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And, of course, World War I (1914–8) and World War II (1939–45) had staggering repercussions for art and life across the globe. As our lecture on Art Since 1950 (Part I) largely generates in the post-WWII sphere, chronologically, this lecture ends closer to 1945. The main obstacles, then, for this lecture, will be

Modern Art (1900–50) | Art History Teaching Resources

He is Distinguished Professor of the History of Art at Yale University. Joselit is the author of Infinite Regress: Marcel Duchamp 1910-1941, Feedback: Art and Politics in the Age of Television, and American Art Since 1945. "About this title" may belong to another edition of this title.

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Of the thousands of toys given to American girls and boys over time, what are the greatest? This writer, a lifelong toy collector and longtime toy columnist, decided to tackle that massive question. We'll start at the year 1900, we'll exclude board and card games (surely worthy of their own list), and we'll exclude athletic equipment.

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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

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"Arguably the four most important and influential art historians of our time, Foster, Krauss, Bois and Buchloh have collectively transformed the study of modern art. Now, in this extraordinary book, they have come together to provide the most comprehensive critical history of art in the twentieth and early twenty-first centuries ever published." "With a clear and factual year-by-year structure, the authors present more than one hundred easy-to-follow articles, each focusing on a crucial event--such as the creation of a seminal work, the publication of an important text, or the opening of a major exhibition--to tell the myriad stories of art from 1900 to the present. All the key turning-points and breakthroughs of modernism and postmodernism are explored in depth, as are the frequent antimodernist reactions that proposed alternative visions of art and the world."--BOOK JACKET.

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.

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.

Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2000, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Jasper Johns, Yves Klein, Andy Warhol, Louise Bourgeois, Cindy Sherman, and Damien Hirst are all discussed, as is the art world of the last fifty years. Important trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and the art of the nineties.

This book provides a comprehensive analysis of the significant growth of sculpture as an artistic form in Europe and America from 1900-1945. Using a clearly-defined thematic structure it identifies key issues and developments throughout this important period in the history of art. Individual chapters cover: public sculpture, the monument, the object, image-making, the built environment, the figurative ideal, and different materials. These themes broadly reflect the

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changing cultural and political climate of a turbulent period which included two world wars, each preceded by widespread rising nationalism. The practice of sculpture is considered within the wider artistic context of painting and architecture and the development of international art markets. Auguste Rodin, whose ground-breaking exhibition opened in Paris in 1900, serves as the book's point of departure, and as a recurrent point of reference.

Traces the history of the art of New Mexico and examines the works of Hispanic and Indian artists of the region

The End of Diversity in Art Historical Writing is the most globally informed book on world art history, drawing on research in 76 countries. In addition some chapters have been crowd sourced: posted on the internet for comments, which have been incorporated into the text. It covers the principal accounts of Eurocentrism, center and margins, circulations and atlases of art, decolonial theory, incommensurate cultures, the origins and dissemination of the "October" model, problems of access to resources, models of multiple modernisms, and the emergence of English as the de facto lingua franca of art writing.

Art in Theory 1648-1815 provides a wide-ranging and comprehensive collection of documents on the theory of art from the founding of the French Academy until the end of the Napoleonic Wars.

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