

Art Since 1940

Art museums, cases of beauty and calm in a fast-paced world, have emerged in recent decades as the most vibrant and popular of all cultural institutions. But as they have become more popular, their direction and values have been contested as never before. This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States.

Contemporary Art: World Currents argues that, in recent decades, a worldwide shift from modern to contemporary art has occurred. This has not, however, been a uniform change from one phase or style in the history of art to another. Rather, artists everywhere have embraced the contemporary world's diversity and complexity. The book is a genuinely worldwide survey of art from the 1960s to the present, which emphasizes its relationships to all aspects of contemporary experience what the author calls arts contemporaneity. Examining the changes as they occurred, Terry Smith offers the first historical account of the developments that constitute the key currents in world contemporary art. Artists well known in the cultural centres of Europe and the US, and those prominent on the biennale circuit, are placed within the art scenes from which they came. The work of artists whose reputations are primarily local is fully acknowledged. Ranging across Asia, East and Central Europe, the Americas and the

Caribbean, Oceania and Africa, and drawing upon local histories and research, this book breaks new ground in tracing how modern, traditional and indigenous art became contemporary in each cultural region of the world. Taking a comparative perspective, it relates these developments to worldwide changes in art and culture, highlighting the main concerns of contemporary artists today. Diversitythe contemporaneity of differencenot a convergence towards sameness, Smith argues, is what makes todays art contemporary.

Five of the most influential and provocative art historians of our time have come together to provide a comprehensive history of art in the twentieth and twenty-first centuries

This is the first book of its kind to look across disciplines at this vital aspect of British art, literature and culture. It brings the various intertwined histories of social realism into historical perspective, and argues that this sometimes marginalized genre is still an important reference point for creativity in Britain.

This book attempts to survey art from 1940 to the present as an accumulation of unique contributions by individual artists, interspersed with a few chapters that concern the broader context of the six decades treated ...-Pref.

This survey sets state, civic, commercial, church, private and other murals in their historical and cultural contexts. The book covers work by over 400 artists and numerous murals never previously documented or illustrated.

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Experience the creative explosion that transformed American art, in the words of the artists, writers, and critics who were there: In the quarter century after the end of World War II, a new generation of painters, sculptors, and photographers transformed the face of American art and shifted the center of the art world from Paris to New York. Signaled by the triumph of abstraction and the ascendancy of painters such as Pollock, Rothko, de Kooning, and Kline, this revolution generated an exuberant and contentious body of writing without parallel in our cultural history. In the words of editor Jed Perl, “there has never been a period when the visual arts have been written about with more mongrel energy—with more unexpected mixtures of reportage, rhapsody, analysis, advocacy, editorializing, and philosophy.” Perl has gathered the best of this writing together for the first time, interwoven with fascinating headnotes that establish the historical background, the outsized personalities of the artists and critics, and the nature of the aesthetic battles that defined the era. Here are statements by the most significant artists, and major critical essays by Clement Greenberg, Susan Sontag, Hilton Kramer, and other influential figures. Here too is an electrifying array of responses by poets and novelists, reflecting the free interplay between different art forms: John Ashbery on Andy Warhol, James Agee on Helen Levitt, James Baldwin on Beauford Delaney, Truman Capote on Richard Avedon, Tennessee Williams on Hans Hofmann, Jack Kerouac on Robert Frank. The atmosphere of the time comes to vivid life in memoirs, diaries, and journalism by Peggy Guggenheim, Dwight Macdonald, Calvin Tomkins,

and others. Lavishly illustrated with scores of black-and-white images and a 32-page color insert, this is a book that every art lover will treasure.

Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements

Art Since 1940 Strategies of Being Discontinued 3pd

Selected works of Alice Aycock from 1971-2013 shown at the Parrish Art Museum, April 21, 2013 to July 13, 2013.

Culture and Consensus, first published in 1995 and a revised edition in 1997, explores the history of the relationship between politics and the arts in Britain since 1940, and shows how the search for a secure sense of English identity has been reflected in official and unofficial attitudes to the arts, architecture, landscape and other emblems of national significance.

Illustrating his argument with a series of detailed case histories, Robert Hewison analyses how Britain's cultural life has reached its present enfeebled condition and suggests a way forward.

This book will be of interest to students of art and cultural studies.

Joselit traces and analyzes the diversity and complexity of postwar American art from Abstract Expressionism to the present clearly and succinctly in this groundbreaking survey. 183 illustrations.

The field of "Environment-and-Behavior" This bibliography is aimed at the researcher and advanced student working in the field of environmental psychology, as it has come to be designated over the past decade. A more appropriate term might be "environment-behavior studies," to suggest the important characteristic of this field as one that transcends the province of the psychologist, and brings together workers, as well as problems, methods, and

concepts from a great diversity of disciplines and professional fields. Among these we may include geography and sociology, architecture, landscape architecture and planning, forestry, natural resource management and leisure and recreation research -- to name only the most important of the diverse fields from which material for this bibliography has been drawn. This is in fact one of the primary reasons for our belief in the value of such a volume. The literature in the environment-behavior field is scattered through the most diverse sources, including not only the major periodical and monographic literature in each of the above-mentioned disciplines and professions (and others as well), but also a variety of more specialized publications of varying degrees of accessibility. Thus it seemed to us helpful to the researcher, teacher and student in this area to bring this far-flung literature together in a single volume, that might be used as a guide to the field. We aimed at a comprehensive treatment, including both basic and applied aspects, and relations of behavior both to the man-made or artificial and to the natural environment.

This survey looks at art from 1940 to the present as an accumulation of unique contributions by individual artists. These are examined in depth together with chapters which concern the broader context of the past six decades.

From the Preface: The fact that so much of modern art has devoted itself to the exploration and assertion of its own identity is reflected in, but does not explain, the increasing amount of writing and talking on the part of contemporary artists. Rather, the whole history of the changing role of art and artists in a democratic, industrial, and technological society stands behind the spate of artists' words and

the public's hunger for them--even some of the general public out there beyond art's little circle. Statements by artists appeal somewhat the way drawings do: they bring us, or at least they hold the promise of bringing us, closer to the artist's thoughts and feelings and to an understanding of his or her modus operandi; they hold the keys to a mysterious realm. And sometimes they offer us the sheer pleasure of good reading. Such is the primary *raison d'etre* of this book. Its other motivation is educational, and stems from the frustrating lack, in teaching contemporary art, of any single compilation of statements by American artists from 1940 to the present.... This anthology differs in several respects from those others that do include documents of American art since 1940.... The selection I have made is devoted exclusively to statements of artists; it is limited to the last four decades; it presents in a single volume a representative and fairly comprehensive coverage of major developments in American art beginning with Abstract Expressionism; and, whenever possible, it cites the first, or among the very earliest, documents signaling a shift in the definition, intent, or direction of art."

"Portions of this book originally appeared, in slightly different form, in New York magazine."

This collection of essays explores the relationship between cinema and theisual

arts from the postwar era to the present, featuring filmmakers and artists such as Alfred Hitchcock, Salvador Dalí, Jean-Luc Godard, Michelangelo Antonioni, Andy Warhol and Edward Ruscha. It contains essays by film scholars and art historians, and coincides with an exhibition at The Museum of Contemporary Arts in Los Angeles.

"Jonathan Fineberg captures in words the reality, delight, and imagination of children's art. He is a visionary, as are so many of the artists he cites in this important book."--Agnes Gund, President Emerita, Museum of Modern Art

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

"Artists, Critics, Context is an anthology of readings on American art and culture that begins in the 1940s with Abstract Expressionism and the Cold War and ends in the 1990s with the ubiquity of video installations and the broad cultural changes arising from technological developments in telecommunications and biotechnology."--Preface pg. ix.

Investigates the role of visual representation in the establishment of real and fictional black identity, focusing on how African-American artists have responded to or used stereotypical images and how these responses may have impacted white identity and social power.

Public lectures delivered at two separate venues, the Sheldon Art Museum in Lincoln, Nebraska, and Kaneko, in Omaha, Nebraska.

"This book helps us understand the "strategies of being" of the greatest postwar artists, and by extension other artists both well-known and little celebrated. Professor Fineberg focuses on artists' lives and how they intersected with broader cultural issues. Individual artists looked at in depth include Calder, Hofmann, Gorky, Motherwell, de Kooning, Pollock, Newman, Rothko, David Smith, Dubuffet, Giacometti, Bacon, Rauschenberg, Oldenburg, Johns, Beuys, Klein, Warhol, Rosenquist, Westermann, Arneson, Hesse, Nauman, Christo, Polke, Guston, Bearden, Aycock, Kiefer, Clemente, Borofsky, Basquiat, and Wojnarowicz." "Professor Fineberg's thematic discussion treats ideas and events that are critical to understanding how social and cultural climates have affected creative people from the 1940s to the present. The

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accent is on individual artists and their experience. Interspersed are fascinating considerations of scores of major tendencies - from the CoBrA, art informed, British Pop Art, Bay Area figurative painters in the 1950s, and the artists and writers of the Beat Generation to the Minimalists, the impact of feminism, minority artists, conceptual art. European neo-expressionism. East Village scene-makers of the 1980s, recent artists of appropriation, and the return to the body in the art of the 1990s."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Examines the planning stages of The Gates, an installation art project by Christo and Jeanne-Claude designed to adorn the walkways of New York's Central Park, and includes interviews with the artists.

The second of three text books, published in association with the Open University, which offer an innovatory exploration of art and visual culture. Through carefully chosen themes and topics rather than through a general survey, the volumes approach the process of looking at works of art in terms of their audiences, functions and cross-cultural contexts. While focused on painting, sculpture and architecture, it also explores a wide range of visual culture in a variety of media and methods. "1600-1850 Academy to Avant-Garde" interrogates labels used in standard histories of the art of this period (Baroque, Rococo, Neo-Classicism and Romanticism) and examines both established and recent art-historical methodologies, including formalism, iconology, spectatorship and reception, identity and difference. Key topics, including "Baroque Rome", "Dutch Painting of the Golden Age", "Georgian London", the "Paris Salon", and the impact of the discovery of the South Pacific.

Examines the art scene of the late 1980s

"When I was the age of these children I could draw like Raphael. It took me many years to learn how to draw like these children."--Pablo Picasso, upon viewing an exhibition of children's drawings, as quoted by Sir Herbert Read in 1945 The idea that modern art looks like something a child can do is a long-standing cliché. For some modernists, however, the connection between their work and children's art was direct and explicit. This groundbreaking and heretical book, centered on such modern masters as Klee, Kandinsky, Picasso, and Miró, presents for the first time material from the collections of child art that these artists actually possessed as they undertook some of the greatest masterworks of their careers. As the first art historian to pursue this connection in detail, Jonathan Fineberg here explores the importance of children's art to the work of key modernists from Matisse to Jackson Pollock. Fineberg's inquiry unfolds in this handsome book, which juxtaposes modern masterpieces with the drawings by children that directly influenced them. Fineberg discusses the effect of primitivism and Freudian thought on some of these artists, and demonstrates how they valued children's art for many reasons, including its naive spontaneity and celebration of the moment, imaginative use of visual language, and its universality and candor. For each of the masters who collected child art, the reasons for doing so are as varied as his or her unique style. Fineberg has uncovered most of these major collections of child art assembled by celebrated modernists. Many examples from these collections are reproduced in this book for the first time, together with explanations as to why expressionists, cubists, futurists, and others displayed the art of children alongside their own work in exhibitions of the early twentieth century. In chapters devoted to Larionov, Kandinsky and Münter, Klee, Picasso, Miró, Dubuffet, the Cobra artists, and artists after World War II, Fineberg examines how each artist

exploited aspects of child art to formulate his or her own artistic breakthroughs. With over 170 color plates and 140 black and white illustrations, this visually compelling book will stimulate new research among art historians and will inspire museum visitors to see some of their favorite modern masterpieces in a new way.

'Order to me is to be ordered about', Willem de Kooning said. "Between Sense and de Kooning" brings focus - but not more than the artist might have accepted - to how he worked and thought. The book respects de Kooning's idea that art is not about progress or development, but is more of a sensory phenomenon than such conceptual orders would make it appear. The inclusion of 'sense' in the title refers to both sensation or feeling and a sense of direction or reason. "Between Sense and de Kooning" addresses interpretive problems that have complicated much of the writing about this artist. With detailed analysis of specific works throughout de Kooning's career, the book will appeal not only to art historians (for whom many of the works are canonical) but also to anyone curious to understand the terms under which such an independent and pictorially daring figure gained lasting recognition. Shiff discusses de Kooning's use of materials and his technical experimentation. He had a fascination with liquids - water, oil and emulsions, as well as the liquid quality associated with stretching and spreading. Richard Shiff looks at the artist's painting processes, highlighting his tendency to transfer images, even actual paint, from one work to another. De Kooning observed the most commonplace things (such as his famous Women) and ordinary people in ordinary actions, yet he observed them in terms of what the author describes as commonplace deformations, so that the commonplace quality is not recognised as such. The artist created an exotica of the mundane. Shiff analyses the large number of drawings done from life, from memories of things

observed in life and also drawings done while watching television during the 1960s. Many of these works have not been published before and have rarely been discussed.

The first major monograph on Zhang Xiaogang (b. 1958), a leading Chinese contemporary artist, world-renowned for his haunting, surrealist works. Both a retrospective of his paintings and a biography of his dramatic life, Zhang Xiaogang: Disquieting Memories is a key resource for academia and art enthusiasts alike. This book features all of the artist's iconic series – major works as well as lesser-known drawings – and never-before-published letters dating from the early 1980s between the artist and his friends. These offer an inside view of everyday life in China, historic and political events, as well as invaluable insight into Zhang's artistic practice. With a chronology illustrated with personal photographs from the artist's archive, this is the most comprehensive account of the artist's life and work.

For over thirty years Nell Brinkley's beautiful girls pirouetted, waltzed, Charlestoned, vamped and shimmied their way through the pages of William Randolph Hearst's newspapers, captivating the American public with their innocent sexuality. This sumptuously designed oversized hardcover collects Brinkley's breathtakingly spectacular, exquisitely colored full page art from 1913 to 1940. Here are her earliest silent movie serial-inspired adventure series, "Golden Eyes and Her Hero, Bill;" her almost too romantic series, "Betty and Billy and Their Love Through the Ages;" her

snappy flapper comics from the 1920s; her 1937 pulp magazine-inspired “Heroines of Today.” Included are photos of Nell, reproductions of her hitherto unpublished paintings, and an informative introduction by the book’s editor, Trina Robbins. p.p1

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Visualizing information in the most elegant, entertaining, and informative ways.

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