
History Of Modern Art 7th Edition

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A History of Modern Art ABRAMS

This classic book uses an exceptional art program, featuring impeccable accurate five-color illustrations, to introduce readers to the vast world of painting, sculpture, architecture, photography, and the minor arts. With its effectively written, balanced, and interesting narrative, this book presents art as a succession of styles--from Prehistory through the 20th century--and enlarges the readers' capacity to appreciate works of art individually. Written more than 40 years ago, this text has been constantly reworked to respond to the needs of this ever-changing field. A reference work suitable for those employed in all art media, including painters, sculptors, photographers, and architects.

Inside the White Cube Pearson College Division
 Princeton's Great Persian Book of Kings presents the first comprehensive examination of a beautifully decorated yet relatively unknown manuscript of the Shahnama (Book of Kings), created in 1589-90 in the flourishing cultural center of Shiraz.

Held by Princeton University and called the Peck Shahnama after its donor, the work ranks among the finest intact 16th-century Persian manuscripts in the United States. Composed more than one thousand years ago, the epic poem Shahnama narrates the story of Iran from the dawn of time to the 7th century A.D. Its 50,000 verses and countless tales of Iran's ancient kings and heroes have been a vital source of artistic inspiration in Persian culture for centuries. Author Marianna Shreve Simpson offers a detailed discussion of the Peck Shahnama, including its origins, history, and artistic characteristics. All of the manuscript's intricately illuminated and illustrated folios are reproduced with stunning new photography, and each is accompanied by commentary on its narrative themes and artistic presentation. An essay by Louise Marlow explores the manuscript's extensive marginal glosses, an unusual feature of the Peck Shahnama.

History of Modern Design Wadsworth Publishing Company
 These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

Art Thames & Hudson

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purchase both the physical text and MyArtsLab, search 013412720X / 9780134127200 Janson's History of Art: The Western Tradition, Reissued Eighth Edition, Combined Volume plus MyArtsLab for Art History -- Access Card Package, 8/e Package consists of: * 0133878295 / 9780133878295 Janson's History of Art: The Western Tradition, Reissued Eighth Edition, Combined Volume * 0133847896 / 9780133847895 MyArtsLab for Art History Valuepack Access Card MyArtsLab should only be purchased when required by an instructor. For Art History Survey courses Explore the reissued Janson and experience the history of art Janson's History of Art: The Western Tradition, Reissued Eighth Edition presents the same content as the text's Eighth Edition, published in 2010, now reimagined for digital learning via REVEL, and also available through the Pearson Custom Library. While remaining current with new discoveries and scholarship, the Reissued Eighth Edition maintains its focus on the object, its manufacture, and its visual character, and continues to consider the contribution of the artist as a key element of analysis. Throughout, the authors engage students by weaving a compelling narrative of how art has changed over time in the cultures that Europe has claimed as its heritage. Also available with MyArtsLab® MyArtsLab for the Art History Survey course extends learning online, engaging students and improving results. Media resources with assignments bring concepts to life, and offer students opportunities to practice applying what they've learned. And Writing Space helps educators develop and assess concept mastery and critical thinking through writing, quickly and easily. Please note: this version of MyArtsLab does not include an eText. Janson's History of Art: The Western Tradition, Reissued Eighth Edition is also available via REVEL(tm), an immersive learning experience designed for the way today's students read, think, and learn. For enrollments of at least 25, the Pearson Custom Library allows you to create your own textbook by combining chapters from best-selling Pearson textbooks and by adding your own content, such as a guide to a local art museum, a map of monuments in your area, your syllabus, or a study guide you've created. Priced according to the number of chapters, a custom text may even save your students money. *Learning to Look at Modern Art* Richmond Hill, Ont. : NDE Pub. The most widely read history of art in the English language for more than 80 years, GARDNER has built its stellar reputation on the inclusion of the most significant images and monuments, discussions of these images in their full historical and cultural context, reproductions of unsurpassed quality, scholarship that is up-to-date and deep, and more help for students and instructors than any other survey text. The 13th Edition adds to this heritage with new images and new full-color reconstructions, as well as a unique ?scale? feature that helps students visualize the size of each work.

History of Italian Renaissance Art National Geographic Books A colossal, panoramic, much-needed appraisal of the visual cultures of Afro-Atlantic territories across six centuries Afro-Atlantic Histories brings together a selection of more than 400 works and documents by more than 200 artists from the 16th to the 21st centuries that express and analyze the ebbs and flows between Africa, the Americas, the Caribbean and Europe. The book is motivated by the desire and need to draw parallels, frictions and dialogues around the visual cultures of Afro-Atlantic territories--their experiences, creations, worshiping and philosophy. The so-called Black Atlantic, to use the term coined by Paul Gilroy, is geography lacking precise borders, a fluid field where African experiences invade and occupy other nations, territories and cultures. The plural and polyphonic quality of "histórias" is also of note; unlike the English "histories," the word in Portuguese carries a double meaning that encompasses both

fiction and nonfiction, personal, political, economic and cultural, as well as mythological narratives. The book features more than 400 works from Africa, the Americas and the Caribbean, as well as Europe, from the 16th to the 21st century. These are organized in eight thematic groupings: Maps and Margins; Emancipations; Everyday Lives; Rites and Rhythms; Routes and Trances; Portraits; Afro Atlantic Modernisms; Resistances and Activism. Artists include: Nina Chanel Abney, Emma Amos, Benny Andrews, Emanuel Araujo, Maria Auxiliadora, Romare Bearden, John Biggers, Paul Cézanne, Victoria Santa Cruz, Beauford Delaney, Aaron Douglas, Melvin Edwards, Ibrahim El-Salahi, Ben Enwonwu, Ellen Gallagher, Theodore Géricault, Barkley Hendricks, William Henry Jones, Loïs Mailou Jones, Titus Kaphar, Wifredo Lam, Norman Lewis, Ibrahim Mahama, Edna Manley, Archibald Motley, Abdias Nascimento, Gilberto de la Nuez, Toyin Ojih Odutola, Dalton Paula, Rosana Paulino, Howardena Pindell, Heitor dos Prazeres, Joshua Reynolds, Faith Ringgold, Gerard Sekoto, Alma Thomas, Hank Willis Thomas, Rubem Valentim, Kara Walker and Lynette Yiadom-Boakye.

Janson's History of Art: The modern world Laurence King Publishing

Why A World of Art? Henry Sayre wrote the first edition of World of Art because he wanted to use a text in his own art appreciation course that truly represented all artists, not just the Western canon found at that time in the other texts. He also wanted a text that fostered critical thinking through looking at, talking about, and questioning works of art for his students. We are proud to present the new sixth edition of World of Art, which further strengthens these two key aspects of the text while presenting hot topics like video and time-based media.

The Agency of Things in Medieval and Early Modern Art Univ of California Press

This companion text to the author's Learning to Look at Paintings addresses some of the questions most commonly asked about modern art, covering key movements of the modern and postmodern periods in a richly illustrated and engaging volume.

Waste Not Moma

"This book covers the 1300 years from the Villanovan and Etruscan forerunners of the Romans to the introduction of Christianity under the Emperor Constantine the Great. The text examines the Roman artistic output chronologically, showing how greatly it was influenced by the taste and patronage of the various emperors. Each chapter focuses on one historical period or dynasty, and explores the history, myth and literature behind the art."--BOOK COVER.

History of Art Pearson College Division

Presenting the latest iteration of this crucial exhibition, always a barometer of contemporary American art The 2022 Whitney Biennial is accompanied by this landmark volume. Each of the Biennial's participants is represented by a selected exhibition history, a bibliography, and imagery complemented by a personal statement or interview that foregrounds the artist's own voice. Essays by the curators and other contributors elucidate themes of the exhibition and discuss the participants. The 2022 Biennial's two curators, David Breslin and Adrienne Edwards, are known for their close collaboration with living artists. Coming after several years of seismic upheaval in and beyond the cultural, social, and political landscapes, this catalogue will offer a new take on the storied institution of the Biennial while continuing to serve--as previous editions have--as an invaluable resource on present-day trends in contemporary art in the United States.

Cubism and Twentieth-century Art Getty Publications

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Jacob Lawrence Delmonico Books

Few tales of artistic triumph can rival the story of Zeuxis. As first reported by Cicero and Pliny, the painter Zeuxis set out to portray Helen of Troy, but when he realized that a single model could not match Helen's beauty, he combined the best features of five different models. A primer on mimesis in art making, the Zeuxis myth also illustrates ambivalence about the ability to rely on nature as a model for ideal form. In *Too Beautiful to Picture*, Elizabeth C. Mansfield engages the visual arts, literature, and performance to examine the desire to make the ideal visible. She finds in the Zeuxis myth evidence of a cultural primal scene that

manifests itself in gendered terms. Mansfield considers the many depictions of the legend during the Renaissance and questions its absence during the eighteenth century. Offering interpretations of Angelica Kauffman's paintings, Mary Shelley's *Frankenstein*, and Picasso's *Les Femmes d'Alger (O. J. R. Version O)*, Mansfield also considers Orlan's carnal art as a profound retelling of the myth. Throughout, Mansfield asserts that the Zeuxis legend encodes an unconscious record of the West's reliance on mimetic representation as a vehicle for metaphysical solace. Elizabeth C. Mansfield is associate professor of art history at the University of the South.

Early Medieval Art ABRAMS

Five women revolutionize the modern art world in postwar America in this "gratifying, generous, and lush" true story from a National Book Award and Pulitzer Prize finalist (Jennifer Szalai, *New York Times*). Set amid the most turbulent social and political period of modern times, *Ninth Street Women* is the impassioned, wild, sometimes tragic, always exhilarating chronicle of five women who dared to enter the male-dominated world of twentieth-century abstract painting -- not as muses but as artists. From their cold-water lofts, where they worked, drank, fought, and loved, these pioneers burst open the door to the art world for themselves and countless others to come. Gutsy and indomitable, Lee Krasner was a hell-raising leader among artists long before she became part of the modern art world's first celebrity couple by marrying Jackson Pollock. Elaine de Kooning, whose brilliant mind and peerless charm made her the emotional center of the New York School, used her work and words to build a bridge between the avant-garde and a public that scorned abstract art as a hoax. Grace Hartigan fearlessly abandoned life as a New Jersey housewife and mother to achieve stardom as one of the boldest painters of her generation. Joan Mitchell, whose notoriously tough exterior shielded a vulnerable artist within, escaped a privileged but emotionally damaging Chicago childhood to translate her fierce vision into magnificent canvases. And Helen Frankenthaler, the beautiful daughter of a prominent New York family, chose the difficult path of the creative life. Her gamble paid off: At twenty-three she created a work so original it launched a new school of painting. These women changed American art and society, tearing up the prevailing social code and replacing it with a doctrine of liberation. In *Ninth Street Women*, acclaimed author Mary Gabriel tells a remarkable and inspiring story of the power of art and artists in shaping not just postwar America but the future.

High & Low Routledge

Covering the entire period of modern German history - from nineteenth-century imperial Germany right through the present - this well-established text presents a balanced, general survey of the country's political division in 1945 and runs through its reunification in the present. Detailing foreign policy as well as political, economic and social developments, *A History of Modern Germany* presents a central theme of the problem of asymmetrical modernization in the country's history as it fully explores the complicated path of Germany's troubled past and stable present.

History Portraits Abrams

The Italian Renaissance is revealed in all its splendor through 854 striking illustrations depicting all aspects of this unparalleled explosion of human artistic creativity and enterprise.

Janson's History of Art Penguin

A groundbreaking examination of the "double" in modern and contemporary art From ancient mythology to contemporary cinema, the motif of the double—which repeats, duplicates, mirrors, inverts, splits, and reenacts—has captured our imaginations, both attracting and repelling us. *The Double*

examines this essential concept through the lens of art, from modernism to contemporary practice—from the paired paintings of Henri Matisse and Arshile Gorky, to the double line works of Piet Mondrian and Marlow Moss, to Eva Hesse's *One More Than One*, Lorna Simpson's *Two Necklines*, Roni Horn's *Pair Objects*, and Rashid Johnson's *The New Negro Escapist Social and Athletic Club* (Emmett). James Meyer's survey text explores four modes of doubling: Seeing Double through repetition; Reversal, the inversion or mirroring of an image or form; Dilemma, the staging of an absurd or impossible choice; and the Divided and Doubled Self (split and shadowed selves, personae, fraternal doubles, and pairs). Thought-provoking essays by leading scholars Julia Bryan-Wilson, Tom Gunning, W.J.T. Mitchell, Hillel Schwartz, Shawn Michelle Smith, and Andrew Solomon discuss a host of topics, including the ontology and ethics of the double, the double and psychoanalysis, double consciousness, the doppelgänger in silent cinema, and the queer double. Richly illustrated throughout, *The Double* is a multifaceted exploration of an enduring theme in art, from painting and sculpture to photography, film, video, and performance. Published in association with the National Gallery of Art, Washington, DC Exhibition Schedule National Gallery of Art, Washington, DC July 10–October 31, 2022

Artists' Pigments Pearson College Division

The first book to address the significance of the materials and methods used to make contemporary artworks Today, artists are able to create using multiple methods of production—from painting to digital technologies to crowdsourcing—some of which would have been unheard of just a few decades ago. Yet, even as our means of making art become more extraordinary and

diverse, they are almost never addressed in their specificity. While critics and viewers tend to focus on the finished products we see in museums and galleries, authors Glenn Adamson and Julia Bryan-Wilson argue that the materials and processes behind the scenes used to make artworks are also vital to current considerations of authorship and to understanding the economic and social contexts from which art emerges. This wide-ranging exploration of different methods and media in art since the 1950s includes nine chapters that focus on individual processes of making: Painting, Woodworking, Building, Performing, Tooling Up, Cashing In, Fabricating, Digitizing, and Crowdsourcing. Detailed examples are interwoven with the discussion, including visuals that reveal the intricacies of techniques and materials. Artists featured include Ai Weiwei, Alice Aycock, Isa Genzken, Los Carpinteros, Paul Pfeiffer, Doris Salcedo, Santiago Sierra, and Rachel Whiteread.

[History of Modern Art](#) U of Minnesota Press

An encyclopedic reference developed in collaboration with the National Gallery of Art, the *Artists' Pigments* series combines two aspects of the study of pigments--the history of individual pigments and dyes and scientific methods for identifying and characterizing artists' colorants--rarely brought together in one publication.

Too Beautiful to Picture Hippocrene Books

Photographs featuring the artist, Cindy Sherman, as model, satirically recreate the atmosphere of famous portrait paintings of the past

Ninth Street Women Princeton University Press

Readings in high & low

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