HISTORY OF MODERN ART
PAINTING SCULPTURE ARCHITECTURE PHOTOGRAPHY
SEVENTH EDITION
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Preface

Since it first appeared in 1968, *History of Modern Art* has emphasized the unique formal properties of artworks, and the book has long been recognized for the acuity of its visual analysis. To neglect the specifically visual quality of art and architecture would be akin to ignoring the use of language in poetry or the quality of sound in music. Only through close formal analysis can art and its effect on us be fully understood.

Visual analysis does not, however, constitute art history. The book’s original author, H.H. Arnason, directed readers to consider modern art in terms of “everything that we can learn about the environment that produced it.” The seventh edition of *History of Modern Art* preserves the text’s sensitive approach to visual analysis while deepening its consideration of the social conditions that have affected the production and reception of modern and contemporary art.

Toward this end, the seventh edition retains its chronological organization. While not claiming that modernism’s birth can be traced to a specific moment, *History of Modern Art* accords particular relevance to the year 1835. Two events in that year anchor the text’s account of modernism: the production of the earliest photographs by William Henry Fox Talbot and the publication of Théophile Gautier’s novel *Mademoiselle de Maupin*, with its provocative cross-dressing heroine and scandalous endorsement of *l’art pour l’art*—in other words, Art for Art’s Sake. These events announce the conflicting impulses that have catalyzed the development of modern art since the nineteenth century.

Modern art is the cultural expression of a society shaped as much by scientific rationalism as by transcendent idealism. The tension inherent in this social condition propels modernism, through which these competing worldviews are explored and often synthesized. The appearance of photography and the doctrine of Art for Art’s Sake in the same year testify to the appeal of both viewpoints at this time. For many, photography promised to document the world accurately and objectively, to deliver absolute visual truth. Partisans of Art for Art’s Sake celebrated instead a truth based on subjective aesthetic experiences that transcend lived reality. These two worldviews have continued to collide and commingle to the present day, with moments of resolution and irresolution continually giving rise to new forms of visual culture.

Talbot’s photography and Gautier’s novel also introduce themes that recur throughout the book. Intersections between art and science, for instance, are noted repeatedly, as is the role of technology in shaping modern art. Other sustained themes include the relationship between modernism and femininity, the influence of criticism on the reception of modern art, the development and effects of the art market, and the persistence of the exotic as an aesthetic ideal. Although these ideas are woven through the whole of *History of Modern Art*, each chapter maintains a distinct focus, addressing a particular movement or concept. The introductions address social and aesthetic issues particular to each chapter while linking these ideas to the central themes of the text.

Furthering the assertion of modern art’s social import is the inclusion of new artists and artworks. These additions are intended to strengthen the central arguments of the book while also broadening its conception of modernism. Among other changes is the integration of women and African-American artists into the main narrative. These important contributors to the history of modernism are not cast as extras in an otherwise male, white, and Eurocentric story. Rather, the main narrative encompasses their work while also addressing issues related to their marginalization in traditional histories of modern art. For instance, the relationship between modern art and women involves more than the history of women’s exclusion from the institutions of artmaking and exhibition: it also concerns the significance of the female nude for the history of modernism as well as the decisive influence of women patrons of avant-garde art in the late nineteenth and early twentieth centuries. Likewise, to comprehend the position of African-American artists in this period requires an understanding of contemporary cultural assumptions about race and representation.

*History of Modern Art* closes with a chapter devoted to globalization, taking into consideration the economic and political conditions currently affecting artists and audiences internationally. The lessons of globalization have not been lost on artists. Many have adapted their practice to new digital media, often by-passing conventional venues for exhibition and instead broadcasting their work via personal websites or through social networking systems like Facebook or Twitter. Few have managed to digitally broadcast their work as effectively as the dissident Chinese...
Acknowledgments

So many colleagues have contributed to my understanding and interpretation of the history of modern art that I cannot possibly name them all here. This revision of History of Modern Art benefited particularly from conversations with Aruna d’Souza, Pepe Karmel, Helen Molesworth, Shelley Rice, Julia Robinson, Kenneth Silver, Andre Zervigon and, especially, Philip Walsh. Their thoughts helped give clarity to the still unfolding history of modernism presented in the following pages. Rachel Federman contributed essential research, updating the bibliography and contributing to the book’s online resources. Helen Ronan’s perfectly timed and phrased editorial interventions transformed sometimes unwieldy ideas into arguments, and Donald Dinwiddie, Lis Ingles, and Emma Brown at Laurence King Publishing translated these ideas into a thoughtfully designed book.

History of Modern Art is a textbook, and its primary function is to provide an accurate account of the visual culture of modernity. Yet the book’s authoritative voice is intended to provoke discussion among students and their instructors. As confident as the narrative might seem, it is the product of intellectual disagreement as well as consensus, and it is my hope that readers will come away from the text with as many questions as answers about the history of modern art. An essential forum for the kind of scholarly debate required for this project is the process of external review. I am grateful to the following referees, whose anonymous criticisms and suggestions can now be acknowledged: Cynthia Fowler, Emmanuel College; Kim Grant, University of Southern Maine; Sherri Lisota, Viterbo University; Walter Meyer, Santa Monica College; Robert Nauman, University of Colorado at Boulder; Caterina Pierre, Kingsborough Community College, CUNY; Rebecca Reynolds, University of West Georgia; Mysoon Rizk, University of Toledo; and Prudence Roberts, Portland Community College, Rock Creek.

I trust that these scholars, along with the students with whom they work, will agree that this seventh edition of History of Modern Art has been strengthened by their contributions to its revision.

Elizabeth Mansfield
February 2012
New York, NY
Why Use this Seventh Edition

In response to requests from instructors and students across the country, *History of Modern Art* is more user friendly than ever. Every effort has been made to secure as many pictures as possible in full color. In addition to the numerous content improvements to every chapter detailed below, *History of Modern Art* is now offered in a variety of formats—all with digital images for instructors—to suit any course need. See inside front cover for details.

New Digital Resources

Instructor PowerPoints
Powerpoints for nearly every image in the book are available to adopting instructors. To request access to the collection, please visit www.mysearchlab.com

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MySearchLab with eText offers a variety of research, writing, and citation tools, including Writing About Art by Henry Sayre, to help students hone key skills. With access to various academic journals, news feeds, and primary source readings, students are just a few clicks away from trusted source materials. Quizzes are also available for every chapter, enabling both instructors and students to track progress and get immediate feedback.

Please contact your local representative for ordering details or visit www.pearsonhighered.com/art.

Chapter-by-chapter Revisions

**Chapter 1**
A streamlined introduction to the origins of modern art commences with the famous Whistler vs. Ruskin trial. Traditional, academic approaches to art making are here explained in order to highlight modernity’s challenges to long-held expectations about the forms artworks should take and the audiences they should address.

**Chapter 2**
A more nuanced discussion of Realism sharpens the distinctions among the various movements and techniques described under this heading. The role of photography in shaping the idea of Realism in the nineteenth century is given particular attention, contributing to an overall sensitivity to the relevance of medium and technique for understanding progressive art of this period. Impressionism is characterized as both indebted to and departing from Realism, a shift explored in relation to contemporary history as well as aesthetics. Women artists’ contributions are fully integrated into the chapter, as is the significance of the female nude as a persistent subject of modern art.

**Chapter 3**
Acknowledging the historiography of the unwieldy designation “Post-Impressionism,” this chapter focuses on the diverse artistic movements that emerged in France in the decades following the devastating Franco-Prussian War and Paris Commune. It now demonstrates that Post-Impressionism emerged as much from specific social conditions as from particular aesthetic concerns, and lengthy treatments of artists’ biographies have been replaced with closer analyses of fewer artworks.

**Chapter 4**
Architecture’s central role for Arts and Crafts and Art Nouveau is made clear by treating together the range of techniques and media addressed by these movements. Sculpture’s importance, too, receives greater emphasis. The Wiener Werkstätte is now cast in relation to Arts and Crafts, as well as Jugendstil.

**Chapter 5**
This chapter on Fauvism crystallizes around the work of Henri Matisse and Constantin Brancusi. The relationship between photography and early twentieth-century experiments in expressive form and color is sharpened, with special note taken of Brancusi’s use of photography as part of his artistic process.
Chapter 6
Not merely confined to the fine arts, German and Austrian Expressionism produced important works of decorative art and architecture, and examples are now included in order to give a more accurate account of the movement’s scope. Expressionism’s preoccupation with the theme of the female nude receives focused attention, and the theme is examined in relation to contemporary social conventions as well as to broader aesthetic trends within modernism.

Chapter 7
Cubism emerged at a particular moment in European cultural history, and the social conditions particular to France in the early years of the twentieth century are discussed in order to give greater context to the artistic experiments undertaken by Picasso and Braque. Cubism’s distinct aesthetic concerns—as grounded in art-historical tradition as in contemporary innovations by artists like Cézanne—are treated at length, but not as ideas divorced from history.

Chapter 8
To enable a better understanding of early twentieth-century architecture, photographs of buildings have been updated with an eye toward providing as close an interpretation of the sites’ original appearance as possible. Additional plans further augment the chapter’s presentation of architecture. The concept of functionalism has been elaborated to provide a stronger theoretical context for the buildings discussed.

Chapter 9
The international character of the European response to Cubism is conveyed by highlighting the strong connections forged in Paris by artists of diverse nationalities. Italian and Russian artists are singled out for sustained treatment as conduits for artistic innovations that would lead to the emergence of such movements as Futurism and Constructivism.

Chapter 10
New, sometimes stark, images have been added to this chapter in order to convey the depth of the social and cultural rupture caused by World War I. The intense outrage, confusion, and despair felt by those who experienced the war is unleashed through a variety of cultural strategies, including Dada and the New Objectivity.

Chapter 11
The artistic response to World War I is further explored in a chapter devoted to the Paris scene. There, the importance of art dealers in the promotion of avant-garde art is especially evident, and the role of the dealer is given renewed consideration. Artists, critics, dealers, and patrons were all deeply affected by the war, and each of these groups contributed momentum to the cultural “Call to Order” that characterizes the post-war period.

Chapter 12
New architectural views and plans have been added to enhance this chapter devoted to the de Stijl movement. The complex significance accorded to abstraction by Piet Mondrian is elaborated, with his ongoing spiritual investigations seen as alternately complementary to and at odds with the materialist social utopianism of the de Stijl project.

Chapter 13
Like the de Stijl movement, the Bauhaus was founded on the principle of arts integration in pursuit of a unified aesthetic. To support this account of the Bauhaus, clearer and more historically accurate images have been introduced.

Chapter 14
Surrealism’s reliance on concepts derived from Freud’s theories contributes to the movement’s presumptions regarding femininity as a dangerous yet irresistibly seductive manifestation of the psyche. The movement’s representation of women, along with its ambivalence toward women artists, now comes under sharper critique. Photographer Dora Maar’s work is now included in the chapter.

Chapter 15
A restyled chapter on modern art produced in America prior to World War II begins with a consideration of Romaine Brooks. Her career provides an entry point for the chapter’s look at American artists’ relationship to the European avant-garde. Social concerns that especially animated progressive American artists are discussed, as well as their visual responses to conditions like urban poverty, child labor, and isolationism.

Chapter 16
Taking a more focused approach to Abstract Expressionism and the emergence of American modernism, this chapter now presents fewer works with more in-depth discussion of selected pieces. This development of narrative allows for a subtler treatment of the contributions of women to modern art in North America. Their current prominence tends to disguise the difficulties artists like Lee Krasner and Grace Hartigan faced in gaining recognition and patronage, even as they produced mature works.

Chapter 17
European art of the immediate postwar period has been contextualized in relation not only to the era’s difficult economic conditions but also to existentialism. An introduction to this worldview provides the backdrop for a consideration of such cultural manifestations of postwar wariness as the Theater of the Absurd and Art Informel. The discussion of Francis Bacon’s painting has been enhanced through the inclusion of new comparative pieces such as a still from Battleship Potemkin and a work by Velázquez.
Chapter 18
Nouveau Réalisme and Fluxus now have their own chapter. This new arrangement encourages readers to understand the decidedly European context of Nouveau Réalisme, a point that can be lost when this material is presented together with Pop art. The international importance of Fluxus as well as its origins in the immediate postwar period are likewise clarified by the movement’s placement in this chapter.

Chapter 19
As the proliferation of excellent new scholarship attests, the importance of Pop art for the history of twentieth- and twenty-first-century art more than justifies a chapter dedicated to this and allied movements. The new chapter’s title, “Taking Chances with Popular Culture,” signals the range of artworks and theories engaged, from Richard Hamilton and Pop to visual responses to the music of composer John Cage. Women involved with Pop are given a stronger presence with the inclusion of French artist Evelyn Axell.

Chapter 20
A subtler treatment of the legacy of Clement Greenberg lends greater accuracy to the treatment of Minimalism, clarifying the movement’s relationship to the contested history of “modernism.” What is brought home in this chapter is the fact that there is no neat, linear development of modernism; instead, readers find that the history of modern art is riven with uncertainty and competing claims, a point made clearly by the Minimalist project.

Chapter 21
This chapter on the International Style and the expressive, sculptural architecture of modernist designers like Wright, Saarinen and Breuer makes a stronger case now that it has been enhanced with new, clearer images and architectural plans. A discussion of the architecture and design work of Eileen Gray has been added.

Chapter 22
Works by Marina Abramovic, Ulay, Jean-Michel Sanejouand, and Sylvia Sleigh are newly added to this chapter, in which Conceptual art, Performance art, feminist art, protest art, and the Situationists are addressed. Josef Beuys’ contribution to Conceptual art is discussed at greater length.

Chapter 23
This chapter on Post-Minimalism, Earth art, and New Imagists offers fewer artworks but more in-depth analysis of those presented. Re-organized to give a clearer understanding of the relationship among the various movements that characterized modern art in the 1970s, the chapter now starts with Process art, allowing works by Robert Smithson, Robert Morris, and Eva Hesse to set the keynote.

Chapter 24
Postmodernism—in all its myriad forms—remains the theme of this chapter. The discussion of architecture has been refined in order to convey precisely the differences among Postmodern, Constructivist, and Deconstructivist approaches. The chapter now closes with a single painting by Mark Tansey.

Chapter 25
This chapter focuses on easel painting, a format that enjoyed a significant resurgence in the 1970s and 1980s. The social as well as aesthetic context for the renewed interest in painting is broadened, with the addition of several comparative works aimed at giving a more complete account of this phenomenon.

Chapter 26
Since the critical interventions of Conceptual art and Postmodernism, contemporary artists have evinced a willingness to work outside the bounds of established institutions and practices. Exemplary of this attitude is the DIY movement in the visual arts, a movement represented in this chapter with works by Charles LeDray and Guy Ben-Nur. Also newly introduced into this chapter are Christian Marclay and Andrea Fraser, whose distinct confrontations with the culture of the art world offer divergent approaches to institutional critique.

Chapter 27
The concluding chapter has been significantly updated in order to accommodate works of visual art produced in response to postcolonialism, neocolonialism, and globalization. With the so-called “Arab Spring” protests and the global Occupy Movement has come a greater awareness of the role of digital technology in spreading and shaping information. Artists were among the first to recognize this, and the concluding chapter of History of Modern Art includes works that address issues related to digital cultures, personal confrontations with globalization, and with arts in the service of social justice. Artists added to this edition include Walid Raad, Rirkrit Tiravanija, El Anatsui, Do-Ho Suh, Pierre Huyghe, Thomas Hirschhorn, Ai Wei Wei, and Bernadette Corporation.