
EARLY MODERNISTS

James Abbott McNeill Whistler (July 14, 1834 – July 17, 1903) was an American-born, [British](#)-based artist. Averse to sentimentality and moral allusion in painting, he was a leading proponent of the credo "[art for art's sake](#)".

Nocturne: Blue and Gold - Old Battersea Bridge (1872) Tate Gallery [London](#)

Edward Hopper ([July 22, 1882](#) – [May 15, 1967](#)) was an [American painter](#) and [printmaker](#). While most popularly known for his oil paintings, he was equally proficient as a watercolourist and [printmaker](#) in [etching](#)¹.

New York Movie (1939), Museum of Modern Art

Nighthawks (1942), [Art Institute of Chicago](#)

A Woman in the Sun (1961), Whitney Museum of American Art

John Marin ([December 23, 1870](#) - [October 2, 1953](#)) born in [Rutherford, New Jersey](#), was an early [American](#) modernist artist. He was known for his abstract landscapes and watercolors.

Suffern, New York (1935) Museum of Arts, University of Oklahoma

Georgia O'Keeffe (November 15, 1887—March 6, 1986) has been a major figure in American art since the 1920s. She is chiefly known for paintings in which she synthesized abstraction and representation in paintings of flowers, rocks, shells, animal bones and landscapes.

Sky Above Clouds IV, (1965) Oil on canvas, Art Institute of Chicago.

ABSTRACT EXPRESSIONNISTS

Willem De Kooning (April 24, 1904 – March 19, 1997) was an [abstract expressionist](#) painter, born in [Rotterdam](#), the Netherlands. In the post-[World War II](#) era, de Kooning painted in a style that came to be referred to variously as [Abstract expressionism](#), [Action painting](#), and the [New York School](#).

Woman V (1952-53), [National Gallery of Australia](#)

Paul Jackson Pollock (January 28, 1912 – August 11, 1956) was an influential American painter and a major force in the [abstract expressionist](#) movement.

Number 1, 1950 (Lavender Mist) [National Gallery of Art](#)

Blue Poles Number 11 (1952) [National Gallery of Australia](#)

Summertime: Number 9A (1948) Tate Modern Gallery, London

Number 11A, (1948), (Black, White and Gray), MOMA

¹ Etching : L'**eau-forte** est un procédé de la [gravure](#) en creux sur plaque métallique

Mark Rothko, born **Marcus Rothkowitz** ([Latvian](#): *Marks Rotko*; [September 25, 1903](#)–[February 25, 1970](#)), was a [Latvian](#)-born [American](#) painter and [printmaker](#) who is classified as an [abstract expressionist](#), although he rejected not only the label but even being called an abstract painter.

Untitled, Orange and Yellow, (1956)

+ *Untitled* (1968)

Barnett Newman ([January 29, 1905](#) – [July 4, 1970](#)) was an [American artist](#). He is seen as one of the major figures in [abstract expressionism](#) and one of the foremost of the [color field](#) painters.

Who's Afraid of Red, Yellow and Blue II (1967), Art Institute of Chicago

The Word II (1954), Art Institute of Chicago

NEO DADA

Jasper Johns, Jr. (born [May 15, 1930](#) in [Augusta, Georgia](#)) is an [American](#) contemporary artist who primarily works in painting and [printmaking](#).

White Flags (1955)

Ale Cans (1975)

Robert Rauschenberg ([October 22, 1925](#) – [May 12, 2008](#)) was an American artist who came to prominence in the 1950's transition from [Abstract Expressionism](#) to [Pop Art](#)

Untitled, (1955). Combine painting, Centre Georges Pompidou, Paris

POP ART

Andrew Warhola (August 6, 1928 – February 22, 1987), known as **Andy Warhol**, was an [American artist](#) and a central figure in the movement known as [pop art](#).

Campbell's Soup Cans, (1962)

Mao, (1973), Art Institute of Chicago

Marilyn Monroe, (1967)

Roy Fox Lichtenstein (October 27, 1923 – September 29, 1997) was a prominent [American pop artist](#), his work heavily influenced by both popular advertising and the [comic book](#) style. He himself described [Pop art](#) as, "not 'American' painting but actually industrial painting"

In The Car (1963)

Whaam! (1963). [Tate Modern](#), [London](#).