. Despite the early rise of modern/abstract art during the Russian Revolution (when Russian artists adopted abstract art as a complete break from traditional czar-sponsored art) Stalin’s “Socialist Realism” style art was the only acceptable art in Russia. That also meant art in Russia had to depict communism and its leaders as wonderful and wholly good. Any depiction of the harsh realities of life was strictly banned.

In Nazi Germany, Hitler, a failed realist-art student, declared any sort of modern-looking, expressionist, abstract art to be against his Nazi party ideals<sup>6</sup>. Hitler’s Nazis collected such “Degenerate” art and created an exhibition to show the German people how “awful” such art was. The exhibition proved to be popular, was taken on tour, and seen by over two million people! Artists such as Paul Klee, and Wassily Kandinsky were displayed in this exhibit, likely in the “Insanity Room”-the part of the exhibition which featured purely abstract art with no visible relation to the “real world” at all.

Within Germany, Hitler strictly controlled the art world and his artists. He banned one Nazi-supporting artist, Emil Nolde, from painting at all-even in the privacy of his own home for his own collection. (Gestapo agents raided his house frequently, and touched his brushes to make sure they were not wet with paint...unbeknownst to them, Nolde had switched from long-drying oil paints to quick-drying watercolors. He created and hid hundreds of works during WWII.)

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<sup>6</sup> A real blow to Joseph Goebbels and Heinrich Himmler, two of Hitler’s top men. Both men liked modern art. Goebbels quickly adjusted his artistic tastes and began persecuting arts whose works he had formerly purchased. Himmler on the other hand, used the opportunity to raid museums and remove such “degenerate” pieces...into his own private collection!

In Italy and Spain, where fascists dictators Benito Mussolini and Francisco Franco controlled every aspect of life, artists were encouraged to go along with the official art policies, tastes, and symbolism, none of which included abstract art.

This meant that the fleeing artists headed to places where they hoped they would be free to create their type of art. England and the US encouraged exhibitions of this modern style art as public displays of their culture of freedom and intellectual openness. (This doesn't mean English and American audiences liked it, but it was a cultural thing to go see, in part to publicly encourage anything that was anti-Nazi.)

Artists trapped in occupied France had to either toe the Nazi line, stop painting, or stop exhibiting. Spaniard Pablo Picasso chose the latter, spending WWII creating art without any public exhibition, which would need to meet Nazi guidelines. Russian Wassily Kandinsky, trapped in Paris, apparently stopped painting altogether.

After WWII, Communist Russia still forbade abstract art under Joseph Stalin, who had a special hate for it. Because so many academics and intellectuals in the US and Europe were intrigued by communism and its promise of equal wealth for all, the American Central Intelligence Agency (CIA) subtly, through third and sometimes, fourth party partners and purchasers, sponsored touring exhibitions of modern abstract art throughout Europe. Russia publicly ridiculed these exhibits and the artists behind them as elitist, decadent, and essentially, non-Communist. Like WWII, the CIA were trying to prove that, no matter how unequal capitalistic countries were, they allowed for free expression and new ideas and techniques, which Communism did not.

This underhanded sponsorship allowed the abstract/abstract expressionist/modern art movement to flourish quickly and deeply in countries such as the US, England, and France through the 50s and 60s. This still doesn't mean that the average person liked or understood the art-but just like WWII's modern art exhibits, it was more patriotic to like it than not.

As time went on, and more people grew up with Abstract/Modern art and more critics loved it, Abstract art forms gained a large following in museum, galleries, homes and businesses. Today, there are many forms and sub-genres of abstract art, as well as just as many fans, critics, and debates.

## The Modigliani Hoax: an Abstract Art Prank

In the early 20<sup>th</sup> century, just as African and Native American art pieces were impacting the growing abstracting movement, a young Amedeo Modigliani displayed his new sculptures, heads inspired by African art, in his hometown of Livorno. It was 1909 and he had just turned 25.

However, his friends and critics all claimed the art was so ugly and worthless, he would be better off throwing it into the canal which flowed in front of the building. Modigliani left Livorno and moved to Paris, where his paintings and works featuring elongated faces grew popular. Though he never sold enough to make a living, he worked and lived in France until his death in 1920. After his death, as the abstract art/modern art movement grew more popular, his works were collected and displayed all over Europe.

Fast forward to 1984. Nearly eighty years after mocking him out of town, Livorno decided to put on a Modigliani exhibit to celebrate the 100<sup>th</sup> birthday of their hometown artist. The townspeople still told stories of how Modigliani was heckled into throwing his early art into the canal, and many thought he had done so. As a result, the town decided to dredge the canals, looking for these early lost Modigliani works.

On the eighth day of dredging the “Royal Ditch” branch of the Medici Canal, the Livorno team found not one, but THREE elongated heads, which looked like Modigliani’s works! Art critics from Livorno, then Italy, then from international art venues, enthusiastically declared these to be authentic Modiglianis. Only one, Frederico Zeri, said they were so bad, that they couldn’t be Modigliani-or if they were, he was absolutely right to listen to his critics, chuck them in the canal, and start over.

Several days later, it all came crashing down.

Three university students came forward, claiming they were the ones to create the head now known as “Modigliani 2.” They’d created it using drills, chisels, screwdrivers over two days before throwing it in the canal. No one wanted to believe them, but the students had photos of them creating the head, stone chips from the rock they’d used to create it, and even sculpted a second head on television to prove they did it. They said they just wanted to help the city find something, as long as they were going to be looking. They never dreamed the art world wouldn’t figure out their prank.

The curator of the Modigliani exhibition and the critics were devastated, but at least there were two other ‘Modiglianis’ to study.

Until dockworker-turned-artist Angelo Froglio stepped forward, claiming he’d carved “Modigliani 1” and “3”. He even supplied a video of him creating the heads, as well as his “recipe” for doing so: take a paving stone, carve it, marinate it in mud, scour and pit it with tools and acid, roast it over a grill, then throw in canal.

Froglio wanted to expose the art experts as fallible, and did a complete job.



However, the city of Livorno had the last laugh. After hosting thousands of sightseers to see the “recovered” Modiglianis, then the “disputed” Modiglianis, then the “faked” Modiglianis, Livorno had recouped the cost of cleaning their canals. The town then decided to revel in its new-found reputation as the setting for the biggest art prank of the century.

Today, the “Genuine Fake Modiglianis” are often on display, and may get their own museum, telling the story of the time one dockworker and three students took on the entire art establishment...and won.



*Top: the Genuine Fake Modigliani Heads, 1, 2, and 3. To the right, the three students, Michele Ghelarducci, Piero Luridiana and Francesco Ferruccio, with Modi 2, which they would soon throw in the Medici Canal.*

*Images from the article “Three Young Italians and a Black and Decker Drill” from the “Italian Language Blog” (A real Modigliani is on page 11 of this document.)*

# Take Home:

Look up different Abstract Artists – use their works as inspiration for practicing during the week.

Check out “**Getting to Know the World’s Most Famous Artists**” series by Mike Venezia. Using a combination of actual works and cartoons illustrating the artists’ lives, Venezia makes the stories of dozens of artists interesting, fun, and accessible for children and adults alike!

Some abstract (and semi-abstract) artists in this series:

- Pablo Picasso
- Jackson Pollack
- Paul Klee
- Marc Chagall
- Henri Matisse (as he went blind, Matisse started to work in Collage, and eventually moved toward abstract-like works)
- Salvador Dali (Surrealism artist-sometimes surrealism is categorized as a fringe form of abstract art)
- Georgia O’Keefe (she actually defies conventional categorization, but some of her art is frequently categorized as abstract or within the abstract family-and we’ll meet her this spring!)

As always, depending on your student, check the book out ahead of time-while Mr. Venezia treats subject matter such as suicide, alcoholism, drug use, ect., gently, he doesn’t ignore it either. Artists had a varied life, and Abstract Art was born during industrialization/urbanization, two world wars, and the Spanish Flu, so there may be difficult topics within any of these books. You know your child best, but pre-read if you have any concerns.

For older readers, **the ‘Who Was...’ series** has a volume on Pablo Picasso

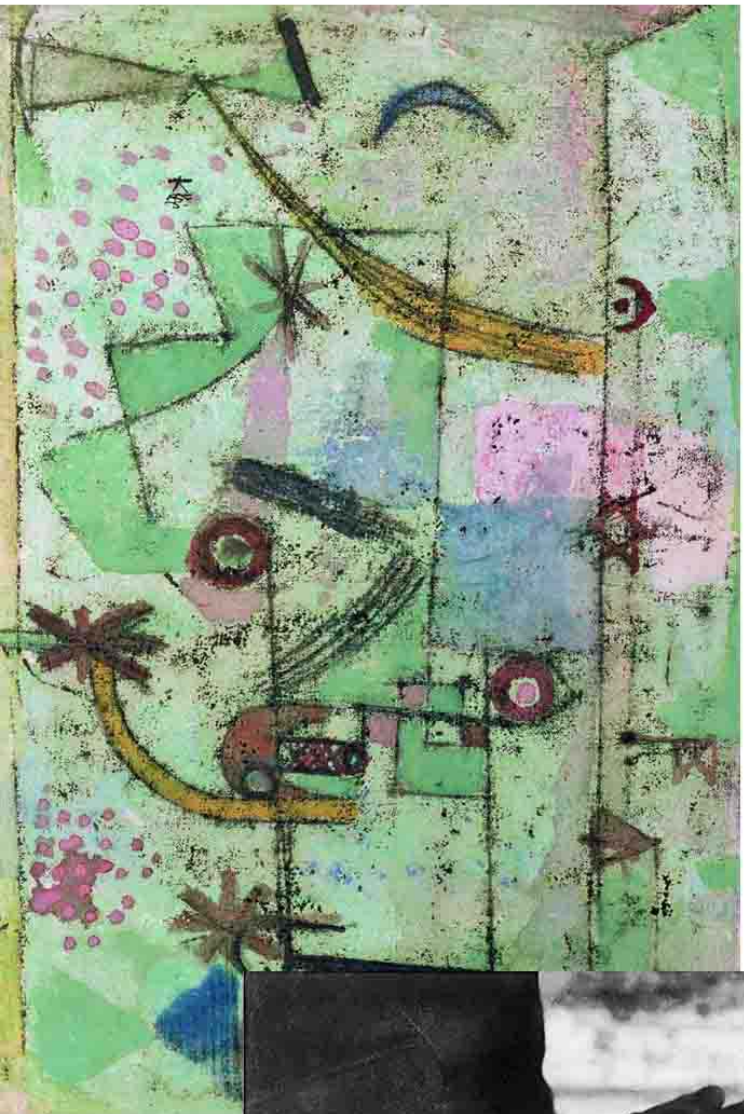
## HANDS ON

During the week, look at different artists and play with doing abstract art. Mix materials (what happens if you mix crayons and watercolors or markers and colored pencils? Why not glue found objects (yarn, sequins, paper, pasta) on something painted with traditional art materials. Draw feelings like “rage” or “Joy”. Draw overlapping shape and see what you see. Draw a motion-but not the thing causing it: Draw “How it feels to Bicycle or Run in the wind/ran” without the cyclist or runner.

There really isn’t a way to do this incorrectly! Have fun with expanding your technique into abstraction!

**“A line is a dot that went for a walk...a drawing is a line that went for a walk.”**

**-Paul Klee, Abstract Artist**



Painting, "In the Style of Bach"  
1919,  
Gemencemuseum, the Hague  
Netherlands





King Edward VI of England. Attributed to William Scrots. Royal Collection. Image from Wikipedia.



Edward VI Anamorphic Portrait. Attributed to William Scrots.  
1547. National Portrait Gallery of London





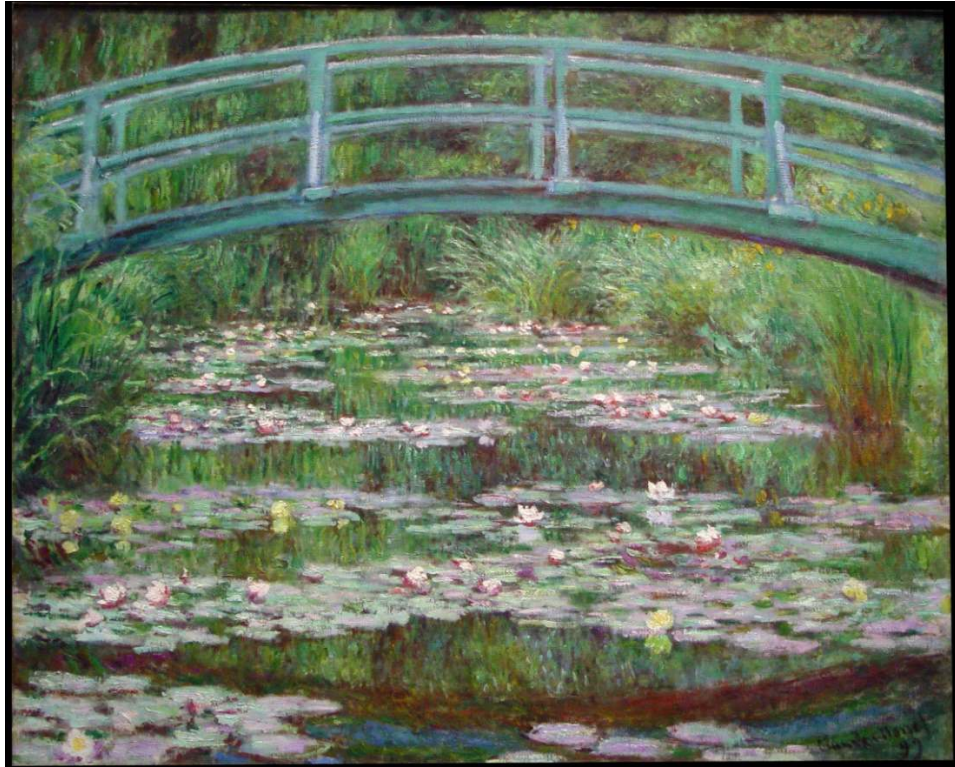
"The Ambassadors" by Hans Holbein the Younger. 1533. National Portrait Gallery, London, England.





Hiroshige Utagawa (1797-1858) "Naruto Whirlpool, Awa Province" Edo Period, Japan. From Hiroshige's series, "Views of Famous Places in the the Sixty Odd Provinces."



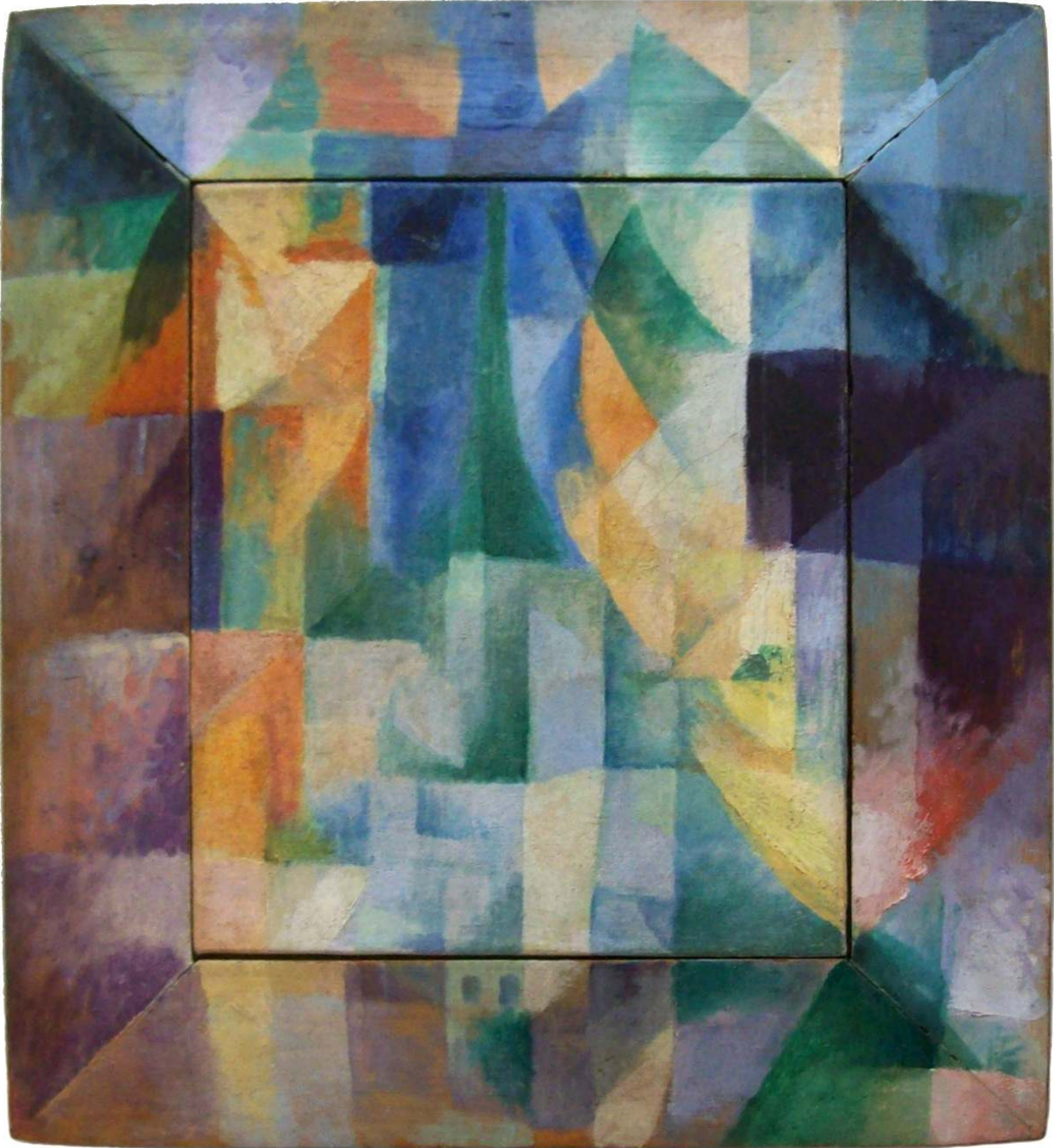


"Japanese Footbridge" by Claude Monet. 1897. Philadelphia Museum of Art



"Japanese Footbridge" by Claude Monet. 1920-1922; Museum of Modern Art





*Simultaneous Windows on the City*. 1912 Robert Delaunay (1885 – 1941). .

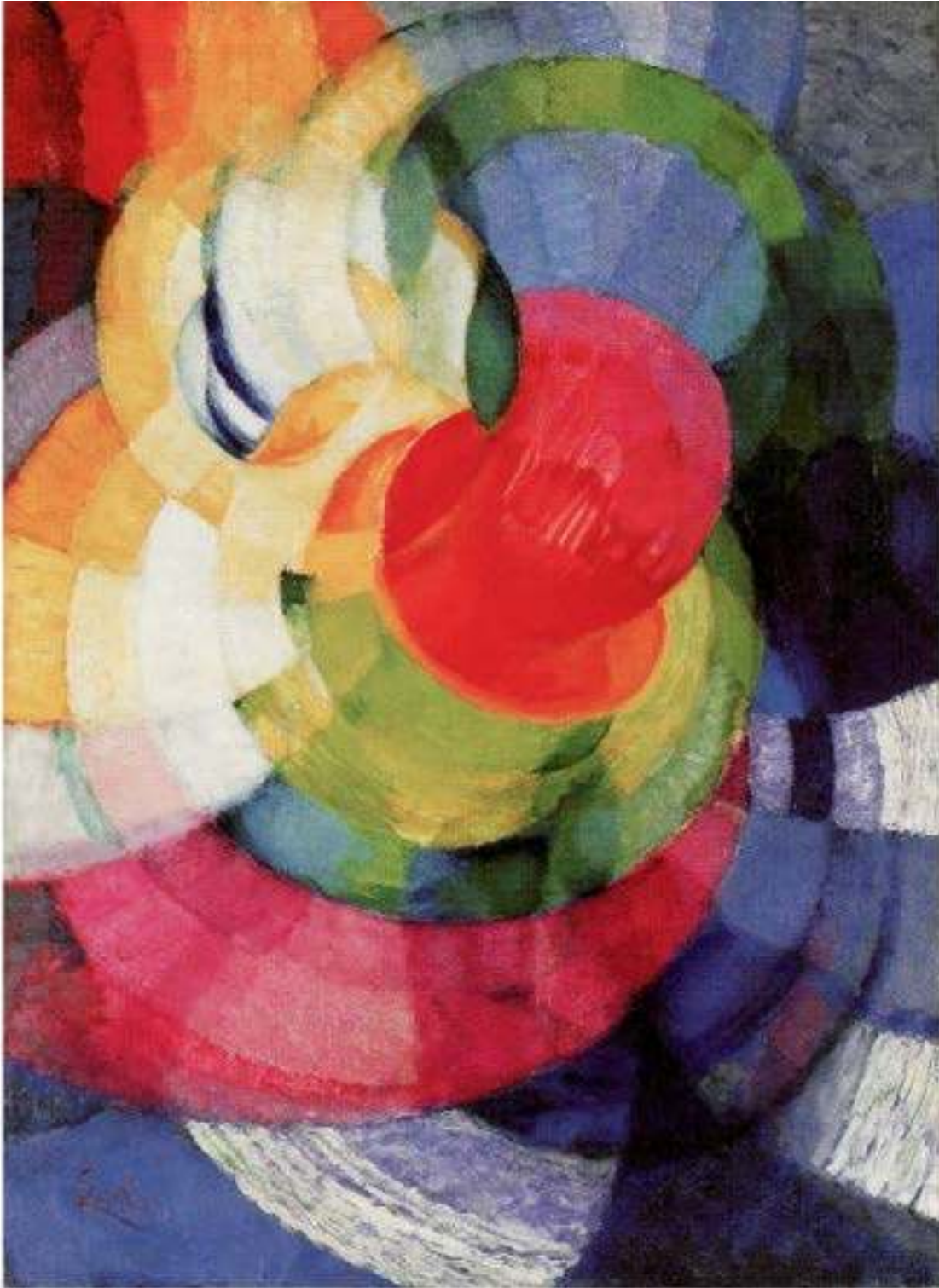
Kunsthalle, Hamburg, Germany



*Prismes électriques* 1914 Sonia (Terk) Delaunay (1885 – 1979), ,  
oil on canvas 250 cm x 250 cm.

Musee National d'art Moderns, Centre Pompidou, Paris. France





*Disks of Newton (Study for "Fuge in Two Colors") 1912, , Franz Kupka (1871 – 1957)*

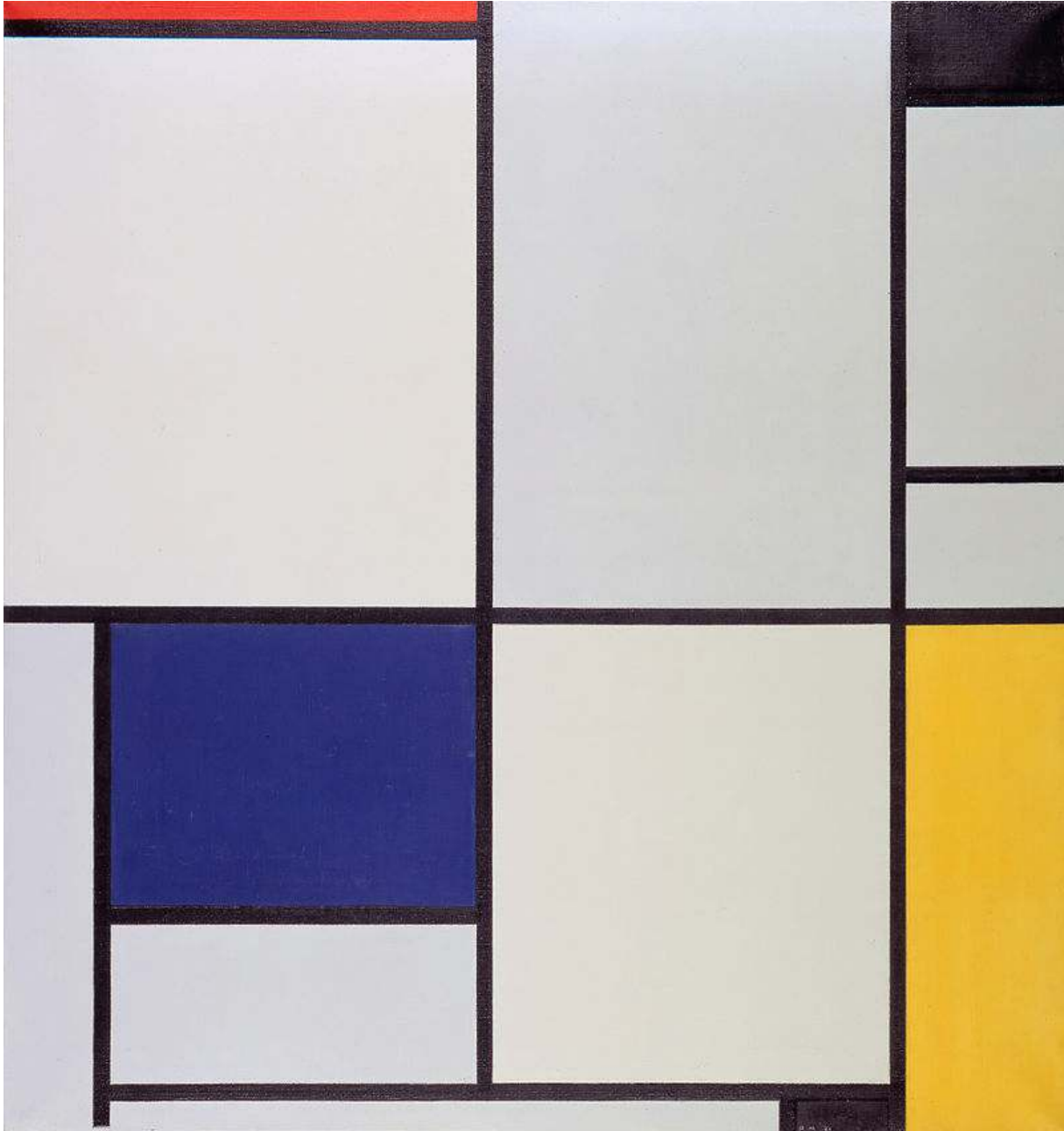
(An example of the Abstract sub-genre of Orphism)



*Amorpha, Fugue in Two Colors*, 1912 Franz Kupka (1871-1957)

Oil on Canvas 210 x 200 cm





Piet Mondrian (1872 – 1944), Tableau 1, 1921; Gemeente Museum Den Haag



Paul Klee (1879 – 1940); Heroic Roses. 1938; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany





Wassily Kandinsky (1866 – 1944) ; No. 293; 1913



## ABSTRACT ART

(n) An art style which uses the visual language and techniques of form, line, and color to create a composition which does not represent a visual reality. Abstract art may explore how different colors work together, express complex emotions and concepts, or simply work freely without being constrained to reality.

### SUB-GENRES WITHIN THE ABSTRACT ART FAMILY CAN INCLUDE:

**EXPRESSIONISM** (O'Keefe, Pollock, Kandinsky)

**SUPREMITISM** (Malevich)

**ORPHISM** (Robert and Sonia Delaunay)

**DE STIJL** (Mondrian)

**COLOR FIELD** (Rothko)

Many artists who worked in Abstract worked in more “traditional” styles as well. There is also a large body of work which blurs the lines between representational art and abstract art, such as many works by Pablo Picasso.

## ETYMOLOGY

**ABSTRACT:** From the Latin “*Abstractus*” meaning “drawn away,” from the past participle “*Abstrahere*” meaning “to detach, pull away, divert.”