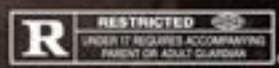


*By Amir Ravaei*  
**FLUX**

**BEYOND THE CANVAS**

*ART EDITION VOL.1*



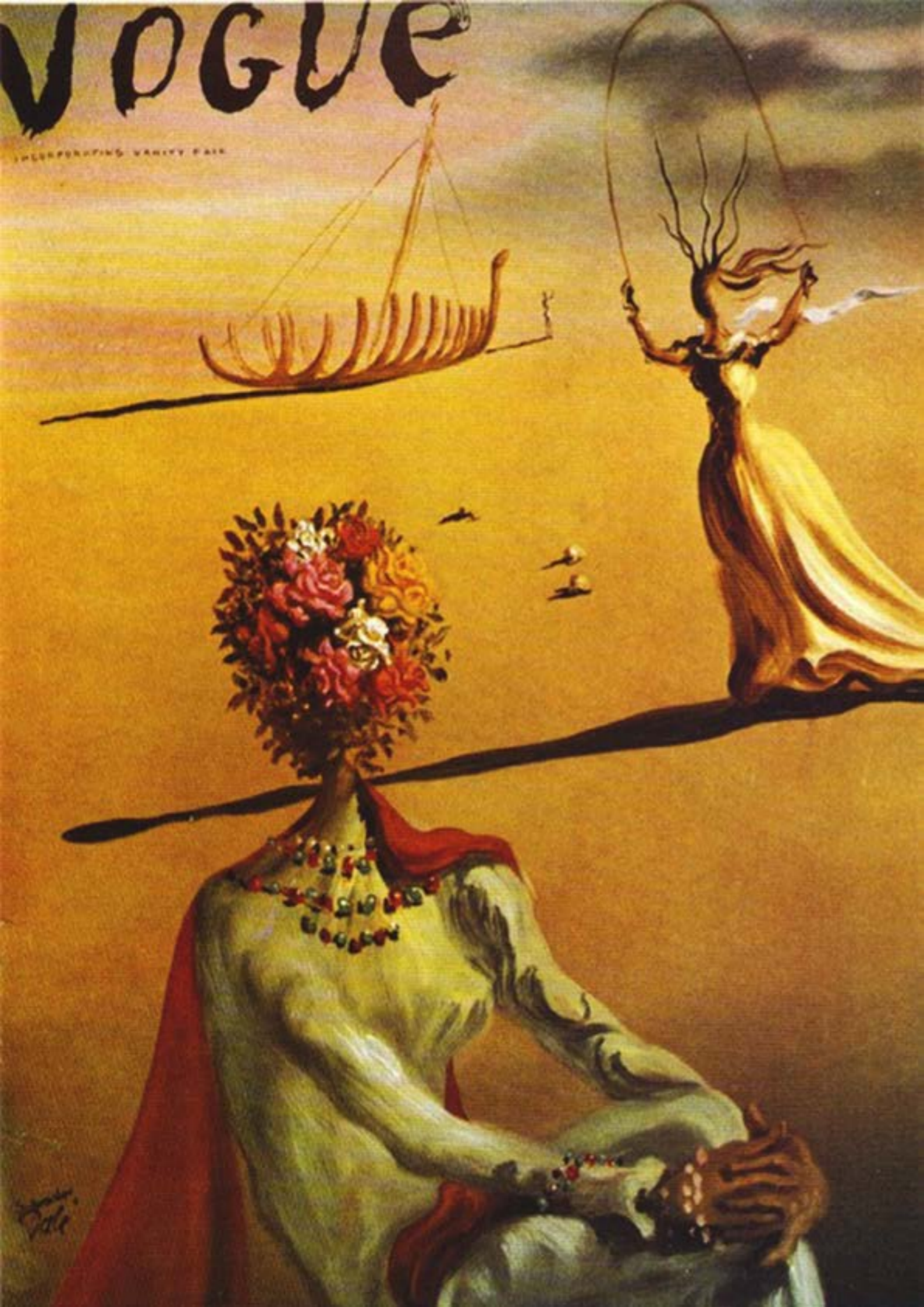




**BEHIND THE CANVAS**

BY ASHLEY WAT





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# INTRODUCTION

## **Welcome to Behind the canvas**

### *A Journey Through Time and Creativity*

Art Essence is your gateway to the mesmerizing world of art, designed to educate and inspire. Our magazine delves deep into the heart of famous art movements, uncovering the stories and secrets behind iconic artworks and the visionaries who created them. Each page is crafted to bring the vibrancy and essence of art history to life, making it accessible and engaging for art enthusiasts of all levels.

### *What You Will Discover*

**Famous Art Movements:** Explore the evolution of artistic styles from the Renaissance to Modernism. Understand how these movements shaped the cultural and social landscapes of their times and continue to influence contemporary art.

**Iconic Artworks:** Dive into detailed analyses of masterpieces that have stood the test of time. Learn about the techniques, themes, and historical contexts that make these works significant and timeless.

**Artist Profiles:** Get to know the creative minds behind the masterpieces. Our in-depth profiles shed light on the lives, inspirations, and unique journeys of celebrated artists, offering a glimpse into their creative processes.

**Fascinating Facts:** Delight in uncovering lesser-known facts and intriguing anecdotes about artists and their works. These nuggets of information will enrich your understanding and appreciation of art.

**Educational Insights:** Whether you're a seasoned art lover or just beginning your artistic journey, our magazine provides valuable insights and educational content to enhance your knowledge and enjoyment of art.

### *Our Mission*

Behind the canvas aims to bridge the gap between art history and the modern reader. By presenting well-researched, engaging, and visually captivating content, we hope to ignite a passion for art and foster a deeper understanding of its significance in our lives.

Join us on this artistic voyage as we celebrate the beauty, diversity, and impact of art throughout history. Welcome to Behind the canvas – where every brushstroke tells a story.



- **SEEING MORE**

understanding how objects relate to their context

- **THINKING BIGGER**

Vitruvian Man and the Golden Ratio

- **EMBRACING PARADOX**

light and dark, shadow and sharpness.

- **COURAGEOUS ACTION**

turning insights and ideas into practical designs

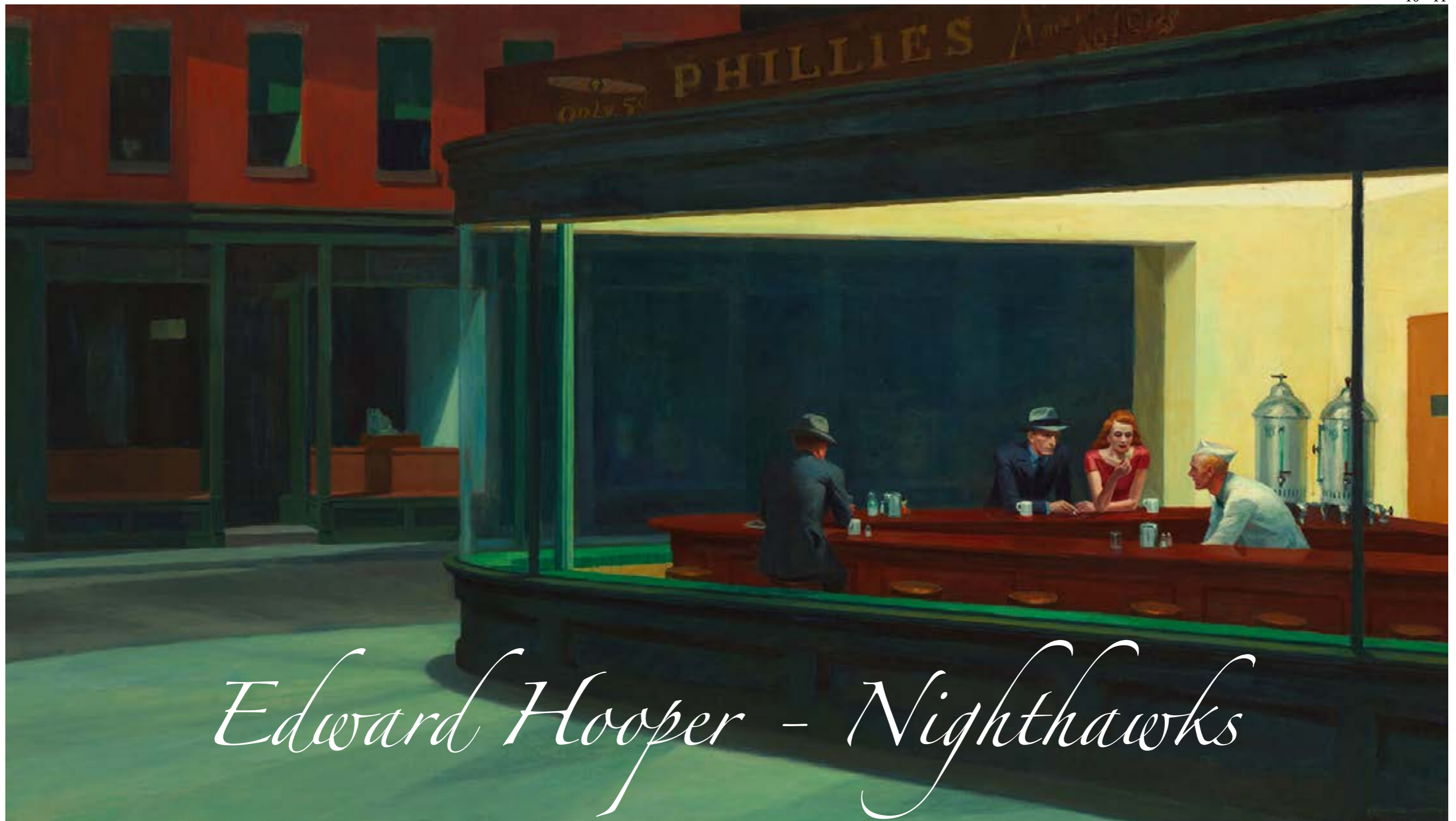
- **ENLIGHTENED MIND**

from art to robotics, imagination without limits



Leonardo da Vinci: Head of a Woman





# Edward Hopper - Nighthawks

**About Nighthawks** Edward Hopper recollected, "unconsciously, probably, I was painting the loneliness of a large city." In an all-night diner, three customers sit at the counter opposite a server, each appear to be lost in thought and disengaged from one another. The composition is tightly organized and spare in details: there is no entrance to the establishment, no debris on the streets. Through harmonious geometric forms and the glow of the diner's electric lighting, Hopper created a serene, beautiful, yet enigmatic scene. Although inspired by a restaurant Hopper had seen on Greenwich Avenue in New York, the painting is not a realistic transcription of an actual place. As viewers, we are left to wonder about the figures, their relationships, and this imagined world

*But he left a visual legacy*

- Hopper's sparse, contemplative paintings and rendering of the modern American landscape have inspired many, notably Alfred Hitchcock in films such as *The Birds* and *Vertigo*. Hopper's *House by the Railroad* is said to be the direct inspiration for the Bates house in *Psycho*
- While Hopper disdained personal interpretation of his art, he refrained from making claims of his own. One rare comment said, "The inner life of a human being is a vast and varied realm and does not concern itself alone with stimulating arrangements of color, form and design."
  - In developing his self-image and individualistic philosophy of life, Hopper was influenced by the writings of American transcendentalist Ralph Waldo Emerson. Hopper later said, "I admire him greatly ... I read him over and over again"

*True art takes time*

- It was 1923, when he was 41, before Hopper saw any great recognition of his work. That year, six of Hopper's Gloucester watercolours were admitted to an exhibit at the Brooklyn Museum. Critics enjoyed the work, and the museum purchased one for \$100.



# Through The Eyes Of OSWALDO GUAYASAMÍN



Oswaldo Guayasamín, *Manos de protesta (Hands of Protest)*, 1968, Fundación Guayasamín

## AGE OF ANGER

After the completion of *Huacayñán*, Guayasamín began working on what would become the most expressive and politically-charged series of his artistic career. The arrival of the Cold War in South America was marked by the appearance of revolutionary movements throughout the region, accompanied by a wave of United States interventions aimed at eliminating communist presence from the Western Hemisphere. In South America, these interventions were carried out under the code name Operation Condor, a campaign orchestrated by the CIA with the purpose of implementing right-wing dictatorships wherever democracy failed to prevent the election of left-wing governments. The 1973 overthrow of Chile's democratically-elected socialist president, Salvador

Allende, by the CIA and his subsequent replacement with the totalitarian regime of Augusto Pinochet firmly solidified Guayasamín's stance as a leftist and an anti-imperialist.

His work *Lágrimas de sangre* is dedicated to Allende and two other Chileans for whom the artist had a profound admiration: the theater director and musician Víctor Jara as well as Guayasamín's close friend, the poet and diplomat Pablo Neruda. All three were killed in the 1973 coup.

The Age of Anger is characterized by less figurative representations of social issues than was his previous series, *Huacayñán*. Here, the artist's primary focus shifts from portraying the struggles and injustices faced by indigenous people to expressing raw

and universal human emotion. Additionally, he largely limits his palette to dark shades and cold blues. The gray he uses to depict the figures' elongated hands, another characteristic element of the series, gives them a skeleton-like appearance. This color scheme and thematic focus are perhaps best manifested in the painting *Manos de protesta*, one of Guayasamín's most iconic works.



Oswaldo Guayasamín, *Lágrimas de sangre (Tears of Blood)*, 1973, Fundación Guayasamín





Jean-Honoré Fragonard, *The See-Saw*, 1750–52, oil on canvas, 120 x 94.5 cm (Museo Nacional Thyssen-Bornemisza, Madrid)

## THE SWING

Jean-Honoré Fragonard, *The Swing*, oil on canvas, 1767 (Wallace Collection, London)

Inside a lush garden, a young woman in a billowing pink gown glides through the air. Her suspension high above the ground is enabled by a swing consisting of a crimson velvet cushioned seat and a pair of ropes tied around the knobby branches of an enormous tree. On the far right, an older man seated on a stone bench helps operate the device. Using a series of connected ropes, he pulls the swing back to create the momentum necessary to propel the woman forward. As he releases the ropes, she leans back and extends her legs, expelling a tiny pink slipper from her pointed foot. The dainty shoe flies through the air toward a marble statue on the far left. At the base of the large pedestal supporting this sculpture lies a young man. Partially hidden by an overgrown rose bush, he peers wide-eyed up the open skirt of the swinging woman.

This oil painting known as *The Swing* was created by the French artist Jean-Honoré Fragonard sometime during 1767 and 1768. A gentleman of the court reportedly requested the painter represent his mistress being pushed on a swing as he secretly admired her from below. While the figures in the work are not identifiable as portraits of specific individuals, their rich attire and leisurely activity underline their aristocratic status.

Such playful and erotic scenes were popular among the elite clientele Fragonard served. Unlike large-scale history paintings, or the widely collected genres of portraiture and landscape, these works were relatively small (81 x 64.2 cm in the case of *The Swing*) and intended for display in intimate rooms known as cabinets. Admiring the painting in the privacy of such a space, the pa-



Jean-Honoré Fragonard, *The Swing*, oil on canvas, 1767 (Wallace Collection, London)



# SURREALISTIC EXCENTRICITIES

Have you ever wondered why **Salvador Dalí** was such a complete artist? The reasons are way too many. His artistic talent, his personality and connections gave him a lot of fame, he has been considered the most famous living painter in the world of the twentieth century. Although he was a pioneering man in other fields such as advertising or fashion, there are some key elements in his thinking which shaped the creations of the catalan artist.

Of course this is something tightly related to his personal growth, this means, Salvador Dalí's Biography. In today's post we will not talk about his biography but rather set a list of recurrent themes in his works. This is a short way of defining Salvador Dalí's thinking compiled in tons of books, which is also a way to understand his most famous public eccentricities, like the many ones we could see in some videos online.

- **Salvador Dalí, the creator, and the edibility of art.**

When someone wants to collect art it's probably because there is certainly some appetite for specific artworks. And Dalí was in fact a great art collector, he even collected art nouveau street lamps from Paris! His appetite was infinite, and that's because he also saw Art works as something edible, with taste smell and texture.

The edibility of art is an interesting concept, and of course Salvador Dalí also applied the idea of edible art within his surrealistic creations, a

Concurrently, Dalí developed his "paranoiac-critical" method. Based on the notion that paranoiacs perceive things that aren't there, Dalí's "method" secreted phantom pictures within his compositions as a kind of stream of consciousness Rorschach test for viewers. Dalí called this strategy a "spontaneous method of irrational knowledge based on the critical and systematic objectivity of the associations and interpretations of delirious phenomena."

Prime illustrations of Dalí's paranoiac-critical approach include his masterpiece, *The Persistence of Memory* (1931), as well as *Apparition of Face and Fruit Dish on a Beach* (1938), both set along a shore fronting a bay. The former, a rumination on the relative nature of time, introduced what would become Dalí's most enduring symbol: A pocket watch softened as if left in the sun for too long. By his own telling, the notion came to him in a reverie over a plate of overripe Camembert cheese. *Apparition*, meanwhile, centers on the doubled image of a footed bowl of pears, with its stem resolving into a ghostly face.

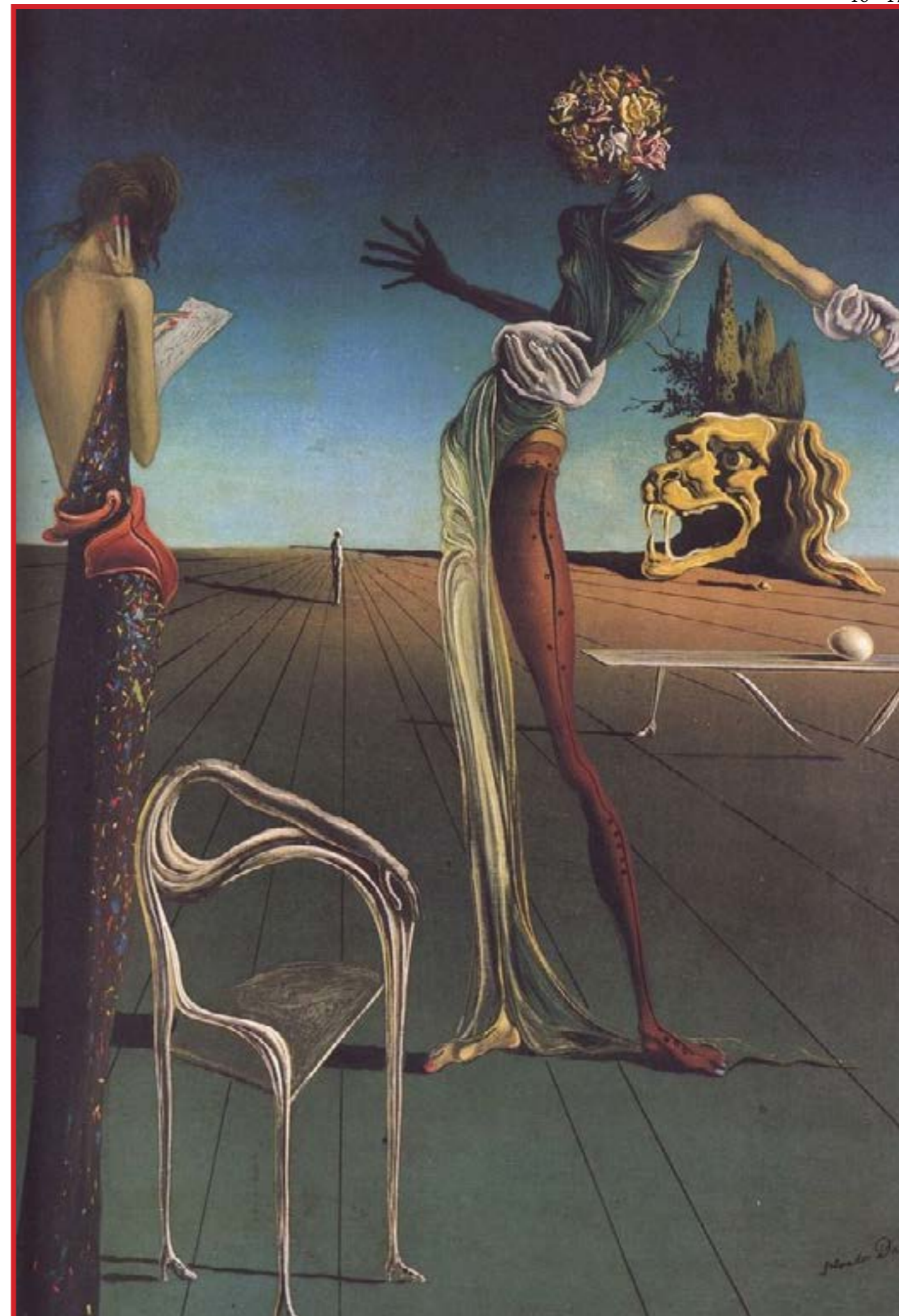
- **Gala, the muse**

The interest for Philosophy came from the death of his mother, the first woman of his life, and it is a key moment for the rise of the surrealist Dalí. But even before that, the artist had a special conception of women, a lot of respect towards the feminine figure, and this is shown in many paintings.

Once Dalí met the love of his life, the Russian muse Gala, her face appeared in many works. His love to her was really strong, until he bought her a small Castle, *Castell de Púbol*.



*Bacchanale*, 1939 by Salvador Dalí



*Woman with the head of roses*, 1935 by Salvador Dalí





# ABSTRACT WOMEN

This year marks the 50th anniversary of Pablo Picasso's death on April 8, 1973, at age 91. He died in Mougins, France, at his hilltop villa, a 35-room mansion surrounded by 17 acres adjacent to the chapel of Notre-Dame-de-Vie—a site that, until the 18th century, had served as a sanctuary for families from a region who came to have their stillborn children baptized. The estate, located not far from Cannes on the French Riviera, was one of many expansive properties owned by Picasso that attested to the fame and fortune he'd accrued over a legendary 70-year career. But another salient feature of Picasso's life took form in the woman who stood by his bedside that day: his second wife, Jacqueline Roque, who was 45 years his junior. The age differential was typical of Picasso's relationships with the scores of women he'd bedded, taken as mistresses, fathered children with, and been prone to emotionally abusing. Today Picasso's reputation as a womanizer and sexual predator has clouded his legacy as the colossus of 20th-century art, the explosive figure who birthed modernism and created the template for the artist as a superstar whose brilliance excuses all manner of sins. That attitude hasn't aged well, and neither has the misogyny that percolates throughout Picasso's work. In this respect, he was hardly alone among the men of his generation, but his views on women were coarse even for the standards of the day. "There are only two types of women," he once said, "goddesses and doormats." His thoughts on matrimony were just as unenlightened, and even violent in tone: "Every time I change wives, I should burn the last one. . . . You kill the woman, and you wipe out the past she represents." Still, the women in Picasso's life played a huge role in his art, as muses and as subjects who both fascinated and terrified him. To borrow a phrase that film critic Pauline Kael bestowed on the British actor Bob Hoskins, Picasso was "a testicle on legs," a man whose appetites were as prodigious as his artistic production. And therein lies the rub: To celebrate Picasso, you must separate the artist from his art, a tall order given how canceled he'd be if he were still with us. Yet his achievements are so overwhelming that to ignore them or his life would amount to willful blindness.

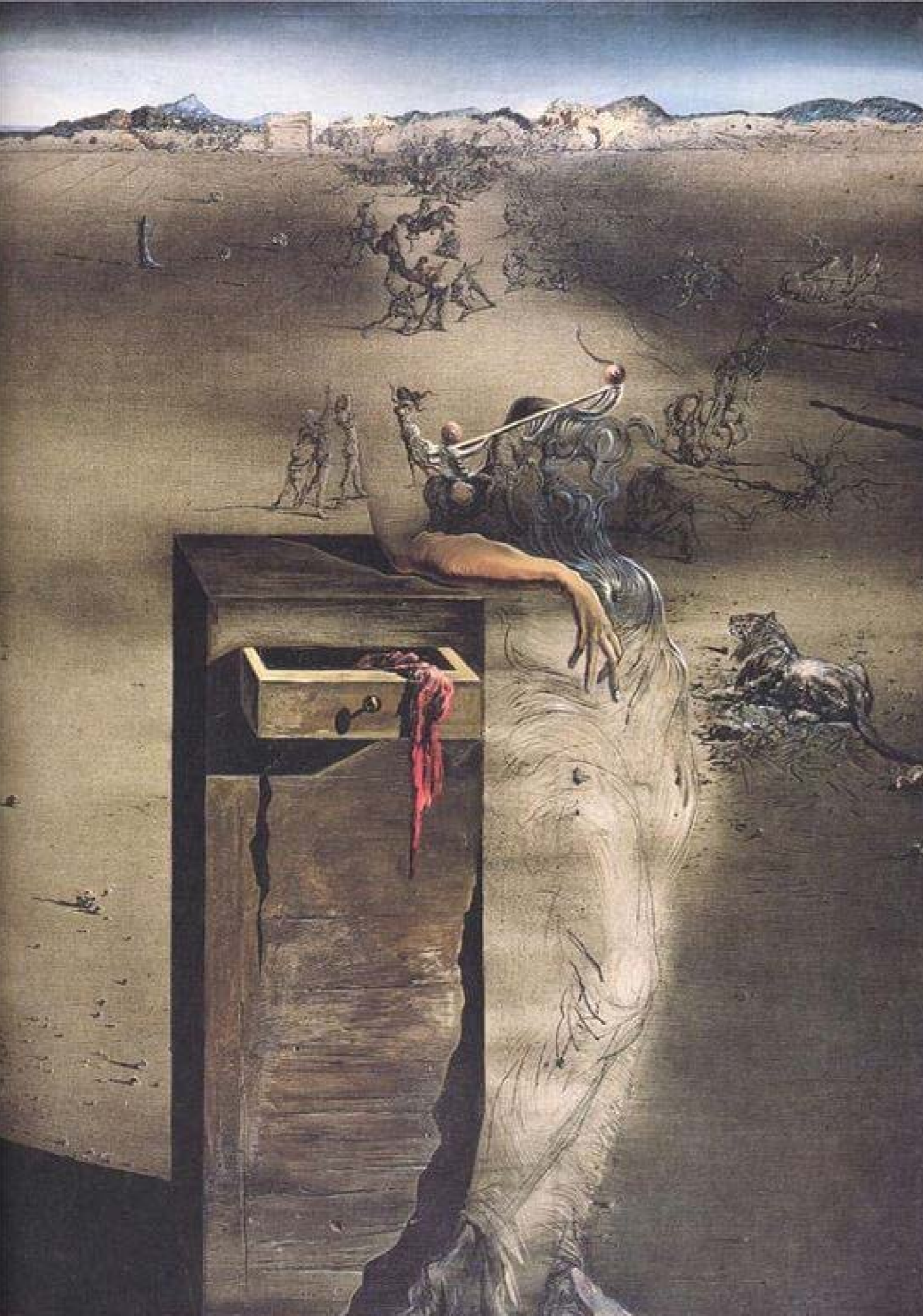


## C U B I S M

Scarcely visualized, the main hub of Cubism approach was a new way of describing (dimensions) space, volume and mass in art, and led to the development of important new graphic devices. More generally, Cubism pointed new paths towards abstract art, and suggested ways of describing the appearance and experience of life in the modern urban world. Fact: The foundation of Cubism Movement was Picasso's early work including "Les Femmes d'Alger" and it gradually developed into the style we now recognize as cubism.







## FUTURISM

Futurism was a tribute-celebration to the advanced technology and urban modernity. Futurist artists wished to wipe out older structures of culture, and demonstrating instead the traits of modern life. The machine, speed, violence, time and change were their center of attention. Although there were some Futurist architects, most of its advocates were artists who worked in traditional media such as painting and sculpture, and in an eclectic range of styles inspired by Post-Impressionism.

*Fact: Futurism is a representation of embracing both popular and avant-garde mediums, and unlike many other modern art movements, Futurism was not immediately identified with a distinctive style.*



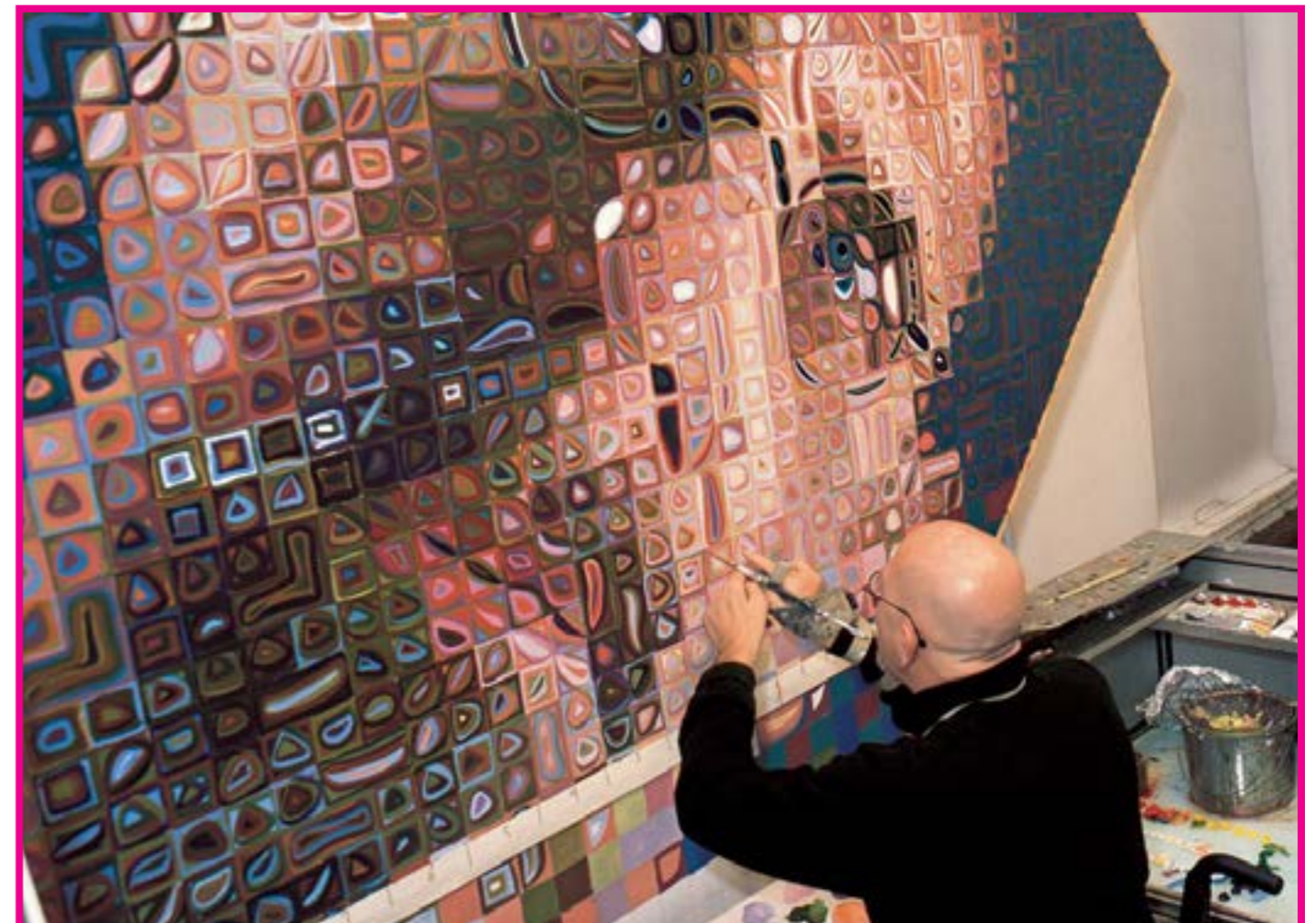


*Balthus, Thérèse Dreaming (1938)*

- An online petition was signed by over 6,000 people to remove a painting by Balthus, Theresa Dreaming – which shows a girl in her underwear – on the grounds that it is romanticizing the sexualization of a child.
- A petition was circulated to destroy Dana Schutz' painting of Emmett Till, Open Casket, because it was perceived by some people to capitalize on black death for fun and profit. Activists further sought to shut down an unrelated show of hers because she needed to suffer the consequences for the Till painting, which they argued incited violence against blacks and upheld centuries of genocide against indigenous peoples.
- A show of Chuck Close's paintings was cancelled at the National Gallery because of allegations that he sexually harassed two of his models.



*Dana Schutz' painting, Open Casket, which was shown in the Whitney Biennial.*



*Chuck Close working on a self-portrait.*





- A painting by **John William Waterhouse** – *Hylas and the Nymphs* – was taken down from display in the Manchester Gallery, as a part of a performance art work, because it perpetuated “harmful stories” about women and girls, depicting them either as decorative objects or femme fatales.



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- Figure 1. Modern twist on the Mona Lisa. (s.d.)
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- Figure 16. Salvador Dali, woman with a head of roses, Salvador dalí wall art, dalí canvas print, dalí art print, reproduction art, gift ideas - etsy UK in 2024. (s.d.)
- Figure 17. Is immoral art bad art?. (2018)



*By Anton Rasmussen*

# *FLUX*

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across its prints, digital through design and research .



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