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## **Walter Gropius and the Creation of the Bauhaus in Weimar** Marcel Franciscano 1971

*Teaching at the Bauhaus* Rainer Wick 2000 "Within the space of only 14 years, the Bauhaus permanently altered the course of modern design and Walter Gropius's pedagogical approach revolutionised art schools. Interest in the Bauhaus and Gropius's methods is as lively today as ever\*in conscious and unconscious borrowings from his work, or in direct criticism of his ideas. This publication is the only comprehensive account of the main pedagogical concepts behind the work of the Bauhaus. Analytical essays illuminate the various approaches of individual staff members in the Bauhaus, which included Gropius, Hannes Meyer, Mies van der Rohe, Itten, Moholy-Nagy, Albers, Kandinsky, Klee, Schlemmer and Joost Schmidt. Additional chapters investigate the pre-history of the Bauhaus plus its predecessors in matters of art-training, outlining the development of the institution from 1919 to 1933 and the reception of Bauhaus methods in the Weimar Republic, in the 'Third Reich', in both Germanys after the Second World War, and the USA\*drawing on otherwise widely-dispersed writings on the Bauhaus as well as on a wide variety of other archive materials."

**The Taylorized Beauty of the Mechanical** Mauro F. Guillén 2020-11-10 The dream of scientific management was a rationalized machine world where life would approach the perfection of an assembly line. But since its early twentieth-century peak this dream has come to seem a dehumanizing nightmare. Henry Ford's assembly lines turned out a quarter of a million cars in 1914, but all of them were black. Forgotten has been the unparalleled new aesthetic beauty once seen in the ideas of Ford and scientific management pioneer Frederick Winslow Taylor. In *The Taylorized Beauty of the Mechanical*, Mauro Guillén recovers this history and retells the story of the emergence of modernist architecture as a romance with the ideas of scientific management--one that permanently reshaped the profession of architecture. Modernist architecture's pioneers, Guillén shows, found in scientific management the promise of a new, functional, machine-like--and beautiful--architecture, and the prospect of a new role for the architect as technical professional and social reformer. Taylor and Ford had a signal influence on Bauhaus founder Walter Gropius and on Le Corbusier and his *Towards a New Architecture*, the most important manifesto of modernist architecture. Architects were so enamored with the

ideas of scientific management that they adopted them even when there was no functional advantage to do so. Not a traditional architectural history but rather a sociological study of the profession of architecture during its early modernist period, *The Taylorized Beauty of the Mechanical* provides a new understanding of the degree to which modernist architecture emerged from a tradition of engineering and industrial management.

*The New Vision* László Moholy-Nagy 2012-03-14 This book, a valuable introduction to the Bauhaus movement, is generously illustrated with examples of students' experiments and typical contemporary achievements. The text also contains an autobiographical sketch.

*Bauhaus Bodies* Elizabeth Otto 2019-01-24 A century after the Bauhaus's founding in 1919, this book reassesses it as more than a highly influential art, architecture, and design school. In myriad ways, emerging ideas about the body in relation to health, movement, gender, and sexuality were at the heart of art and life at the school. *Bauhaus Bodies* reassesses the work of both well-known Bauhaus members and those who have unjustifiably escaped scholarly scrutiny, its women in particular. In fourteen original, cutting-edge essays by established experts and emerging scholars, this book reveals how Bauhaus artists challenged traditional ideas about bodies and gender. Written to appeal to students, scholars, and the broad public, *Bauhaus Bodies* will be essential reading for anyone interested in modern art, architecture, design history, and gender studies; it will define conversations and debates during the 2019 centenary of the Bauhaus's founding and beyond.

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**From Bauhaus to Our House** Tom Wolfe 2009-11-24 After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities.

*New Works from Bauhaus Workshops* Walter Gropius 2020-06 Walter Gropius outlines the guiding principles of Bauhaus living, from household utensils to textiles and ceramics The Bauhaus sought to unite life, craftsmanship and art under one coherent ethos and aesthetic. In *New Works from Bauhaus Workshops*--the seventh of the Bauhaus' publications--the institute's founder, Walter Gropius (1888-1969), provides a

comprehensive overview of the Bauhaus workshops. He explains the basic principles guiding the teaching, describes contemporary developments in architecture and illuminates the Bauhaus point of view on household utensils, which was geared toward finding the most suitable form for the respective object. Here, Gropius presents the Bauhaus workshops in Weimar devoted to furniture, metals, textiles and ceramics, among other subjects.

**The New Architecture and The Bauhaus** Walter Gropius 1965-03-15 One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, *The New Architecture and The Bauhaus* poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

**The Total Work of Art** Matthew Wilson Smith 2007-03-12 *The Total Work of Art* provides a broad survey that incorporates many canonical artists into a single narrative. With particular attention to the influence of the Total Work of Art on modern theatre and performance, this brief introduction will also be of interest to students in such fields as film studies, music history, history of art, cultural studies, and modern European literatures.

*Bauhaus. Updated Edition* Magdalena Droste 2019-01-04 Contains 575 illustrations including architectural plans, studies, photographs, sketches, and models record not only the realized works but also the leading principles and personalities of this idealistic creative community through its three successive locations in Weimar, Dessau, and Berlin.

**Bauhaus Buildings Dessau** Walter Gropius 2021-04

**Walter Gropius** 2019-06-17 As founder of the Bauhaus school, Walter Gropius (1883–1969) is one of the icons of 20th century architecture. While his early buildings in Pomerania were still strongly marked by his teacher Peter Behrens, after an expressionistic phase focused on handicraft, he ultimately arrived at geometric abstraction. During the entire period he collaborated with other architects, founding the collective known as "The Architects Collaborative" in the US. The comprehensive monograph documents all 74 of the known buildings by Gropius that were realized, including many early works which he never publicized; but it also critically examines his unbuilt projects. The book is illustrated with new photographs by the author, historical figures, and with as new plans drawn by the author.

Walter Gropius, 1883-1969 Gilbert Lupfer 2004 Born and educated in Germany, Walter Gropius (1883-1969) belongs to the select group of architects that massively influenced the international development of modern architecture. As the founding director of the Bauhaus, Gropius made inestimable contributions to his field, to the point that knowing his work is crucial to understanding Modernism. His early buildings, such Fagus Boot-

Last Factory and the Bauhaus Building in Dessau, with their use of glass and industrial features, are still indispensable points of reference. After his emigration to the United States, he influenced the education of architects there and became, along with Mies van der Rohe, a leading proponent of the International Style.

*Pioneers of Modern Design* Nikolaus Pevsner 1991-03-28 One of the most widely read books on modern design, Nikolaus Pevsner's landmark work today remains as stimulating as it was when first published in 1936. This expanded edition of *Pioneers of Modern Design* provides Pevsner's original text along with significant new and updated information, enhancing Pevsner's illuminating account of the roots of Modernism. The book now offers many beautiful colour illustrations; updated biographies and bibliographies of all major figures; illustrated short essays on key themes, movements, and individuals; a critique of Pevsner's analysis from today's perspective; examples of works after 1914 (where the original study ended); a biography detailing Pevsner's life and achievements; and much more. Pevsner saw Modernism as a synthesis of three main sources: William Morris and his followers, the work of nineteenth-century engineers, and Art Nouveau. The author considers the role of these sources in the work of early Modernists and looks at such masters of the movement as C.F.A. Voysey and Charles Rennie Mackintosh in Britain, Sullivan and Frank Lloyd Wright in America, and Adolf Loos and Otto Wagner in Vienna. The account concludes with a discussion of the radical break with the past represented by the design work of Walter Gropius and his future Bauhaus colleagues. Nikolaus Pevsner (1902-1983), a distinguished scholar of art and architecture, was best known as editor of the 46-volume series *The Buildings of England* and as founding editor of *The Pelican History of Art*.

**Philippe Parreno. Gropius Bau Sommer 2018** Philippe Parreno 2018-07-13 Philippe Parreno transforms the Gropius Bau into a gigantic automaton, driven by a bio-reactor. Yeast cultures multiply and set architecture, light, sounds and images in motion. Connected to computers, these micro-organisms develop a collective intelligence, a memory that uses complex algorithms to orchestrate the temporal and spatial events of the exhibition. The catalogue covers aspects like immersion, simulation and reincarnation and show how the artist blurs the boundaries between reality and fiction, creating a choreography of absence and presence that challenges our knowledge of the simultaneity of things and their control. Exhibition: Gropius Bau, Berlin, Germany (25.05.-05.08.2018).

*The Spirit of the Bauhaus* Olivier Gabet 2018-03-15 The definitive guide to the Bauhaus, one of the twentieth century's most influential schools of art and design

**Gropius** Fiona MacCarthy 2019-05-10 Fiona MacCarthy challenges the image of Walter Gropius as a doctrinaire architectural rationalist, bringing out the vision and courage that carried him through a politically hostile age. Approaching the Bauhaus founder from all angles, she offers a poignant personal story, one that reexamines the urges that drove Euro-American modernism as a whole.

**Ornament is Crime** Albert Hill 2017-06-19 An unprecedented homage to modernist architecture from the 1920s up to the present day *Ornament Is Crime* is a celebration and a thought-provoking reappraisal of modernist architecture. The book proposes that modernism need no longer be confined by traditional

definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century. This book is a visual manifesto and a celebration of the most important architectural movement in modern history.

*Object Lessons* Laura Muir 2020-10-13 A fresh look at the influential pedagogy and practice pioneered by the Bauhaus Founded by architect Walter Gropius (1883-1969) in 1919, the Bauhaus was the 20th century's most influential school of art, architecture, and design. After the school was shuttered under pressure from the Nazis in 1933, many Bauhaus artists brought their innovative practices and teaching methods to the United States. Gropius himself accepted a position at Harvard, where he would help establish a collection of Bauhaus material that has since grown to more than 30,000 objects--the largest such collection outside Germany. Harvard in turn became an unofficial center for the Bauhaus in America. Written by established and emerging voices in the field, the scholarship presented here expands on the special link between the two institutions, while highlighting understudied aspects of the Bauhaus, such as weaving, photography, and art made by women. Accompanied by beautiful illustrations--some of never-before-published objects--this book yields fascinating insights for Bauhaus devotees and design aficionados.

**The Theater of the Bauhaus** Walter Gropius 2014-11-15 Few creative movements have been more influential than the Bauhaus, under the leadership of Walter Gropius. The art of the theater commanded special attention. The text in this volume is a loose collection of essays by Oskar Schlemmer, Laszlo Moholy-Nagy, and Farkas Molnár (who in an illustrated essay shares his vision of a total theatre space), with an introduction by Bauhaus leader Walter Gropius. Originally published in German in 1924, *Die Bühne im Bauhaus* was translated by A. S. Wensinger and published by Wesleyan in 1961. It was prepared with the full cooperation of Walter Gropius and his introduction was written specially for this edition. From Bauhaus experiments there emerged a new aesthetic of stage design and presentation, a new concept of "total theater." Its principles and practices, revolutionary in their time and far in advance of all but the most experimental stagecraft today, were largely the work of Oskar Schlemmer, Laszlo Moholy-Nagy, and their students. Profusely illustrated and startling in its typography (the work of Moholy-Nagy), the 1924 volume quickly became a collector's item and is now virtually unobtainable. Those interested in the stage, the modern visual arts, or in the bold steps of the men of genius who broadened the horizons of aesthetic experience will appreciate that this translation is available again.

*Pioneers of Modern Design* Nikolaus Pevsner 2005-01-01 Richard Weston is professor at the Welsh School of Architecture, Cardiff University. He has published extensively on twentieth-century architecture, including his book *Materials, Form, and Architecture*, published by Yale University Press.

*Gardner's Art through the Ages: The Western Perspective, Volume II* Fred S. Kleiner 2020-07-24 Award-winning scholar Fred Kleiner brings art, architecture and culture to life with GARDNER'S ART THROUGH THE AGES: THE WESTERN PERSPECTIVE, VOLUME II. Backed by 45 art history experts, Kleiner delivers his signature storytelling in this 16th edition alongside 113 new reproduction images and more that

have been upgraded for color-fidelity and clarity. To elevate the experience for learners, MindTap offers an interactive ebook with zoomable images, nearly 300 videos, an audio pronunciation guide, image flashcards, quizzes, and Google Earth coordinates of significant works. MindTap also allows you to customize your course with your own images, videos and activities, and use instructor resources to simplify planning. More than a text, *GARDNER'S ART THROUGH THE AGES: THE WESTERN PERSPECTIVE* has been inspiring a love for art and its history for more than 85 years. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

**Bauhaus** 2012 From expressionist beginnings to a pioneering model uniting art and technology, this catalogue explores the Bauhaus utopian vision to change society in the aftermath of the First World War. *Bauhaus: Art as Life* presents the diverse artistic production that made up its turbulent fourteen-year history and delves into the subjects at the heart of the school: art, culture, life, politics and society, and the changing technology of the age. *Bauhaus: Art as Life* reproduces a rich array of painting, sculpture, design, architecture, film, photography, textiles, ceramics, theatre and installation. Exemplar works from such Bauhaus Masters as Josef and Anni Albers, Marianne Brandt, Marcel Breuer, Walter Gropius, Johannes Itten, Wassily Kandinsky, Paul Klee, Hannes Meyer, László Moholy-Nagy, Oskar Schlemmer, Ludwig Mies van der Rohe and Gunta Stölzl, are illustrated alongside works by lesser-known Bauhaus artists and students.

**Humanities** 1983

**The Dream of the Factory-made House** Gilbert Herbert 1984 This is the story of what came to be known as the "packaged house," one of the few architect-inspired attempts to manufacture and market a prefabricated home. The plan began in the 1940s as a major collaborative effort between Walter Gropius, then at the height of his fame, and Konrad Wachsmann, a rising star—both in exile from their native Germany. For both men, this was the culmination of many years of experience in the field of industrialized housing and an unparalleled opportunity to make their long-cherished dream of a factory-made house a reality. How did this venture, which seemed to have everything going for it, turn out to be such a dismal failure? The answers to that question make this one of the most fascinating studies in the annals of modern architecture. Gilbert Herbert's analysis of the bold undertaking has within it not only the elements of personal drama, as far as Gropius and Wachsmann are concerned, but it unfolds consequences of more drastic significance for the development of industrially-produced housing the world over. Both architects represented a formidable combination of ability and experience; both had contributed significantly to the theory and practice of prefabrication, and had devised a system that was technically impeccable. That "only a small number of these immaculately conceived and engineered houses was actually sold" was not only a great disappointment for them, it was a grave shock to the whole movement for industrially-produced housing. The facts of the Gropius-Wachsmann case—now fully disclosed with extensive visual documentation—are instructive in themselves. But the real significance of this book lies in its ability to relate the facts to the history of industrialized housing and to the modern architect's confrontation with technological, economic, and social forces.

*Gardner's Art through the Ages: A Concise Western History* Fred S. Kleiner 2016-01-01 GARDNER'S ART

THROUGH THE AGES: A CONCISE WESTERN HISTORY has been written from the ground up to create a one-semester, student-friendly introduction to art history while retaining the impeccable reliability and scholarship of Gardner's Art through the Ages. This beautifully illustrated fourth edition has been updated to make it easier than ever for students to master the material. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

*The International Style* Henry Russell Hitchcock 1997-02 The most influential work of architectural criticism and history of the twentieth century, now available in a handsomely designed new edition.

The Scope of Total Architecture Walter Gropius 2021-12-31 Originally published in 1956, this book provides a non-technical analysis of contemporary building by one of the world's greatest architects. Published a few years after the end of WW2, it was an inspiring and constructive picture of what kind of living could lie ahead for Western industrial society. This book, the result of many years in the forefront of architectural experiment and achievement by the author, outlines in practical terms the road to improved existence through science, mass production in building and renewed emphasis on the individual.

**The Total Work of Art** David Imhoof 2016-07-01 For two centuries, Gesamtkunstwerk—the ideal of the “total work of art”—has exerted a powerful influence over artistic discourse and practice, spurring new forms of collaboration and provoking debates over the political instrumentalization of art. Despite its popular conflation with the work of Richard Wagner, Gesamtkunstwerk’s lineage and legacies extend well beyond German Romanticism, as this wide-ranging collection demonstrates. In eleven compact chapters, scholars from a variety of disciplines trace the idea’s evolution in German-speaking Europe, from its foundations in the early nineteenth century to its manifold articulations and reimaginings in the twentieth century and beyond, providing an uncommonly broad perspective on a distinctly modern cultural form.

**Art Schooled** Larry Witham 2012-01-01 One year in the life of the students, teachers, and artists at one of the nation's oldest and most prestigious art colleges

**The New Architecture and the Bauhaus** Walter Gropius 1937

*Principles of Neo-plastic Art* Theo van Doesburg 1966

*Walter Gropius* Fiona MacCarthy 2020-02-06 \* A Times and New Statesman Book of the Year \* \* BBC Radio 4 Book of the Week \* \* Illustrated with over 130 colour photographs and drawings \* 'A masterpiece.' Edmund de Waal 'Commanding, intelligent, gripping.' The Times From 1910 to 1930 Gropius was at the very centre of European modern art and design, as the founder of the German art school, the Bauhaus. Yet Gropius's beliefs and affiliations left him little choice but to leave Germany when Hitler came to power. In this riveting book, Fiona MacCarthy draws on new research to re-evaluate Gropius's work and life. From his shattering experiences in the First World War to his turbulent marriage to the notorious Alma Mahler and the tragic early death of their daughter, MacCarthy leads us through his disorientating years in London, to his final

peaceful and productive life in America. This is biography at its finest and most vivid.

**The Bauhaus Reassessed** Gillian Naylor 1985 Traces the development of Bauhaus art and design school, discusses the theories of its teachers, and examines the Bauhaus' influence on modern art

Bauhaus Goes West: Modern Art and Design in Britain and America Alan Powers 2019-08-20 An exploration of the Bauhaus school and its legacy in the context of the modernist period, including its wider influence on art, design, and education. *Bauhaus Goes West* is the story of cultural and artistic exchange between Germany and the West over a period of seventy years. It presents a view of the influential Bauhaus school in relation to the wider modernist period, distinguishing between the received idea of the Bauhaus and the documented reality. Initially, the Bauhaus was seen as an educational experiment, only later was it recognized as a style and a movement. Working from meticulous research, Alan Powers reexamines speculations about the reception and understanding of individuals connected with the Bauhaus school and what they ultimately achieved. Looking in greater detail at the theory and practice of art, design, and architecture between the arts and crafts movement and modernism, this book challenges the assumption that the 1920s represented a void of reactionary conservatism. *Bauhaus Goes West* offers an opportunity to recover some of the overlooked aspects of avant-garde that ran parallel with the work of the Bauhaus, such as the film-making of Francis Bruguière and Len Lye, and the development of art instruction for children under Marion Richardson and the London County Council.

Design and Form Johannes Itten 1964 Here for the first time is a complete description of one of the landmarks of modern art education - the famous Basic Course at the Bauhaus in Weimar, Germany - written by the teacher who organized it at the invitation of Walter Gropius in 1919. The Bauhaus and its leaders, among them Gropius, Feininger, Itten, Mücke, Schlemmer, Klee, Kandinsky and Moholy-Nagy, have had a determining influence on the development of art and teaching in the United States. -- The Basic Course was used as a trial period to judge the students with varying educational backgrounds who arrived from all parts of the country. - Itten describes his methods for encouraging the student to highly individual and creative uses of light and dark, material and texture, rhythm, expressive and subjective form, and color. Each of the 197 plates has a detailed description which will help the reader to understand the purpose of art education. -- This is still an excellent and practical book for art educators today, as well as providing some of the best historical information on the Bauhaus.

Modern Architecture: A Critical History (World of Art) Kenneth Frampton 2020-09-08 An extensively revised and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton. Kenneth Frampton's highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980. Starting with the cultural developments since 1750 that drove the modern movement, moving through the creation of modern architecture, and exploring the effects of globalization and the phenomenon of international celebrity architects, this book is the definitive history of modern architecture. For this extensively revised and updated fifth edition of *Modern Architecture*, Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied

responses to the urgent need to build more sustainably and create structures that will withstand changing climates. This new edition features completely redesigned interiors and an updated and expanded bibliography, making this volume more indispensable than ever.

**The Bauhaus Group** Nicholas Fox Weber 2009-10-27 Nicholas Fox Weber, for thirty-three years head of the Albers Foundation, spent many years with Anni and Josef Albers, the only husband-and-wife artistic pair at the Bauhaus (she was a textile artist; he a professor and an artist, in glass, metal, wood, and photography). The Alberses told him their own stories and described life at the Bauhaus with their fellow artists and teachers, Walter Gropius, Paul Klee, Wassily Kandinsky, Ludwig Mies van der Rohe, as well these figures' lesser-known wives and girlfriends. In this extraordinary group biography, Weber brilliantly brings to life the Bauhaus geniuses and the community of the pioneering art school in Germany's Weimar and Dessau in the 1920s and early 1930s. Here are: Walter Gropius, founder of the Bauhaus, the architect who streamlined design early in his career and who saw the school as a place for designers to collaborate in an ideal setting . . . a dashing hussar, the ardent young lover of the renowned femme fatale Alma Mahler, beginning when she was the wife of composer Gustav Mahler . . . Paul Klee, the onlooker, smoking his pipe, observing Bauhaus dances as well as his colleagues' lectures from the back of the room . . . the cook who invented recipes and threw together his limited ingredients with the same spontaneity, sense of proportion, and fascination that underscored his paintings . . . Wassily Kandinsky, the Russian-born pioneer of abstract painting, guarding a secret tragedy one could never have guessed from his lively paintings, in which he used bold colors not just for their visual vibrancy, but for their "sound" effects . . . Josef Albers, who entered the Bauhaus as a student in 1920 and was one of the seven remaining faculty members when the school was closed by the Gestapo in 1933 . . . Annelise Else Frieda Fleischmann, a Berlin heiress, an intrepid young woman, who later, as Anni Albers, made art the focal point of her existence . . . Ludwig Mies van der Rohe, imperious, decisive, often harsh, an architect who became director—the last—of the Bauhaus, and the person who guided the school's final days after SS storm troopers raided the premises. Weber captures the life, spirit, and flair with which these geniuses lived, as well as their consuming goal of making art and architecture. A portrait infused with their fulsome embrace of life, their gift for laughter, and the powerful force of their individual artistic personalities.

**Art and Act** Peter Gay 1976