



Pieter Bruegel the Elder

16th Century Storyteller

The Fight Between Carnival and Lent was painted in 1559. It is a panorama of contemporary life in the Southern Netherlands. While the painting contains nearly 200 characters, it is unified under the theme of the transition from Shrove Tuesday to Lent, the period between Christmas and Easter.

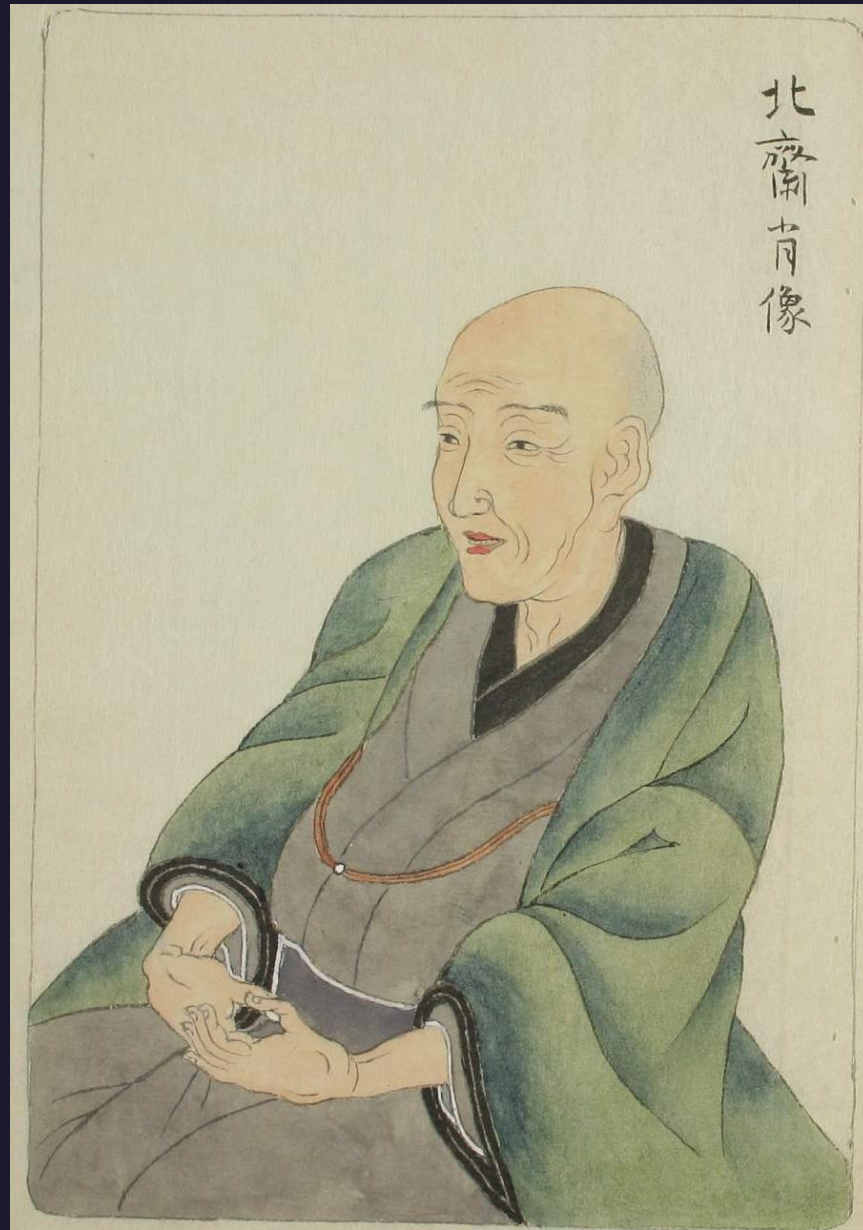


Thomas Hart Benton *America Today 1931* at the Met



Hokusai

1760 - 1849



Portrait of Hokusai by Keisai Eisen 1848



Self-Portrait at the Age of 83 1843

THE
MET
DK

WHAT THE ARTIST SAW

Hokusai

*He saw the world
in a wave*



Written by
Susie Hodge

Illustrated by
Kim Ekdahl



Who do you see in the
people near where you live?
What do they look like?
What clothes do they
wear? Try drawing them!

Observe people around in your
area. Draw their faces.

Who do you see in your
world? Draw people from all
around the world. Draw their
faces. Draw their clothes. Draw
their faces. Draw their clothes.



Who do you see in the
people near where you live?
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Who do you see in the
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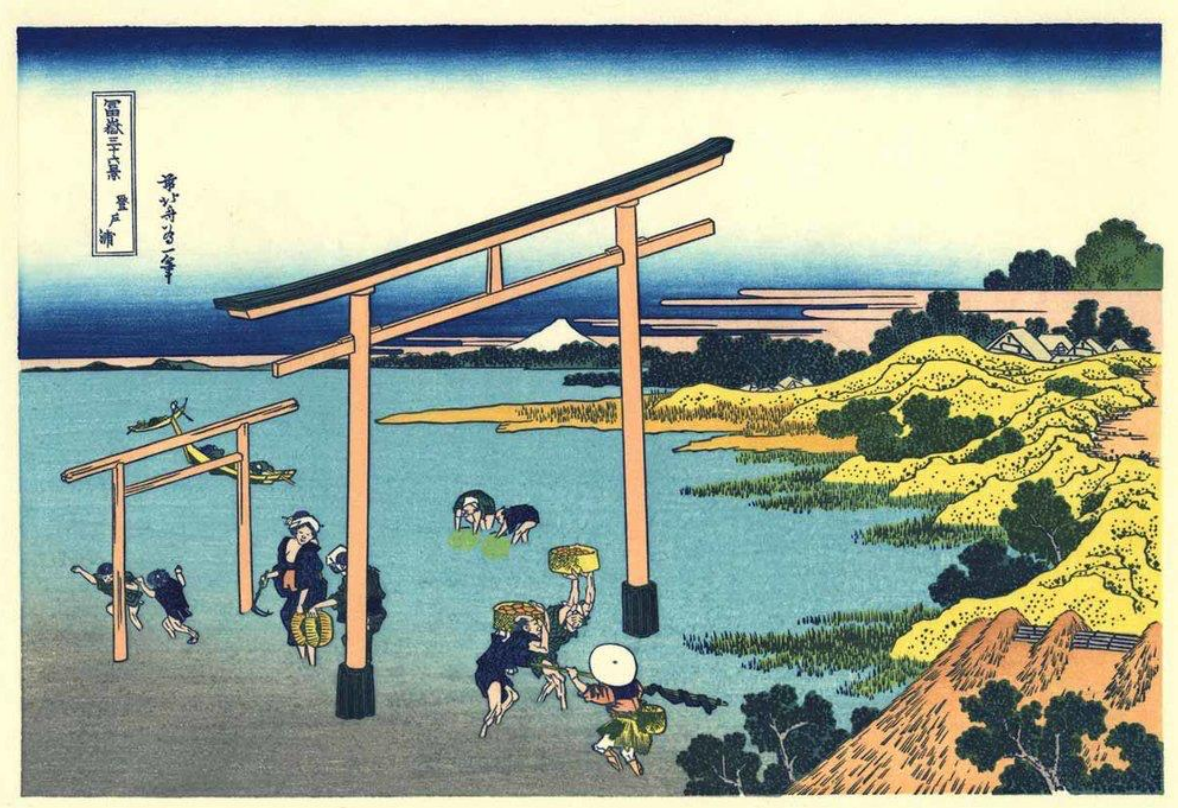
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The Great Wave off Kanagawa 1831



Two of Thirty-Six Views of Mt Fuji



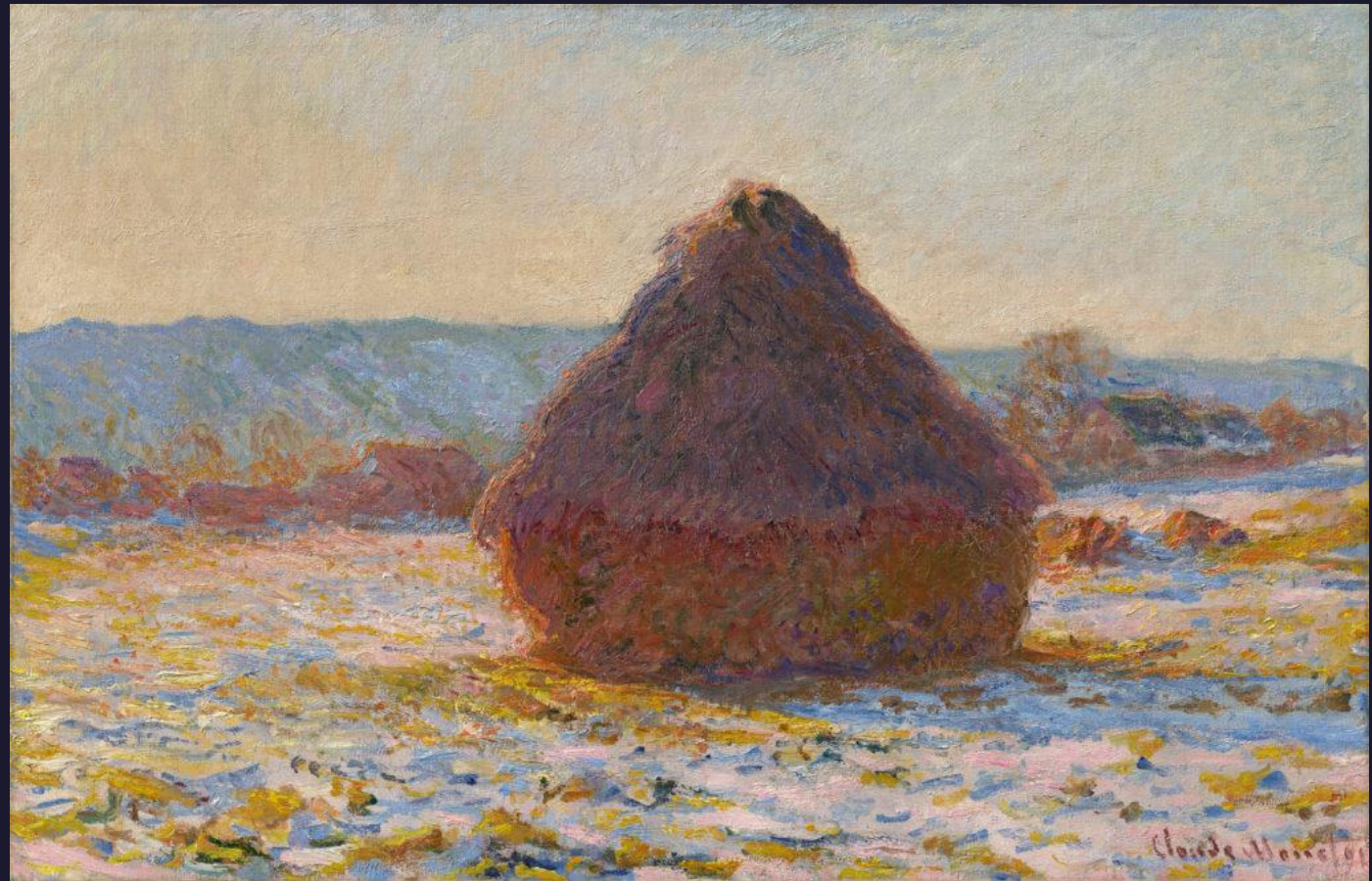
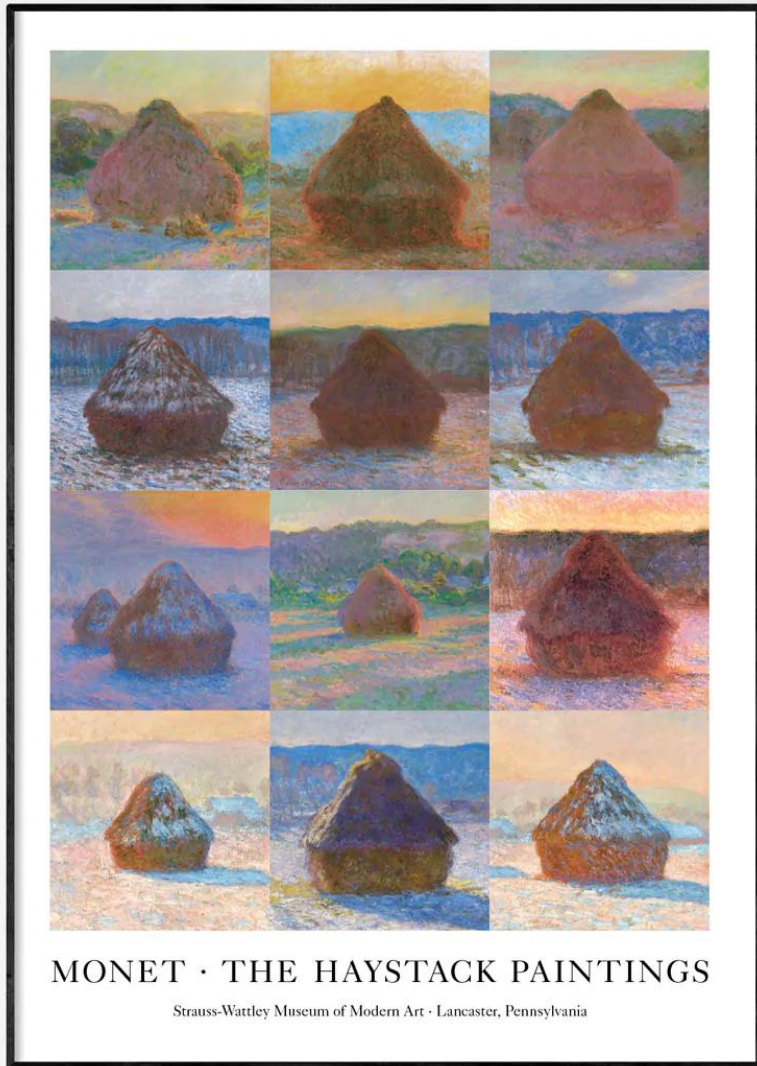
Cézanne's Views of Mont Sainte-Victoire



Bathers at Rest 1877



Claude Monet's Haystacks



Hiroshige

1797 - 1858



From *The Fifty-three Stations of the Tōkaidō*



Hiroshige and Degas Women Combing Hair



Van Gogh and Japan



Video

EOS EXHIBITION ON SCREEN.

"Stunning"

Time Out Magazine

"An exhilarating visual feast"

London Evening Standard

"What a thrill"

Mail on Sunday

"Stunning, luminous close-ups"

Sydney Arts Guide

ファン・ゴッホと日本

VAN GOGH & JAPAN

The untold story of Van Gogh's art

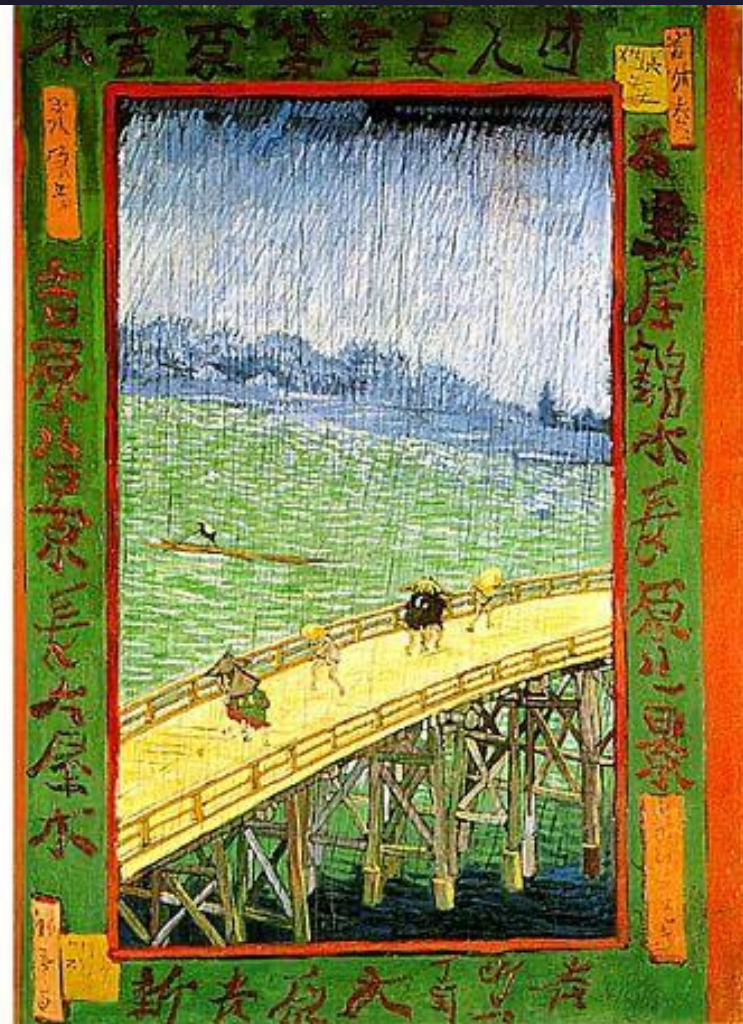
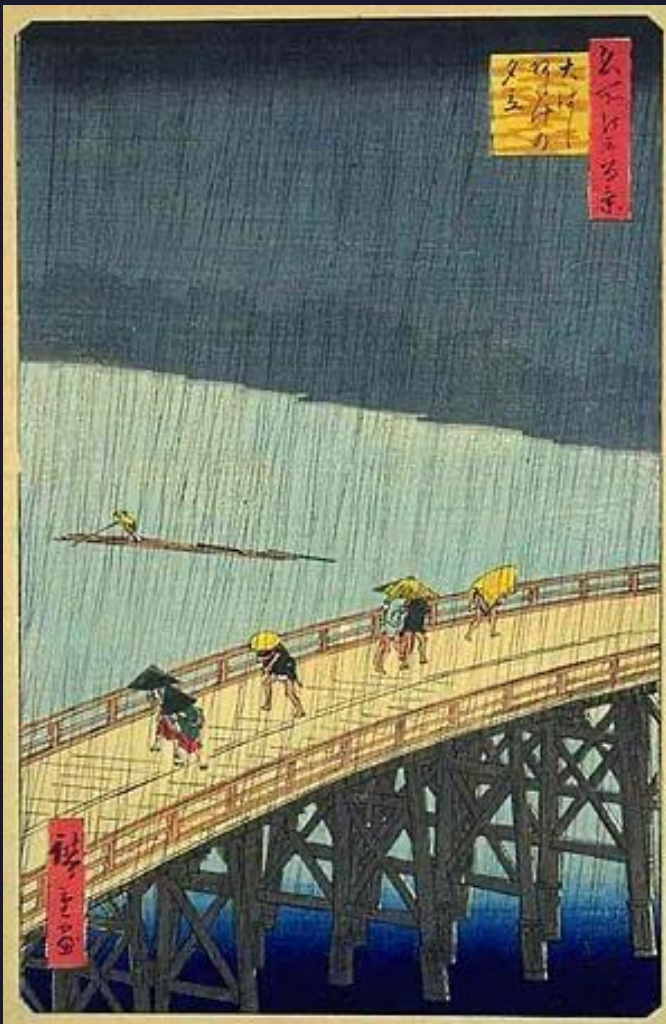
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THE NATIONAL MUSEUM OF MODERN ART, TOKYO METROPOLITAN ART MUSEUM

EXHIBITION ON SCREEN PRESENTS IN ASSOCIATION WITH SEVENTH ART PRODUCTIONS "VAN GOGH & JAPAN" EXECUTIVE PRODUCERS: TIM DAWSON, PHIL CRABSKY, JAMANDA WILKIE DIRECTED BY DAVID BICKERSTAFF



Hiroshige, Van Gogh and Monet

The Courtesan (after Eisen)

The May 1886 edition of *Paris Illustré* was devoted to Japan with text that may have inspired van Gogh's utopian notion of the Japanese artist:

Just think of that; isn't it almost a new religion that these Japanese teach us, who are so simple and live in nature as if they themselves were flowers? And we wouldn't be able to study Japanese art, it seems to me, without becoming much happier and more cheerful, and it makes us return to nature, despite our education and our work in a world of convention.!

The cover carried a reverse image of a color woodblock by Keisei Eisen depicting a Japanese courtesan. Vincent traced this and enlarged it to produce his painting.





Left: James McNeil Whistler, *Caprice in Purple and Gold: The Golden Screen*, 1864
Right: Utagawa Hiroshige, *Osumi Sakurajima*, from *Famous Views of Sixty-odd Provinces*, 1856

Harmony in Blue and Gold Whistler's Peacock Room



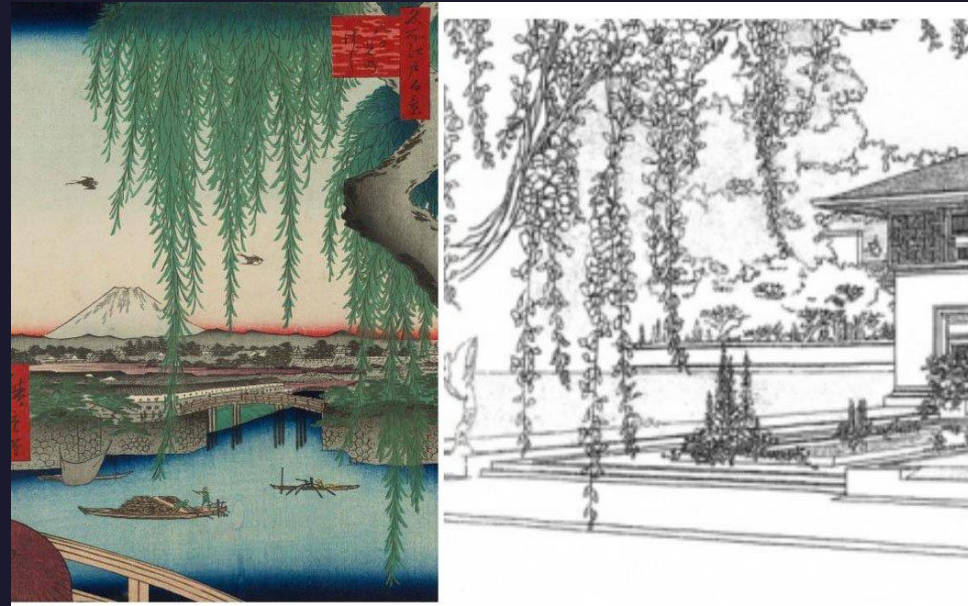
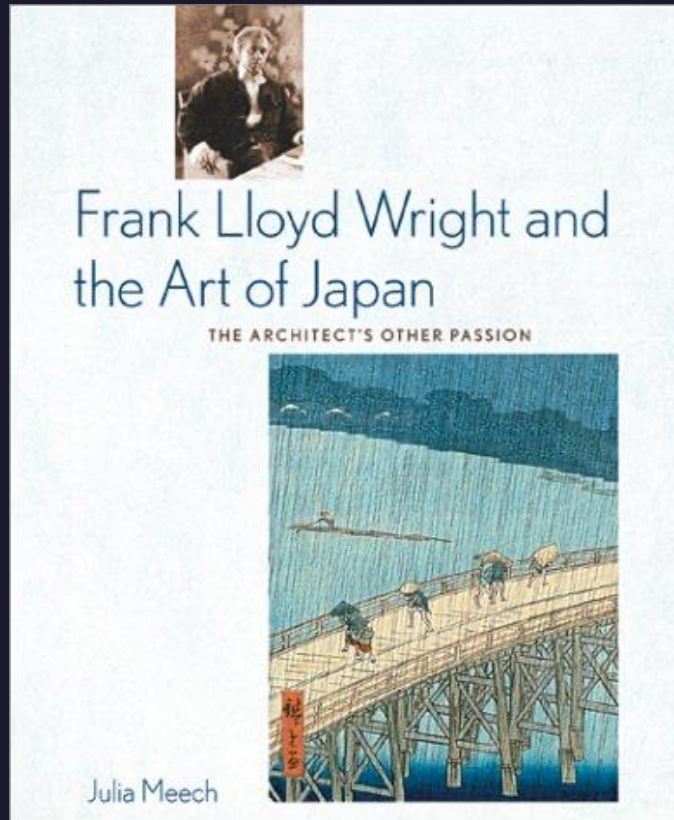
The Freer and the Arthur M. Sackler Gallery together form the National Museum of Asian Art

Hiroshige in Wisconsin



Frank Lloyd Wright Designed Unitarian Meeting House, Madison, Wisconsin

Frank Lloyd Wright and Ukiyo-e



I remember when I first met the Japanese prints. That art had a great influence on my feeling and thinking.....I began to see nature in a totally different way."

Later in life, Wright further wrote, "If Japanese prints were to be deducted from my education, I don't know what direction the whole (of my life) might have taken."

National Palace Museum, Taipei, Taiwan



It has a permanent collection of nearly 700,000 pieces of Chinese artifacts and artworks, making it one of the largest of its type in the world. The collection encompasses items spanning 8,000 years of Chinese History from the neolithic age to the modern period.

Yue Minjun Born 1962



Cynical Realism described the status of living with a cynical and ridiculing art attitude, using self-opinion to understand the political and commercial. "Yue's pieces are mocking himself and the community, free himself and vent his emotions"



From *Look at the World* about 9 x 7 feet



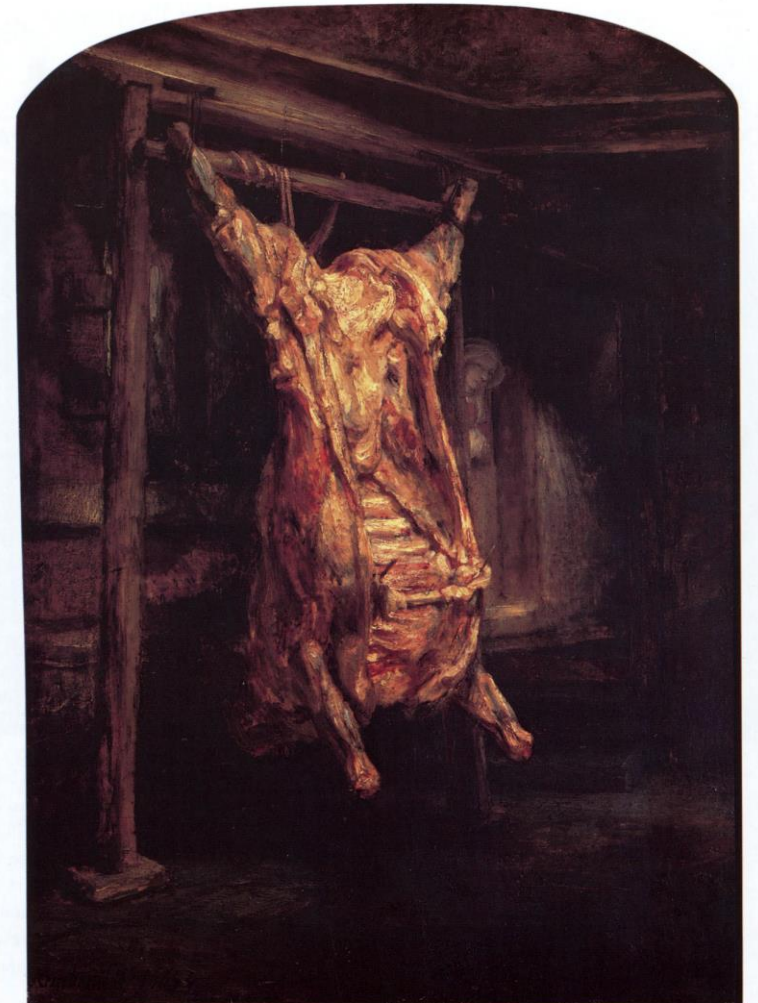
Manet's *Execution of Maximilian* and Goya's *Third of May*





The Pope and Diego Velasquez's and Francis Bacon's Portrait of Pope Innocent X

Francis Bacon's Homage to Velasquez and Rembrandt





The Princess and Velasquez's Las Meninas

Ai Weiwei

Born 1957



Law of the Journey 2017

The piece, titled “Law of the Journey,” is a 196-foot longboat filled with more than 300 faceless refugee men, women, and children, made entirely of rubber from the same company that manufactures most of the dinghies used by migrants to cross the Mediterranean Sea. The artwork was initially made for and displayed at the National Museum of Prague in the Czech Republic, but was brought to a warehouse on Cockatoo Island, Australia as part of the Sydney Biennale exhibition.



Bang Installation at Venice Biennale 2013

in China, every family typically has at least one stool which serves a range of purposes and that is passed down through each generation; each one of the wooden three-legged structures having been manufactured in a uniform and used across all sectors of society for centuries. however, following the cultural revolution metal and plastic became standard materials for furniture construction. **For the Biennale Ai Weiwei's work employs 886-three legged wooden stools made by traditional craftsmen whose expertise is now something that is rare to find.** He installed an expansive rhizomatic structure which speaks of the increasing volumes of organisms in our world's megacities. the single stool can be interpreted as a metaphor for the individual, and its relation to an overarching and excessive system in a postmodern world which is developing faster than it can keep up with.



Large: Ai Weiwei on Alcatraz 2014



Lego models of 175 prisoners of conscience, from Nelson Mandela to Edward Snowden. Video

Hung Liu

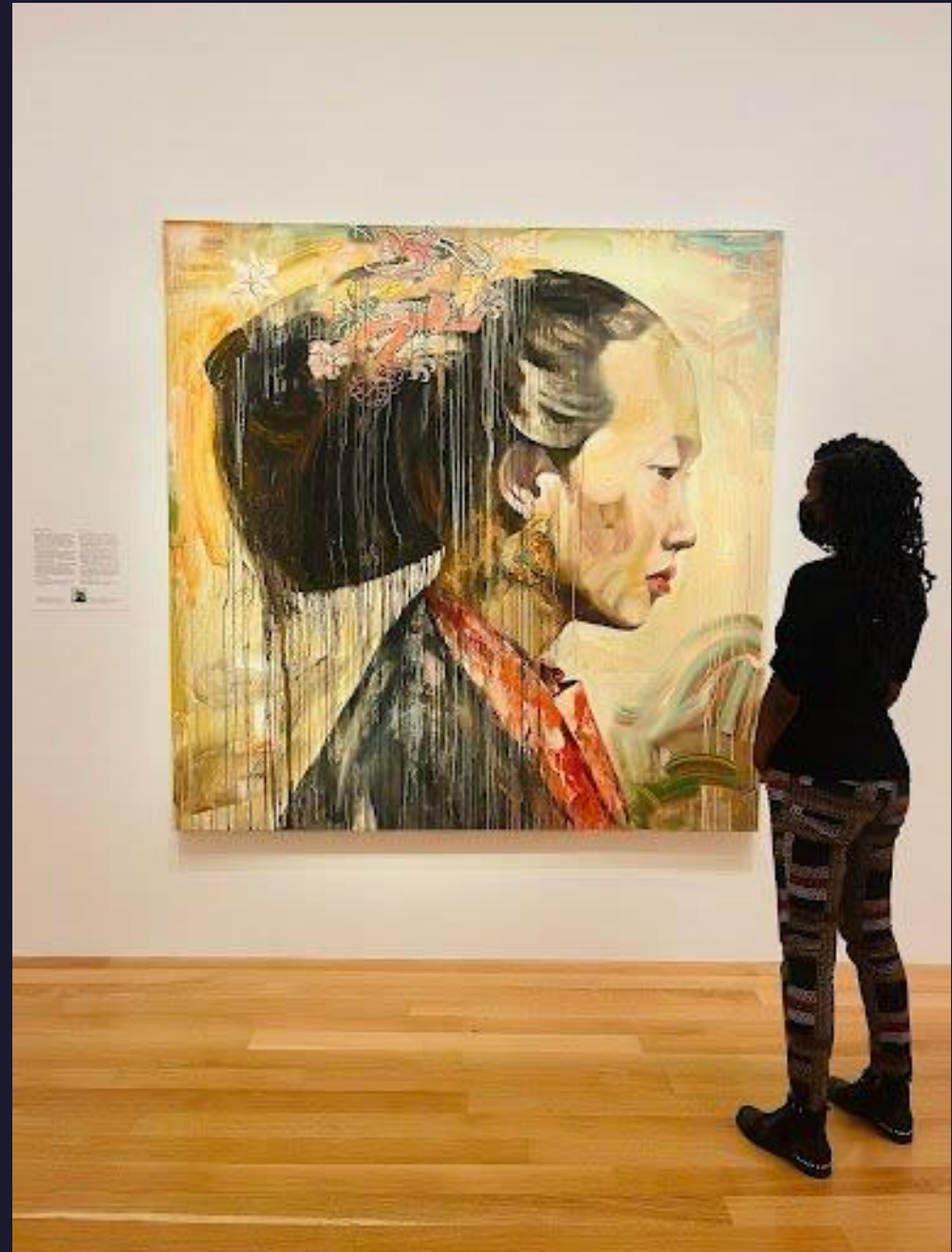
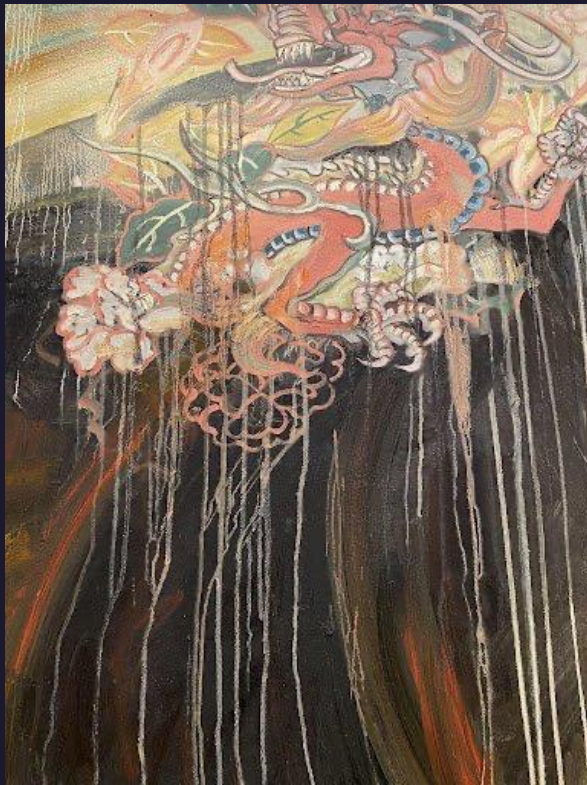
1948 - 2021



Chinese Profile 1998

As we step closer, however, the once-clear image melts before our eyes. Liu alternates between unctuous swirls of paint and translucent drips of linseed oil that run down the canvas like a trickling waterfall.

The neutral tones used to model the woman's naturalistic profile give way to flecks of pink, aqua, and scarlet that peak out beneath the layers of gestural brushstrokes. Near the top left corner of the painting, where we would expect to see the woman's hair ornament, we instead find a small dragon surrounded by lilies and peonies. Lifted from a Qing dynasty textile but rendered in neon coral, mint, and ochre, the dragon almost appears to be pasted onto the larger canvas.



Sublimation (Dandelions)

The dandelion images, which may be tattered by a sudden breeze or left whole, each required a different style of painting - all suggesting, however, the way images, too, can be scattered to the winds of consciousness.



Loess Plateau 2014

Suspended on a cup-hook affixed to the canvas is a five-point star, a symbol of the Communist party, as in the large star on the flag of the People's Republic of China.

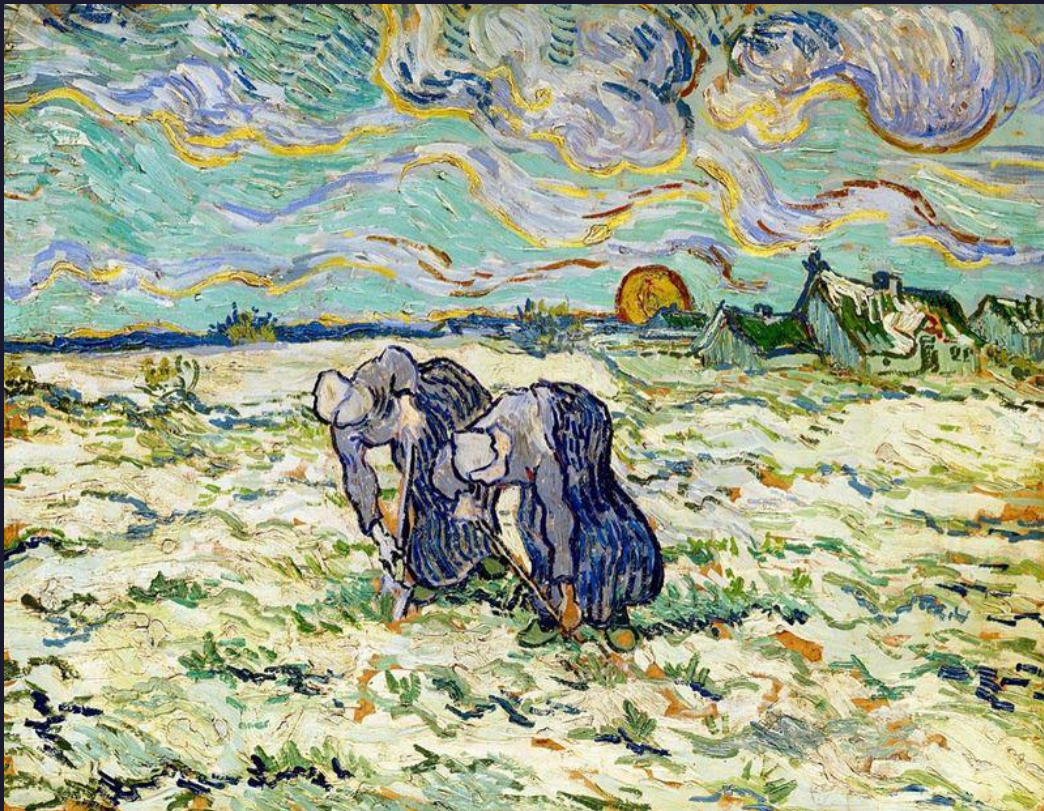
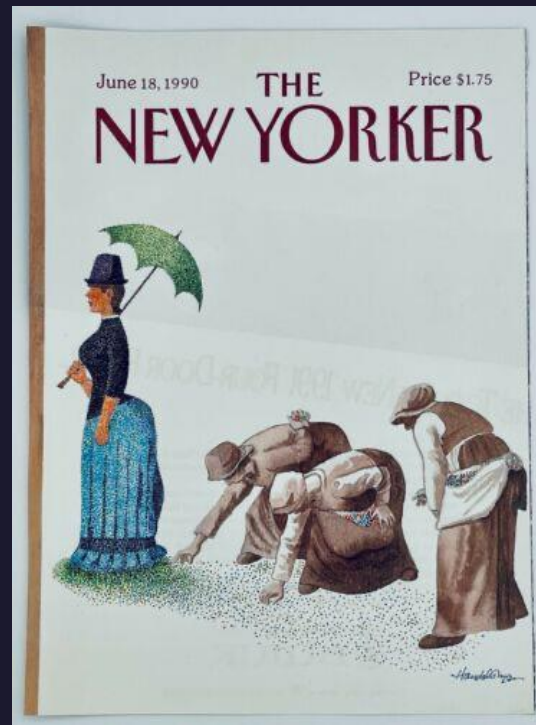


Mother, Daughter and the River 2016
The Gleaners 1857
Jean-François Millet



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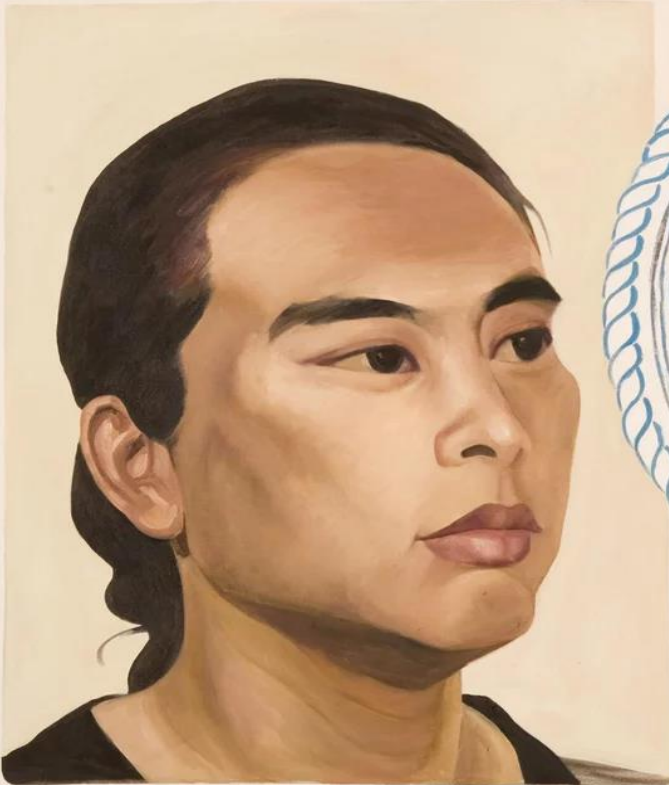
Van Gogh and Seurat Gleaners



RESIDENT ALIEN

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COOKIE, FORTUNE



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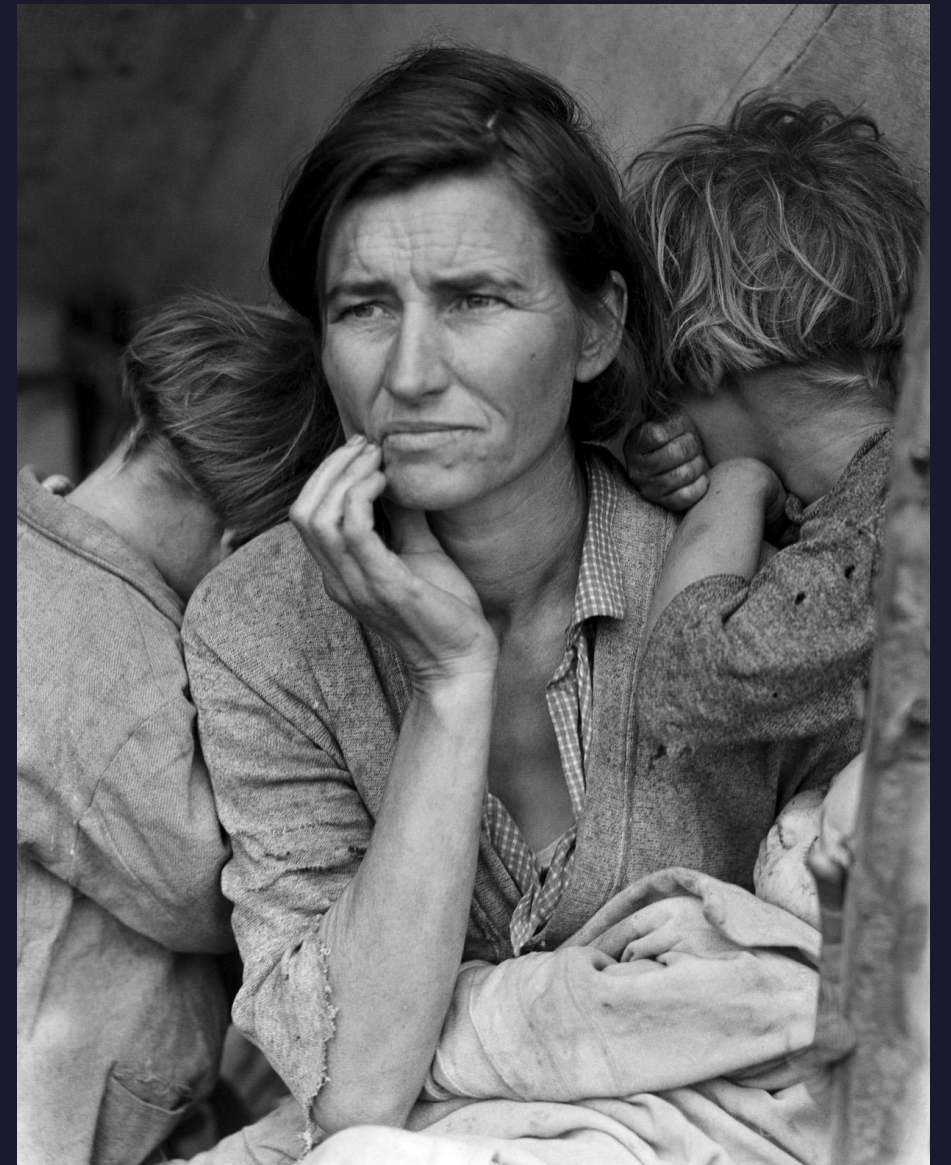


Handwritten signature in black ink.

Resident Alien, 1988



Migrant Mother: Mealtime, 2016



Dorothea Lange Migrant Mother 1936

Mexico



The National Museum of Mexican Art, Chicago



Museum of Latin American Art, Long Beach



José Clemente Orozco 1883 - 1949



Prometheus

1930

At Pomona College
California



The Departure of Quetzalcoatl
in which an
ancient
civilization
rejects a
messiah-like
prophet and his
utopia.



The Epic of American Civilization 1934 at Dartmouth College



Gods of the Modern World

The Epic of American Civilization depicts the history of America in an unconventional way. Orozco's history dedicates half of its size to the rise and fall of the Aztec Empire, spends a few brief square feet on the influence of Spanish and European culture on North America, and then ends with a meditation on the promises and perils of a modern industrialized society.

The narrative of the mural is told primarily through metaphor. It includes such images as human sacrifice, serpent-faced and fire-wreathed pagan gods, sinister-looking machines, Christ with an axe, Quetzalcoatl on a raft of snakes, and a skeleton giving birth.



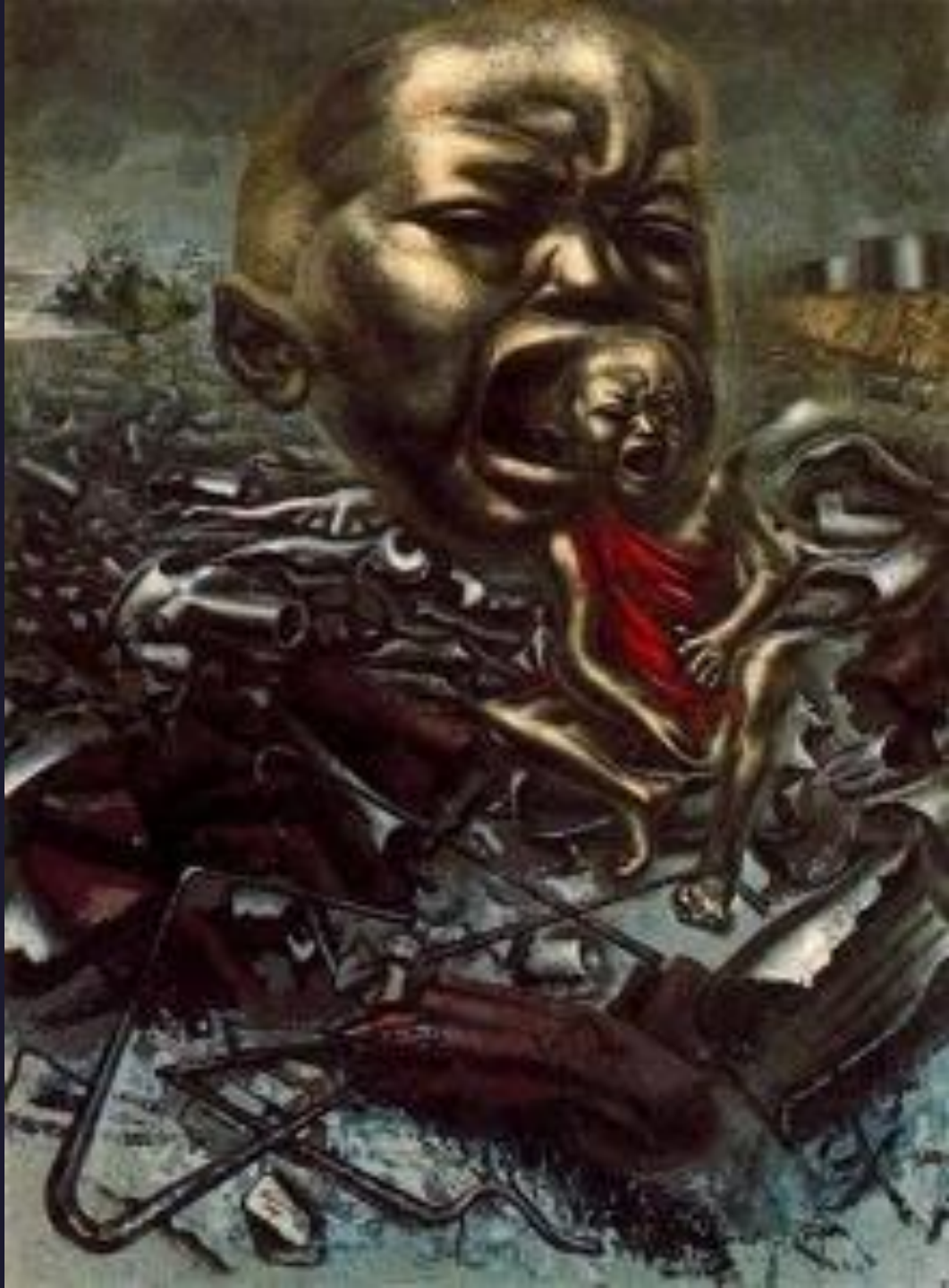
David Alfaro Siqueiros

1896 - 1954



Self Portrait (El Coronelazo) 1945

The Echo of the Scream 1937



Salvador Dalí *The Vision of War* 1941

The New Democracy 1945



*The People to the University,
the University to the People, 1952-1956*



University of Mexico City

March of Humanity

The **Polyforum Cultural Siqueiros** is a cultural, political and social facility located in Mexico City as part of the World Trade Center. It was designed and decorated by Siqueiros in the 1960s and hosts the largest mural work in the world called *La Marcha de la Humanidad*. The building has a theatre, galleries and more, but the main focus is the Forum Universal, which contains the interior portion of Siqueiros' mural work.

experience the mural while standing on a rotating stage, listening to Siqueiros narrate



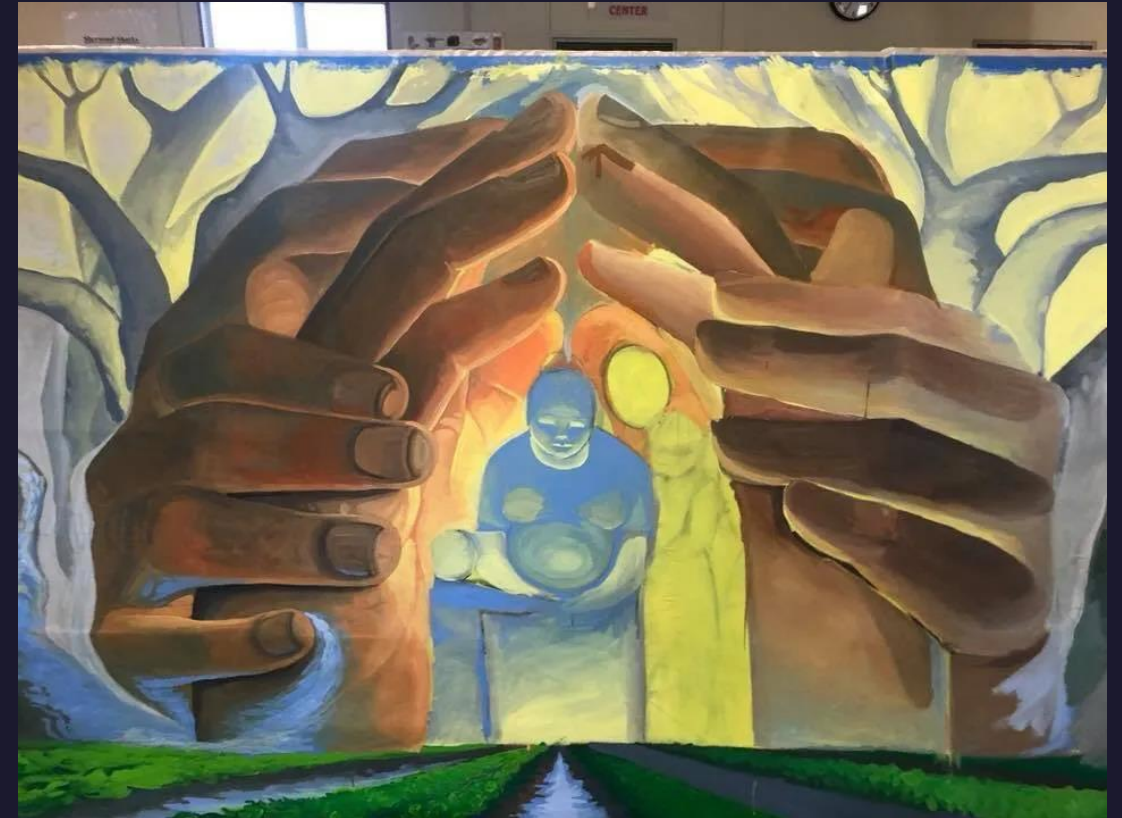
Homage to Siqueiros Bank Of America 23rd and Mission San Francisco



Sand City

and

Salinas



**Thanks to Kat Morgan and OLLI, La Neta Murals (@la.neta.murals
Jose Ortiz Mural on Pesticides**



Diego Rivera 1886 – 1957

One of the *Los Tres Grandes*

Pan American Unity Mural Now Through
January 2024



videos

Diego Rivera's America

July 16, 2022–January 2, 2023
Rivera's Vision of Mexico and the United States Comes to Life in Paintings,
Drawings, Murals and Projections

