

has been one among several manifestations of the modern artist's desire to bring into art aspects of life formerly considered beneath the artist's dignity. Above all, once a work of art is seen not so much as a representation than as a thing in itself, movement in painting or sculpture becomes something not merely to be depicted but to be made actual.

Machinery - Machinery has fascinated and influenced modern artists in three distinct ways: (1) As an ideal of the beautiful-smooth, polished, Euclidean, functioning perfectly, unemotional. (Le Corbusier, who was a painter as well as the greatest architect of the age, made comparisons between machinery and Greek architecture, as well as saying that a house was a machine for living in.) (2) As an incarnation of power and speed. The Italian Futurists enthused about "a racing motor car, its frame adorned with great pipes, like snakes with explosive breath...a roaring motor car, which looks as though running on shrapnel, is more beautiful than the Victory of Samothrace..." (3) As a metaphorical or fantastic transformation of a human image, as when Duchamp painted a sexual encounter as a confrontation between machines.

The one-man show - Public art exhibitions began in the 18th century, at first in the form of mixed exhibitions, often staged annually by an institution such as the Royal Academy. One-man shows began in the 19th century, but even into the 20th the annual mixed exhibition remained the most important outlet for showing new work. Today --the day of the personality cult--exhibiting is geared to the one-man show, whether that of new work at a dealer's gallery or the retrospective at a public gallery. Artists mostly like to have a show every year, and more and more their tendency is not simply to exhibit the things they happen to have done as to work towards an exhibition which is meant to be seen as a unified whole.

Self-expression - The 20th-century artist tends to take it for granted that he is responsible only to himself. Throughout the past, in every civilization, it has been usual for artists to conform to some extent to their clients' demands as to subject-matter and its treatment and as to the size and shape of the work. The modern artist feels he has the right to ignore all such demands and to do what pleases himself, or at least what conforms to his sense of inner necessity.

What is Art? - "Is a truck passing by, music?" asks John Cage, the American composer and writer. Where is the borderline, if any, between music and noise? What sounds, once thought of as noise, are now thought of as music? Painters and sculptors have been asking themselves analogous questions throughout the last 120 years--since Courbet. Fifty years ago, Duchamp asked whether a ready-made bottle-rack or urinal was art, Malevich whether a white square painted on a white ground was art. Recently Andy Warhol has asked whether a silver balloon shaped like a cushion floating in mid-air is art. Or rather, they have proposed that these are art. Consequently, since 1850, much of the criticism of new art in an adverse key has said, not so much that it was bad art, as that it wasn't art at all.

Artists themselves have meanwhile practised a form of criticism by persistently taking art itself as a subject for their art. Variations on existing art, significantly transformed, have been produced more than at any time before. Courbet, Seurat, Matisse, Picasso, Braque and others have done numerous paintings on the themes of the artist's studio, the artist and his model, the model and the artist's image of her. There have been parallels in other media: the novel within a novel, the character in a play or film who steps out of the action to address the audience about the action, the comedian who jokes about the joke he has just told. The arts today are self-conscious, self-regarding, and especially preoccupied with where reality ends and art begins.

GLOSSARY OF MODERN ART MOVEMENTS

Abstract. An ambiguous word. It is sometimes used as a synonym for non-figurative. But elsewhere it is used to include kinds of figurative art which are not representational in an obvious way but which abstract and isolate certain features of reality.

Abstract Expressionism. A term first coined for the kind of free abstract painting practised by Kandinsky. Later applied mainly to a group of American artists emerging between 1945 and 1950--Gorky, Pollock, de Kooning, Rothko, et.--though they are much less related to Kandinsky than to the Surrealism of Miró and Picasso. Among several