

Abstract-expressionism is characterised by gestural brush-strokes or mark-making, and the impression of spontaneity shaped by the artists understanding of painting itself as a struggle between self-expression and the chaos of the subconscious.
Jackson Pollack, Clyfford Still

Aestheticism can be defined as the ideal of creating works of art that renounce any purpose or meaning other than their own refined beauty.
James Whistler, Frederic Leighton

Automatism is a creative technique for producing artworks without thought, will or intervention from the conscious mind.
Andre Masson, Paul-Emile Borduas

Conceptualism is the idea or concept behind the work of art is more important than the actual technical skill or aesthetic.
Sol LeWitt, Mel Bochner

Constructivism is art that is relevant in a rapidly changing world, free from academic tradition, and devoid of any emotive or subjective properties. It's a product of an industrial order, a precursor to the factory-made, mass-produced object, rather than a unique commodity. The materials used are often those used in industry: wood, iron, glass and steel and characterized by their angular geometric shapes.
El Lissitzky, Naum Gabo

Cubism is non-representational exploration of open form, piercing figures and objects by letting the space flow through them, blending background into foreground, and showing objects from various angles.
Pablo Picasso, Georges Braque

Dadaism is where the focus is not on crafting aesthetically pleasing objects but on making works that upend bourgeois sensibilities and that generate difficult questions about society, the role of the artist and the purpose of art.
Marcel Duchamp, Hannah Hoch

Deconstructivism gives the impression of the fragmentation of the constructed building, commonly characterized by the absence of obvious harmony, continuity or symmetry. It often manipulates the structures surface skin and deploys non-rectilinear shapes which appear to distort and dislocate established elements of architecture. The finished visual appearance is characterized by unpredictability and controlled chaos.
Zaha Hadid, Frank Gehry

Expressionism is meant to come forth from within the artist, rather than from the depiction of the external visual world.
Kathe Kollwitz, Oskar Kokoschka

Fauvism shared the use of intense color as a vehicle for describing light and space, and who redefined pure color and form as a means of communicating the artist's emotional state.

Henri Matisse, Andre Derain

Futurism is inspired by the marvels of technology. It's the depiction of movement or dynamism using techniques to express speed and motion, including blurring, repetition, and the use of lines of force.

Umberto Boccioni, Giacomo Balla

Impressionism is a style of painting using small visible brushstrokes that offer the bare impression of form, unblended color and an emphasis on the accurate depiction of natural light.

Claude Monet, Camille Pissarro

Luminism emphasizes the horizontal expanse of nature with a deep spatial recession, rendering the light as a uniform glow that infuses the entire scene without the indication of brushstrokes.

John Frederick Kennett, Martin Johnson Heade

Mannerism veers from authentic portrayals of figures and subjects, a rejection of harmony, and a style unconfined by, reality, or literal correctness. Characteristics often include an unusual color palette, elongated figures or limbs, distorted poses and unrealistic compositions on the pictorial plane.

El Greco, Parmigianino

Minimalism avoids overt symbolism and emotional content, but instead calls attention to the materiality of the works. It focuses on lines, colors, and geometry instead of scenes or accurate depictions of nature.

Frank Stella, Robert Morris

Naturalism is the depiction of realistic objects in a natural setting.

Jules Bastien-Lepage, Albert Bierstadt

Neo-classicism is a return to the study of science, history, mathematics, and anatomical correctness mirroring the same set of standards as the idealized works of the Greeks and Romans.

Joseph-Marie Vien, Antonio Canova

Neo-expressionism depicted their subjects in an almost raw and brutish manner, newly resurrecting in their frequently large-scale works, the highly textural and expressive brushwork and intense colors.

Jean-Michel Basquiat, Peter Max

Neo-Plasticism relies on the relationships between line and color to emulate the opposing forces that structured nature and reality. Neo-Plastic compositions juxtapose horizontal and vertical lines along with the primary colors of red, yellow, and blue against the non-colors of black, white, and grey to produce timeless balance.

Piet Mondrian, Theo van Doesburg

Orphism is an abstract style that relies on geometric shapes, bright colors and light to convey rhythm and movement.

Sonia Delaunay, Frantisek Kupka

Photojournalism conveys the urgency of current news stories through pictures, in a style that may also well-qualify as art.

Robert Capa, Lynsey Addario

Photorealism uses photography to reproduce and image realistically as possible in another medium.

Richard Estes, David Kassan

Pictorialism reinvented photography as an art form, placing beauty, tonality, and composition above creating an accurate visual record often using soft focus, color tinting, and visible manipulation such as composite images or the addition of brushstrokes.

Adolf Fassbender, Gertrude Kasebier

Pointillism is a technique of painting in which small, distinct dots of color are applied in patterns to form an image.

Georges Seurat, Paul Signac

Popism Pop art presents a challenge to traditions of fine art by including imagery from popular and mass culture, such as advertising, comic books and mundane mass-produced objects. Richard Hamilton broke down the meaning of Pop Art into simple terms: "Popular (designed for mass audience), Transient (short-term solution), Expendable (easily forgotten), Low-cost, Mass-produced, Young (aimed at youth), Witty, Sexy, Gimmicky, Glamorous, Big business."

Robert Rauschenberg, Andy Warhol

Post-impressionism takes impressionism one step further, ignoring concern for the naturalistic depiction of light and color, post-impressionists look into their memories and emotions to connect to their own subjective visions of the world around them.

Vincent van Gogh, Paul Cezanne

Realism was primarily concerned with how things appeared to the eye , rather than containing ideal representations of the world.

Gustav Courbet, Winslow Homer

Romanticism is characterized by it's emphasis on emotion and individualism as well as glorification of the past and nature, preferring the medieval over the classical.

John Constable, Ivan Aivazovsky

Social Realism highlights political and social issues by taking a critical look at the poverty, injustice and corruption within a society.

Dorothea Lange, Raphael Soyer

Suprematism is focused on the fundamentals of geometry painted in a limited range of colors. It's based upon the concept of "pure artistic feeling" rather than on the visual depiction of objects.

Kazimir Malevich, Ivan Puni

Surrealism is a means of reuniting conscious and unconscious realms of experience so completely that the world of dream and fantasy would be joined to the everyday rational world in "an absolute reality, a surreality."

Salvador Dali, Rene Magritte

Symbolism suggests ideas through symbols with an emphasis on emotions, feelings, ideas, and subjectivity rather than realism. Symbolist subject matter is typically characterized by an interest in the occult, the morbid, the dream world, melancholy, evil, and death.

Gustav Klimt, Edvard Munch

Synthetism relies on a two-dimensionality and flatness of a painting created by harmonious relations of colored fields and accentuated dark contours. Emile Bernard wrote: "a painter should not paint the object in front of him, but should seek to recapture it in the mental image he has collected for the memory does not retain everything, only what is striking. So, colors and shapes become uniformly simplified."

Paul Gauguin, Emile Bernard