

PEOPLE

CHARLES ROBERT ASHBEE (Isleworth 1863 – London 1942): architect, designer and writer, he continued the work of W. Morris for the requalification of taste and for the reappraisal of crafts.

ERNESTO BRASILE (Palermo 1857-1932): architect of several villas in Rome and Palermo. In 1893 he won the competition for the Parliament building and the Law Courts. His most famous work is the Hotel Villa Igea in Palermo. He also designed furnishings and furniture, amongst the finest of the period.

AUBREY BEARDSLEY (Brighton 1872-Menton 1898): graphic designer, writer and poet. From an office job he moved on to drawing and graphics, encouraged by Berne-Jones. His meeting with Oscar Wilde was decisive for whom he illustrated "Salomè".

PETER BEHRENS (Hamburg 1869-Vienna 1938): architect and designer. One of the founders of the Sezession of Munich, his name is linked especially with AEG, where he worked from 1907 as designer and artistic consultant for all the productive and advertising line, according to the concept of co-ordinated images.

HENDRIK PETRUS BERLAGE (Amsterdam 1856-The Hague 1934): architect and town-planner, he pursued the recovery of the social meaning of art with a return to simple forms and the use of characteristic materials of local tradition, such as bricks. His masterpiece is the Stock Exchange in Amsterdam (1898-1903).

EDWARD BURNE-JONES (Birmingham 1833-London 1898): painter and poet, he belonged to the Pre-Raphaelite movement. Also active in the field of applied arts and interior decoration, his subjects of an allegorical-mystical nature are inspired by the legends of King Arthur and the Knights of the Round Table.

WILL BRADELY (Boston 1868-Short Hill 1962): decorator, poster designer and publisher. His drawing follow a free and rapid linear trend, full of flair and comparable to the style of Beardsley.

GINO COPPEDE' (Florence 1866-Rome 1927): architect and decorator. He went from sculpture to architecture and kept a close interest in decoration deriving from the Sezession movement. He worked in Genoa and especially in Rome, where he built an entire neighbourhood which bears his name.

WALTER CRANE (Liverpool 1845-London 1915): painter, graphic designer and illustrator. He studied the Pre-Raphaelites and Japanese woodcuttings in depth. In 1864 he began to illustrate a series of very sweet toy-books and in 1882 the fairy stories by the Brothers Grimm. In his painting of allegorical nature the reference to the classic Italian art is clear.

RAIMONDO ARONCO (Gemona 1857-San Remo 1932): architect. He designed the Palace of the International Exhibition of Turin (1902) where is following of the Viennese Sezession movement is clear. His work in Turkey as state architect is also remarkable.

SERGHEI DIAGHILEV (Novgorod 1872-Venice 1929): man of letters, cultural and theatrical impresario. He founded the Ballets Russes, opening a period of fervid collaboration between choreographers, ballerinas, stage designers and avant-garde European artists (from Picasso to Derain).

CARL FABERGE' (St. Petersburg 1846-Lasanne 1930): craftsman and goldsmith. A supplier to the high society of the time, he created delightful knick-knacks and refined jewellery. Typical is the colour of the enamels, which he succeeded in varying in an enormously wide range, by increasing the temperature of firing up to 800°.

EMILE GALLE' (Nancy 1846-1904): designer and researcher in glass techniques. He became famous with the Universal Exhibition of 1879; in 1901 he founded the School of Nancy. His renewal of the art of glass was not only through formal innovation but also in the technical interpretation of the subject.

ANTONIO GAUDI' (Reus 1852-Barcelona 1926): architect. He elaborated a very personal style in the context of Catalan Modernism; even if the most individual motifs remains his following, often anticipating, the styles and lines of Art Nouveau. He worked mainly in Barcelona. His most famous work is the church of the Sagrada Familia.

HECTOR GUIMARD (Paris 1867-New York 1942): architect and designer. A follower of the contemporary avant-garde, especially Horta and the Belgian movement. His name is linked with the Métro stations in Paris, amongst the very few Art Nouveau designs for a special purpose.

JOSEPH HOFFMANN (Pirnitz 1870-Vienna 1956): architect. A pupil of Otto Wagner, he was amongst the promoters of the Viennese Sezession with Klimt and Olbrich. He interpreted Art Nouveau according to a characteristic geometric linearism, and aimed to reach, in a second phase, a refined and decanted rationalism. He was also active in designing furniture and objects.

VICTOR HORTA (Ghent 1861-Etterberck 1947): architect. In 1892-93 he designed the Hotel Tassel in Brussels, almost a manifesto of the programme of Art Nouveau and a symbol of a new architectural vision. In the Maison du Peuple (1897), now destroyed, the motif of visible metal structure was to be dominant.

RENE' LALIQUE (Paris 1860-1945): designer, goldsmith and decorator. His refined and precious jewellery takes its inspiration from plant and floral motifs and contributed to the renewal of the art of gold. He was also active in furnishing and glass techniques.

ADOLPH LOOS (Brno 1870-Kalksburg 1933): architect. His architectonic language followed a constructive linearity and purity for which his American studies and lessons of the School of Chicago were decisive.

FRANCES AND MARGARET MACDONALD: Designers and decorators. The MacDonald sisters with Mackintosh and McNair made up the Group of Four which, with the formation of the School of Glasgow, led to artistic renewal in Scotland.

CHARLES RENNIE MACKINTOSH (Glasgow 1868-London 1928): architect, decorator and designer. He designed the New School of Art in Glasgow (1899) and decorated Catherine Cranston's tea Rooms (with the MacDonald sisters). His furniture and his interior decoration represent the most perfect examples of Art Nouveau in its most mature phase.

ARTHUR MACKMURDO (Heygate 1851-1942): architect, designer and economist. He was one of the founders of the Century Guild, an association of artists-craftsmen. He also dedicated himself to printing, decoration on fabrics and advertising graphics. The characteristic motifs of the coup de fouet appeared for the first time in England in the xylography on the cover of Wren's City Churches.

GIVANNI MICHELAZZI (Rome 1879-Florence 1920): architect. He did in-depth study and research on Art Nouveau, Secession and the School of Glasgow; he followed all the writings of Otto Wagner. He succeeded in turning his cultural experience into a personal language of great sensitivity and imagination.

GUSTAVE MOREAU (Paris 1826-1898): painter. He lived in great isolation, working on his pictures which he took up again even after many years and which he situated in a magical atmosphere, rich in dream-like fantasies. A misogynous and deeply in love with the female image according to the stereotype of the Androgyne, with Salomè embodying his ideal woman.

WILLIAM MORRIS (Walthamstow 1834-Hammersmith 1869): painter, decorator, graphic artist and theoretician. His importance is due to the artistic activity as a means of social reform, to be achieved through the progressive improvement of taste. Following Ruskin's teachings, he devoted himself to the applied arts, considered the most direct instrument of social penetration.

ALPHONE MUCHA (Ivancice 1860-Prague 1939): decorator, graphic artist and painter. In Paris he began his activity as an illustrator in the best known newspapers. In 1898 he was commissioned to design a poster for Sarah Bernhardt and from that moment became a famous poster designer, designer of jewellery, fabrics, clothes and interior decorator. The frescoes in the House of the Municipalities in Prague are his.

HERMANN OBRIST (Kilchberg 1863-Munich 1927): decorator and graphic artist. He is well known as the author of the Cyclamen tapestry, one of the first examples of the coup de fouet line. His designs, inspired by plants, are very close to the early Belgian Art Nouveau.

JOSEPH MARIA OLBRICK (Troppau 1867-Dusseldorf 1908): architect and designer. In 1894 he joined the firm of Otto Wagner in Vienna and with him designed some of the underground stations. In 1897 he was one of the founders of the Secession movement, for which he designed the exhibition locations.

JOHN RUSKIN (London 1819-1900): critic and theoretician of art. In his works, he highlighted the link between art and environment, a fundamental theme for the Pre-Raphaelites and, through them, for Art Nouveau. He was amongst the first supporters of the Pre-Raphaelites. His lawsuit against Whistler is famous.

ELIEL SAARINEN (Rantasalmi 1873-Michigan 1950): architect. His most famous work is the railway station in Helsinki. He became famous abroad for having designed the Finnish Pavilion at the Universal Exhibition in 1900.

GIUSEPPE SOMMARUGA (Milan 1867-1919): architect. His architectural language tends to break away from the dominant provincial historicism and eclecticism to propose a new vital organic unity linked with Italian Liberty, but also open to international issues, especially from the Viennese School.

FRANZ VON STUCK (Tettenweiss 1863-Munich 1928): painter and sculptor. He began his artistic activity illustrating and drawing, then moving on, in 1880, to Symbolist painting. In 1892, he was amongst the founders of the Secession movement in Munich. He became very famous and is considered the "Michelangelo" of Bismarck's Germany.

LOUIS SULLIVAN (Boston 1856-Chicago 1924): architect. Trained at MIT (Massachusetts Institute of Technology) and the Ecole des Beaux Arts in Paris, he transferred some motifs of Art Nouveau to America, borrowed as elements of functional form. With works such as the Chicago Stock Exchange and the Adler, Pirie, Scott & Co. stores. He laid the bases of the future American rationalism and created the type of modern skyscraper.

LOUIS COMFORT TIFFANY (New York 1848-1933): designer of jewellery and glass, interior decorator. In 1876 he created the first window from opalescent glass and from 1880 made a name for himself with his windows with metal iridescence. He also made stained glass windows based on the designs of famous artists (from Vuillard to Bonnard and Toulouse-Lautrec). Well known especially for his iridescent windows in favrile glass, he was awarded the Grand Prix at the International Exhibition in Turin in 1902.

JAN TOORP (Poerworedjo 1858-The Hague 1928): painter. He was the first in the Netherlands to use the pontilliste technique, even if he was strongly attracted by the symbolic significance of the line.

HENRY CLEMENS VAN DE VALDE (Antwerp 1863-Zuich 1957): architect, designer, painter and theoretician. After studying painting in Paris, from 1890 he devoted himself to architecture and the applied arts, basing his work on the relationship between art and society and his research on the use of instruments offered by industrial technologies.

MICHAIL ALEXANDROVIC VRUBEL (Omsk 1856-St. Petersburg 1910): painter. Thanks to the help of Mamontov, he entered into relations with the new international research. He drew constant inspiration from the works of Pushkin, Lermontov and Rimsky-Korsakov, according to his particular acceptance of international Symbolism.

OTTO WAGNER (Petzing 1841-Vienna 1918): architect and town-planner. A geometric vision of a blocked space made him immediately famous. He was appointed to redesign the town-planning of Vienna, but only designed the Underground (1894-1897). This represents the point of transit for a total revision and for a theoretical position close to the new proposals formulated in Belgium, Paris and Munich.

JAMES ABBOT MCNEILL WHISTLER (Lowell 1834-Chelsea 1903): painter. In the wake of the Impressionists, his painting freed itself of realistic reminiscences, opting for tonal motifs. He even tended to assimilate the expressive condition of painting with that of music, as appears clear from the titles (Harmony, Symphony, Nocturne).