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INSPIRATION and INFORMATION! TOP 5 ART BOOKS that Shaped my Career... ~~Book Art | euromaxx Art Since 1940~~

This comprehensive and authoritative book illustrates art from the 1940's and stresses the individuality of the artists in relation to their political, social, and cultural contexts. KEY TOPICS: The book focuses on the meaning of the major works and innovations. It features nearly 600 illustrations (approximately half in color) representing art since 1940, both in Europe and America.

~~Art Since 1940: Amazon.co.uk: Fineberg, Jonathan: Books~~

Widely praised when it first appeared in 1995, Art Since 1940 tells the story of six decades of art in America and Europe through a series of in-depth biographical profiles of individual artists, astutely linked by illuminating discussions of the cultural influences on their work.

~~Art Since 1940: Strategies of Being by Jonathan Fineberg~~

Art Since 1940: Strategies of Being. Read more. One person found this helpful. Helpful. Comment Report abuse. Mrs. B. MCINNIS. 5.0 out of 5 stars art since 1940. Reviewed in the United Kingdom on 25 January 2010. Excellent book - am planning to attend art college and this book has given me loads of ideas already!, Also shows that nothing - absolutely nothing is NEW in art - apart from animal ...

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level course on Postwar Art. Exceptionally comprehensive and authoritative, this extensively illustrated survey of art since 1940 stresses the individuality of the artists in relation to their political, social, and cultural contexts, and focuses on the meaning of the major works and innovations.

~~Fineberg, Art Since 1940, 3rd Edition | Pearson~~
Art Since 1940: Strategies of Being Fineberg, Jonathan David. Art Since 1940: Strategies of Being Fineberg, Jonathan David. ISBN 10: 1856691918 ISBN 13: 9781856691918. Used. Softcover. Quantity Available: 1. From: Cambridge Books (Cambridge, United Kingdom) Seller Rating: Add to Basket £ 20. Convert currency. Shipping: £ 3.35. Within United Kingdom Destination, rates & speeds. About this ...

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This subject focuses on the objects, history, context, and critical discussion surrounding art since World War II. Because of the burgeoning increase in art production, the course is necessarily selective. We will trace major developments and movements in art up to the present, primarily from the US; but we will also be looking at art from Europe, Asia, Africa, Latin America, and the Middle ...

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This comprehensive and authoritative book illustrates art from the 1940's and stresses the individuality of the artists in relation to their political, social, and cultural contexts. KEY TOPICS: The book focuses on the meaning of the major works and innovations.

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Russian abstract art movement that officially began with its first show in December, 1915. It was founded by Kasimir Malevich, who began developing the style in 1913. The style put emphasis on basi... Kazimir Malevich 1879-1935 Malevich was a Russian artist who worked in a variety of styles throughout his life. He is best known for his philosophical writing and founding th... The Last Futurist ...

~~The Great Modern Art Timeline 1850-1940~~

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Art Since 1940: Strategies of Being Jonathan Fineberg. 4.6 out of 5 stars 5. Hardcover. 30 offers from \$28.99.

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Jean Robertson. 4.3 out of 5 stars 38. Paperback.

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Author: Jonathan David Fineberg: Publisher: ABRAMS: Total Pages: 496: Release: 1995 : ISBN 10: ISBN 13: UOM:39015031722773: Language: EN, FR, DE, ES ...

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This comprehensive and authoritative book illustrates art from the 1940's and stresses the individuality of the artists in relation to their political, social, and cultural contexts. The book focuses on the meaning of the major works and innovations. It features nearly 600 illustrations (approximately half in color) representing art since 1940, both in Europe and America.

In *Art Since 1940: Strategies of Being*, Jonathan Fineberg presents the art of the last six decades of our century as a series of responses, made by exceptional men and women, to the conditions of life in baffling and chaotic times. This Second Edition includes a whole new chapter on the 1990s and augmented sections earlier in the book. The year 1940 marks a defining moment in 20th-century art, when many artists of the European avant-garde moved en masse to New York. The city was instantly transformed into the art capital of the world,

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triggering radical changes of direction as artists, both immigrant and American-born, struggled with the reshuffled facts of their existence. For these artists, says Fineberg, making art was -- as it continues to be for artists today -- a strategy of coming to terms with their moment in history. This book helps us understand these "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, Richter, Guston, Bearden, Ayccock, 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 accent is on individual artists and their experience. Interspersed are fascinating considerations of scores of major tendencies -- from the Cobra, art informel, 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 neoexpressionism, the East Village of the 1980s, recent artists of appropriation, installation, and the return to the body in the art of the 1990s. Written in a vivid prose (that often makes you feel as if you were there) and illustrated with nearly 600 illustrations, Art

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Since 1940 is an intelligent, clearly plotted, and rewarding tour of the art of our times. Book jacket.

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.

"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 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,

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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

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.

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

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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'être* 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."

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.

"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.

"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

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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.

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