
**About the Artist:** František Kupka (1871–1957) is a Czech-born French pioneer of abstract painting. He studied at the Prague and Vienna art academies and at the École des Beaux-Arts in Paris, where he settled in 1895. In 1908–1911 he experimented with Fauvism and pointillism. The artist aimed to express his inner states through the harmonies and rhythms produced solely through color and line instead of figurative and representational elements. Kupka is considered one of the founders of Abstractionism.

**Joslyn Art Museum**

**Art Chats**

Check out the artwork and the prompts, and start an artful discussion with the people you love. Great for all ages!

**AWESOME_ABSTRACTION**

**Look:**

Oh, so orange! Open your mind, let your imagination wander, and look beyond the things you already know or recognize. Look once. Look twice. Now look again!

Did you notice all the different shades of orange, all the various textures of paint, all the rhythmic lines?

What are you looking at? What sounds do you see? What colors do you hear? What emotions do you feel?

**Discuss:**

Why are so many paintings left untitled?

Like so many abstract artists, František Kupka leaves his painting untitled because he wants you to interact with the art and find your own meaning.

If you were asked to title this painting, what would you call it? How many creative titles can you and your friends come up with?

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About the Artist: Chicago-born Manierre Dawson (1887–1969) is considered one of the pioneers of American abstraction. A civil engineer and self-taught artist, he traveled through Europe studying painting and art in 1910. There, he sold his first work to American writer and art patron Gertrude Stein (1875–1946). His abstract paintings and sculptures used simplified mathematical and geometric shapes and were non-objective, lacking a central subject matter, while often suggesting fragmented landscapes and figures.
Art Chats


About the Artist: Like many artists of the 1960s, Donald Judd (1928–1994) favored a rigorous aesthetic of clean lines, pure colors, simple geometric shapes, and smooth surfaces that emphasized the industrial properties of his materials. Working with a factory to produce his sculptures, Judd investigated three-dimensional form through repetition. By the early 1970s, he had adopted the shape of the box or rectangle almost exclusively, in this instance organized in an architectural post-and-lintel configuration.
Frank Stella (American, born 1936), Nogaro, 1982, mixed media on aluminum, 115 x 120 x 24 in., Gift of the Phillip Schrager Collection of Contemporary Art from Terri, Harley, and Beth Schrager, 2014.2, © 2018 Frank Stella / Artists Rights Society (ARS), New York

**AWESOME ABSTRACTION**

**Look:**

Look at the painting (or is it a sculpture?) and imagine the movements performed by the artist in its creation. Let your eyes play with the painting, slipping around corners, following the twirls, twists and turns, dipping in and out of the surface. Let your eyes dance around the piece.

There is so much rhythm in this work, if you were asked to find just the right music for this painting, what music would you choose?

Do you think the artist had fun creating this work of art? What makes you think so?

**Discuss:**

Together with those around you, make a list of four or five adjectives that best describe this work.

Now read the title. If we told you Nogaro is the name of a city with an awesome automobile racetrack, would that change your interpretation of this artwork? Why or why not?

**About the Artist:** A seminal figure in American postwar abstraction, Frank Stella’s (b. 1932) earliest work employed bold lines to explore complex variations of basic geometric patterns, while in the late 1960s, large fields of saturated color emerged in his paintings. Perhaps his most important transition occurred in the 1970s, however, when he began experimenting with relief. Stella’s work became increasingly volumetric, and by the 1980s, he had completely abandoned the austere flatness of his early canvases.
About the Object: This Lakȟóta artist expertly stitched even rows of small glass seed beads onto buckskin, using a technique called the lane stitch, to compose her unique designs. Beaded abstract designs can represent animals, spirit beings, natural phenomena, or one’s accomplishments and position in society. While some symbols are widely recognizable in Lakȟóta art, designs can also come from personal visions and life experiences, and their meaning may be only known to the artist or their community. Numbers and colors carry meanings that are linked to Lakȟóta cosmology. The predominant blues and white reflect a color preference in Lakȟóta beadwork that has continued since European glass beads were first introduced in the early nineteenth century.