



History of Modern Art, H. H. Arnason, Elizabeth C. Mansfield, Pearson Education, Limited, 2012, 0205955517, 9780205955510, 932 pages. A Comprehensive Overview available in digital and print formats History of Modern Art is a visual comprehensive overview of the modern art field. It traces the trends and influences in painting, sculpture, photography and architecture from the mid-nineteenth century to the present day. The seventh edition deepens its discussions on social conditions that have affected the production and reception of modern and contemporary art. Learning Goals Upon completing this book, readers should be able to: Understand the origins of modern art Provide an analysis of artworks based on formal and contextual elements Recognize the influences of social conditions on modern art NOTE: MySearchLab does not come automatically packaged with this text. If you want to order History of Modern Art Plus MySearchLab with eText: 0205955517 / 9780205955510 History of Modern Art Plus MySearchLab with eText -- Access Card Package Package consists of : 0205239927 / 9780205239924 MySearchLab with Pearson eText -- Valuepack Access Card 0205259472 / 9780205259472 History of Modern Art (Paperback)

Primitivism, Cubism, Abstraction The Early Twentieth Century, Charles Harrison, Francis Francina, Gillian Perry, 1993, Art, 270 pages. The second of four books which together constitute the main texts of an Open University course on art and its interpretation from the mid- 19th century to the end of the 1920s

Modern Art A Critical Introduction, Pam Meecham, Julie Sheldon, 2000, Art, 246 pages. Modern Art: A Critical Introduction is a comprehensive introduction to the artists, movements and theories of twentieth century art history. Spanning a century of art from Manet

This Is Modern Art , Matthew Collings, 1999, Art, 271 pages. Modern art is controversial, intimidating, and bound to divide any group of people into opposing camps. But how many of us really understand it? With wit, knowledge, and plenty

Art of the 20th Century, Part 1 , Ingo F. Walther, 2000, Art, 840 pages. Volume 1, of 2 volume set..

Modern Art, 1851-1929 Capitalism and Representation, Richard R. Brettell, 1999, Art, 258 pages. In a bold new look at the Modern Art era, Brettell explores the works of such artists as Monet, Gauguin, Picasso, and Dali--as well as lesser-known figures--in relation to

Art on the edge and over searching for art's meaning in contemporary society, 1970s-1990s, Linda Weintraub, Arthur Coleman Danto, Thomas McEvilley, 1996, Art, 264 pages. Recognizing that art at the end of the twentieth century changes too quickly and is too multifaceted and unfamiliar to be automatically understood, Art on the Edge and Over

Contemporary art art since 1970, Brandon Taylor, 2005, Art, 256 pages. Author Brandon Taylor charts the ideas and practices of new art across a wide international spectrum. From minimalism and conceptualism to video and film, from painting and

Non-Western art a brief guide, Lynn Mackenzie, 1995, Art, 160 pages. This book offers a concise, useful introduction to the indigenous visual expressions created in the Americas, Africa and Asia. It emphasizes the idea that Non-Western cultures

The story of modern art , Norbert Lynton, Aug 10, 1989, Art, 400 pages. This updated edition, which includes a new chapter about art in the 1980s, explores artwork of the 20th century, from 1900 to the present day. The text examines the motives behind

Painting and Sculpture in Europe, 1880-1940, Volume 29 , George Heard Hamilton, 1993, Art, 621 pages. This new edition of 'a book that offers the best available grounding in its huge subject,' as the Sunday Times called it, includes color plates and a revised and expanded

Long considered the survey of modern art, this engrossing and liberally illustrated text traces the development of trends and influences in painting, sculpture, photography and architecture from the mid-nineteenth century to the present day. Retaining its comprehensive nature and chronological approach, it now comes thoroughly reworked by Elizabeth Mansfield, an experienced art historian and writer, with refreshing new analyses, a considerably expanded picture program, and a more absorbing and unified narrative.

For over four decades, H. H. Arnason's History of Modern Art has been an indispensable guide to a large and complex subject. Revised and expanded by co-author Elizabeth C. Mansfield, the sixth edition presents a comprehensive overview of modern art with fascinating new material on such topics as Postmodernism, globalization, and art institutions in the twenty-first century.

Elizabeth Mansfield's revised History of Modern Art is as expansive as modernism itself. Beginning at 19th-century realism in France and ending with contemporary globalization, her survey embraces an impressive range of aesthetic developments across numerous media, I especially admire how she organizes modernism's great diversity under a clear interpretative framework maintained through all 27 chapters. Her book will prove an invaluable tool for educators.

The revisions to Arnason's History of Modern Art broaden the overall historical contexts of modernism and address more fully the implications of modernism in art and their relationship with the history of the modern Western world. The rewritten edition attempts to include more non-Western European and North American artists and is much more sophisticated in its handling of the historiography of art history.

Elizabeth C. Mansfield is Associate Professor of art history at New York University. A scholar of modern European art and art historiography, her publications include books and articles on topics ranging from the origins of modernism to Picasso's *Les Femmes d'Alger* to the contemporary performance and body art of Orlan. A fellow at the National Humanities Center in 2008-09, she received the College Art Association's Charles Rufus Morey book award in 2008 for *Too Beautiful to Picture: Zeus, Myth, and Mimesis*. (<http://arthistory.as.nyu.edu/object/ElizabethMansfield.html>)

The late H.H. Arnason was a distinguished art historian, educator, and museum administrator who for many years was Vice President for Art Administration of the Solomon Guggenheim Museum in New York. He began his professional life in academia, teaching at Northwestern University, University of Chicago, and the University of Hawaii. From 1947 to 1961, Arnason was Professor and Chairman of the Department of Art at the University of Minnesota.

I saw this book in a museum (the High Museum of Art in Atlanta, GA) and had the chance to peruse the museum's copy (which was of the previous edition) before buying it. After just spending 15-20 minutes with it in the museum, I became convinced that it was worth the hefty price. Now, having purchased the most recent edition, I am glad I did. It is an expensive book, but worth the price, in my opinion, as it contains a wealth of information and a wealth of art.

The book was originally written by H.H. Arnason, who, as the book's Preface explains, was Professor and Chairman of the University of Minnesota's Art Department from 1947 to 1961. He also held other posts and was affiliated with the Guggenheim Museum. Since Arnason passed away some time ago, recent editions of the book have been updated by Elizabeth C. Mansfield (Associate Professor of Art at NYU), who has brought the book up to the present (as recent as 2006) with sections on globalization and postcolonial theory.

Both Arnason and Mansfield are clearly intelligent scholars who place the art within its historical context to help us to see what it did, where the innovations were, and what conflicts and issues were live at that time. For example, the opening chapter deals with the legal case between Ruskin and Whistler, in which Whistler sued Ruskin for libel when Ruskin defamed Whistler's painting "Nocturne in Black and Gold." The battle was over whether Whistler could charge such a large amount of money for something that, in Ruskin's eyes, was not art. The (his)story is told in a very readable way, with the painting shown, and it is a perfect and intelligent way to open the book, since a crucial issue involved in modern art is, what makes it art and who decides?

I have not had time to work my way through the whole book (it is 830 pages), but I have liked very much what I have read so far. The index is handy for finding the artists one is interested in, if you don't want to wade through the book, since the chapters are organized thematically. The book may be intended for College textbook use, but I think it is definitely interesting enough to be read by anyone interested in art and painting. It's probably a bit too large and intimidating to work well as a real "introductory" book for someone who knows nothing about art or modern art (unless you have a seriously scholarly mind), but otherwise, I think it is as accessible as it can be given its size and scope, it makes for some great reading and it also passes as a good reference work. I recommend it. Read more ›

I bought this book for a class and it has certainly come in handy. It covers a large selection of 20th century artists such as Klimt, Kandinsky, Cezanne, Matisse, Demuth, and much much more. The book is very large (has a lot of pages) so it truly is stock full of pictures and information about artists and art movements of this time period. There does seem to be a focus more on European artists but there are still plenty of American artists as well as other countries (Japan, Mexico...)being represented. Although it may be a little expensive, it is a great book for anyone who wants a well organized compilation of 20th century art. I also like the way it is written. It is easy to understand but written in a sophisticated manner. It also discusses a wide variety of art including oil, printmaking, sculpture, ceramics, mixed media, photography, performance art, and more.

Great Book!!! I bought this book for my art history class. I thought about renting it at first, but as an art major, I figured I'd probably want to keep it. I was right. I will have this book and reference it for many years to come. The only thing better than the book, was the class that required it!!!

I would have preferred a more educational approach instead of a narrative opinion. This text is all over the place. The glossary is no help at all with just 2 pages. It's confusing, where one art movement starts or ends. I would like to have known that it was more of an overview and opinion of art. There is hardly any information in this text that is clear or informative.

Absolutely disgusted that someone would sell this book for over \$100 when it wasn't even worth \$10! Water damaged and taped up is NOT very good condition. I will NEVER use this seller again. Complete waste of money and now I don't have a choice because I don't have time to return it and get a new one. This is what this seller hoped for...got rid of garbage and made me pay through the nose for it. Sickening!

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