

<p style="text-align: center;"><b>Medieval</b></p>	<p>Byzantine style dominates; religious scenes with stiff, one-dimensional figures associated with the priestly functions of the church; backgrounds generally in gold to provide illumination in the church Values: religious, transcendental, and other worldly.</p>
<p style="text-align: center;"><b>Baroque</b></p>	<p>Art style that is florid, more colorful, richer in texture and decoration, more light and shade-apparently less control. Scenes embody mystery and drama, violence and spectacle, suggesting a deliberate striving after effect; the Catholic Church commissions artists to stir religious emotions and win back defectors. Values: sensualism, dynamism, emotion.</p>
<p style="text-align: center;"><b>Renaissance</b></p>	<p>An art of line and edges; figures from the bible, classical history, and mythology; commissioned portraits; use of perspective, chiaroscuro (light and dark) to achieve rounded effect; secular backgrounds and material splendor Values: secularism, individualism, virtu (excellence), balance, order, passivity, and calm.</p>
<p style="text-align: center;"><b>Realism</b></p>	<p>Genre or everyday scenes exhibit mathematical and geometric values of seventeenth-century science. Middle-class Dutch patrons commissioned secular works: portraits, still-lives; landscapes, and genre paintings Values: quiet opulence, comfortable domesticity, realism.</p>
<p style="text-align: center;"><b>Rococo</b></p>	<p>Art of the French aristocracy portraying nobility in sylvan settings or ornate interiors; Venuses and Cupids abound; ladies wear silk finery alongside similarly dressed cavaliers. Rococo art is "candy-box" art saccharine, frivolous, delicate. Values: ornamentation, elegance, sweetness.</p>
<p style="text-align: center;"><b>Neoclassicism</b></p>	<p>A return to classical antiquity for inspiration; scenes are historical and mythological; figures appear to be sculpted; the appeal is to the intellect, not the heart; emotions are restrained, and balance is achieved. Values: reason, order, balance, reverence for antiquity.</p>
<p style="text-align: center;"><b>Romanticism</b></p>	<p>A reaction against the "cold and unfeeling" reason of the Enlightenment, and against the destruction of nature resulting from the Industrial Revolution. Stress is on light, color, and self-expression, in opposition to the emphasis on line and firm modeling typical of neoclassical art. Values: emotion, feeling, morbidity, exoticism, mystery.</p>
<p style="text-align: center;"><b>Impressionism</b></p>	<p>An attempt to portray the fleeting and transitory world of sense impressions based on scientific studies of light; forms are bathed in light and atmosphere; colors are juxtaposed for the eye to fuse from a distance; short, choppy brush strokes to catch the vibrating quality of light. Values: the immediate, accidental, and transitory.</p>
<p style="text-align: center;"><b>Expressionism</b></p>	<p>Indebted to Freud; art tries to penetrate the facade of bourgeois superficiality and probe the psyche, that which lurks beneath an individual's calm and artificial posture. Values: subliminal anxiety; dissonance in color and perspective; pictorial violence-manifest and latent.</p>
<p style="text-align: center;"><b>Surrealism</b></p>	<p>Also indebted to Freud; explores the dream world, a world without logic, reason, or meaning; fascination with mystery, the strange encounters between objects, and incongruity; subjects are often indecipherable in their strangeness; the beautiful is the quality of chance association. Values: the dream sequence; illogic; fantasy.</p>

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## Cubism

No single point of view; no continuity or simultaneity of image contour; all possible views of the subject are compressed into one synthesized view of top, sides, front, and back; picture becomes a multifaceted view of objects with angular, interlocking planes. Values: a new way of seeing; a view of the world as a mosaic of multiple relationships; reality as interaction.

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## Abstract Expressionism

Nonrepresentational art; no climaxes; flattened-out planes and values; the real appearance of forms in nature is subordinated to an aesthetic concept of form composed of shapes, lines, and colors. Values: personal and subjective interpretation.

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