

American International: Abstract Expressionism The Rejection of Naturalism (wall 3)

The fundamental qualities of abstract expressionism stem from the work of its avant-garde predecessors; cubist and surrealist as demonstrated here.

Focusing on the rejection of naturalism, these artists use different techniques to deconstruct form and reduce images to their simplest shape. Mary Doyle's *Texas Oranges* is an example of synthetic cubism, a movement originated by Picasso and Braque that incorporates collage, text, flattened planes, and disjointed figures intended to create an abstracted representation of the world. With similar intentions, the work displayed of Dalí and Miró are surrealist in origin, a movement that is less geometric than cubism but equally as abstracted. These pieces attempt to capture the often-repressed emotions of the subconscious mind, employing gestural movements and automatic painting techniques. In this, many a surrealist artwork is considered dream-like and overtly sexual.

The subconscious content of the surrealist pieces along with cubist fracturing abstracts the recognition of subject, an influential component of expressionism.

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