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**Modern Art: A Very Short Introduction** **Theories of Modern Art** **What Are You Looking At?** **Modern Women: Women Artists at The Museum of Modern Art** **Modern Art Adventures** **Modern Art Desserts** **Modern Art** **Modern Art in Africa, Asia and Latin America** **Who's Afraid of Modern Art?** *How New York Stole the Idea of Modern Art* *Modern in the Making* *Concepts of Modern Art* **Modern Art in the USA** **Modern Art Explorer** **The Museum of Modern Art New York** **Modern Art** **Modern Art And Modernism** **Modern Art Meaning of Modern Art** **Abstract Expressionism at the Museum of Modern Art** **Japanese Design** **Post Modern Art** **This is Modern Art** **The Short Story of Art** **History of Modern Art** **Art for All?** **The Spiritual Dynamic in Modern Art** **Modern Art Degas' Little Dancer Aged Fourteen** *The Modern Art of Dying Artists & Prints* **Icons of Modern Art** **Mainstreams of Modern Art** **Concepts of Modern Art** **MAC Modern Art Collector** **The Art of Looking** **A Primer of Modern Art** **Duncan and Marjorie Phillips and America's First Museum of Modern Art** *Masters of Modern Art* **The New Museum of Modern Art**

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Shedding fresh light on modern art beyond the West, this text introduces readers to artists, art movements, debates and theoretical positions of the modern era that continue to shape contemporary art worldwide. Area histories of modern art are repositioned and interconnected towards a global art historiography. Provides a much-needed corrective to the Eurocentric historiography of modern art, offering a more worldly and expanded view than any existing modern art survey Brings together a selection of major essays and historical documents from a wide range of sources Section introductions, critical essays, and documents provide the relevant contextual and historiographical material, link the selections together, and guide the reader through the key theoretical positions and debates Offers a useful tool for students and scholars with little or no prior knowledge of non-Western modernisms Includes many contrasting voices in its documents and essays, encouraging reader response and lively classroom discussion Includes a selection of major essays and historical documents addressing not only painting and sculpture but photography, film and architecture as well. Originally published in 1968, Karsten Harries's classic work provides a philosophical understanding of how modern art differs fundamentally from the art of earlier periods. The Museum of Modern Art and 5 Continents Editions recently launched this series of books dedicated to industrial and graphic design. Each volume offers an overview of a single country's design achievements and illustrates its particular design history and aesthetic by showcasing renowned architects and designers through exemplary works drawn from The Museum of Modern Art's unmatched collection. This season, they take on Japan. Japanese designers' special ability to combine aesthetic tradition with contemporary visual culture and material innovation has created a distinctive and exceptionally successful design industry in Japan, which has produced such divergent icons of Modern design as Sori Yanagi's Butterfly Stool, the Sony Walkman, the Honey-Pop Armchair by Tokujin Yoshioka and the Toyota Prius. This volume traces the development of Japanese design from the country's craft revival in the early twentieth century to the extraordinary objects of high technology that have been a specialty of Japanese designers since the middle of the century. Antonelli's lively introduction provides an overview of Japan's design culture, while an essay and timeline by Penny Sparke illuminate the masterpieces of Modern Japanese design that are superbly reproduced in this volume's plate section. Modern art can be confusing and intimidating—even ugly and blasphemous. And yet curator and art critic Daniel A. Siedell finds something else, something much deeper that resonates with the human experience. With over thirty essays on such diverse artists as Andy Warhol, Thomas Kinkade, Diego Velazquez, Robyn O'Neil, Claudia Alvarez, and Andrei Rublev, Siedell offers a highly personal approach to modern art that is informed by nearly twenty years of experience as a museum curator, art historian, and educator. Siedell combines his experience in the contemporary art world with a theological perspective that serves to deepen the experience of art, allowing the work of art to work as art and not covert philosophy or theology, or visual illustrations of ideas, meanings, and worldviews. *Who's Afraid of Modern Art?* celebrates the surprising beauty of art that emerges from and embraces pain and suffering, if only we take the time to listen. Indeed, as Siedell reveals, a painting is much more than meets the eye. So, who's afraid of modern art? Siedell's answer might surprise you. *The Short Story of Art* is a pocket guide to key movements, works, themes and techniques – a new and innovative introduction to the subject of art. Simply constructed, the book explores 50 key works, from the wall paintings of Lascaux to Damien Hirst installations, and then links these to sections on art movements, themes and techniques. The design of the book allows the student or art enthusiast to easily navigate their way around key periods, artists and styles. Accessible and concise, it simplifies and explains the most important and influential concepts in art, and shows how they are connected. The book explains how, why and when art changed, who introduced certain things, what they were, where they were produced, and whether they matter. It demystifies artistic jargon, giving readers a thorough understanding and broad enjoyment of art. 'Susie Hodge has culled through hundreds of art movements to highlight

and present 36 that illustrate transitions of art, its ideas, representations, characteristics, and production from Prehistoric times up to the dynamic shifts of the 1960s and '70s. As complex as art history is, this book is a welcome, succinct introduction to some classic Western masters.' Cindy Helm, *New York Journal of Books* 'Excellent introduction to the subject. A good quality book, tightly bound, and well illustrated.' – Colin, Amazon reviewer 'The Short Story of Art is an attractive volume that serves as a convenient introduction to major movements, works, themes, and techniques of Western art. The works within are featured more for their seminal or illustrative nature than their fame per se, so the "story" part of the title is apt. The cross referencing and "Other works by..." sections makes it clear that this book is encouraging the reader to explore art on his own.' –Tommy Grooms, Goodreads reviewer This book demonstrates that numerous prominent artists in every period of the modern era were expressing spiritual interests when they created celebrated works of art. This magisterial overview insightfully reveals the centrality of an often denied and misunderstood element in the cultural history of modern art. Taking cues from works by Andy Warhol, Frida Kahlo, and Matisse, pastry chef Caitlin Freeman, of Miette bakery and Blue Bottle Coffee fame, creates a collection of uniquely delicious dessert recipes (with step-by-step assembly guides) that give readers all they need to make their own edible masterpieces. From a fudge pop based on an Ellsworth Kelly sculpture to a pristinely segmented cake fashioned after Mondrian's well-known composition, this collection of uniquely delicious recipes for cookies, parfait, gelées, ice pops, ice cream, cakes, and inventive drinks has everything you need to astound friends, family, and guests with your own edible masterpieces. Taking cues from modern art's most revered artists, these twenty-seven showstopping desserts exhibit the charm and sophistication of works by Andy Warhol, Cindy Sherman, Henri Matisse, Jeff Koons, Roy Lichtenstein, Richard Avedon, Wayne Thiebaud, and more. Featuring an image of the original artwork alongside a museum curator's perspective on the original piece and detailed, easy-to-follow directions (with step-by-step assembly guides adapted for home bakers), *Modern Art Desserts* will inspire a kitchen gallery of stunning treats. This chronologically organized and comprehensive anthology of readings tells the whole story of art in America from 1900 to the present. It focuses on the themes, issues, and controversies that occurred throughout the century--using selections that are contemporary with the art--by artists, critics, exhibition organizers, poets, politicians, and other writers on culture. Some recurring themes and issues include issues of identity; the changing nature of modernism and modernity; nationalism; art as individual or community expression; the nature of public art; and the role of criticism, censorship, and government intervention. Texts by well-known writers include Meyer Schapiro, Clement Greenberg, Michael Fried, Donald Kuspit, and Kate Linker. A guide for those interested in both the standard interpretations of American art and in alternative readings. How we die reveals much about how we live. In this provocative book, Shai Lavi traces the history of euthanasia in the United States to show how changing attitudes toward death reflect new and troubling ways of experiencing pain, hope, and freedom. Lavi begins with the historical meaning of euthanasia as signifying an "easeful death." Over time, he shows, the term came to mean a death blessed by the grace of God, and later, medical hastening of death. Lavi illustrates these changes with compelling accounts of changes at the deathbed. He takes us from early nineteenth-century deathbeds governed by religion through the medicalization of death with the physician presiding over the deathbed, to the legalization of physician-assisted suicide. Unlike previous books, which have focused on law and technique as explanations for the rise of euthanasia, this book asks why law and technique have come to play such a central role in the way we die. What is at stake in the modern way of dying is not human progress, but rather a fundamental change in the way we experience life in the face of death, Lavi argues. In attempting to gain control over death, he maintains, we may unintentionally have ceded control to policy makers and bio-scientific enterprises. Nineteen forty-five marked a historical moment in the figurative arts, with new trends related to changes in the cultural climate caused in large part by the war. This book presents an in-depth overview of the arts from the postwar period in Europe and the United States to today, from analysis of the pictorial languages of the leading masters of the second half of the 20th century, including the avant-gardes of the 1950s, to consideration of the trends that have inaugurated the third millennium, breaking the traditional borders between painting and sculpture. In the immediate postwar period, a situation strongly marked by the tragedies of war, Europe and the United States entered a period in art marked by upheavals and the creations of highly original personalities. The international art scene came to be populated by generations of anti-conventional underground artists who explored new territories in artistic communication. These artists pushed past the social realism and abstract art of preceding decades to adopt daring new expressive languages that swept over the traditional borders between painting and sculpture. From postwar existential tension came Art informel along with abstract expressionism, leading to the definitive break with tradition. There are then Lucio Fontana's poetics, Mark Rothko's use of color, Andy Warhol's serial images and pop art, leading to the most recent developments in the postmodern avant-gardes. Contemporary art has become the site of cultural exchanges during our time, with global materials and contexts. External space has itself become part of art, leading to such extremes as Land Art. Postmodern Art, with more than 400 color images, explores the currents, themes, and names that are part of the artistic heritage of today, from Art Informel to New Dada to body and video art. Its sixteen chapters present painters, sculptors, photographers, and architects with their most important works, many of them results of the close identification between art and life. This book tells the story of Germany's rich, flourishing, and diversified world of art in the last decades of the nineteenth century--a world that has until recently been eclipsed by the events of the twentieth century. Basing her narrative on a close reading of contemporary periodicals, and lavishly complementing it with cartoons and other illustrations from these publications, Beth Irwin Lewis provides the first systematic, comprehensive study of that German art world. She focuses on how critics and the public responded to new forms of painting that emerged in the 1880s, when the explosive growth of art exhibitions supported by local governments across a recently united Germany was accompanied by skyrocketing attendance of a new mass public. Describing the rapid critical acceptance and dominance of the new modern art in the 1890s, Lewis analyzes these developments within a complex interweaving of social, cultural, and economic factors. Although critics had hoped for a unified new art for the new nation, the success of modern art fragmented the art world, as modern artists and their supporters turned away from the often unreceptive mass public of the great exhibitions. Lewis's approach through the popular journals reveals the public's growing alienation from modern artists and an increasing contempt for the public on the part of these artists and their supporters--all of which prefigured tensions in the contemporary art world. Her wide-ranging text examines not only the various ways art was promoted to and received by the public, but also anti-Semitism, the role of women artists, and changes in style of both art and criticism. Well documented, engagingly written, and vividly illustrated, this book will interest not only scholars and students but all readers interested in German cultural history and art history. Featuring a diverse range of modern artists and their works, *Modern Art Explorer* takes young readers on an undercover adventure to discover the stories behind famous works. Witty and brilliantly illustrated, *Modern Art Explorer* is an approachable introduction to modern art for children. Featuring Henri Matisse, Pablo Picasso, Frida Kahlo, and many more, this book brings readers the stories behind thirty famous artworks. Young readers will see art as something real, something born out of ideas, inspiration, human lives, world events, and the materials artists use. *Modern Art Explorer* goes undercover and turns each work of art inside out, providing children with an ability to understand what each piece is all about. Buoyed by award-winning illustrator Serge Bloch's cheeky and energetic illustrations, this book prompts children to think about how art comes into being and to take a deeper look at the ideas within each work. Written with a fresh and current voice, this book is a fun and illuminating guide to modern art for children. No other book on modern and contemporary art presents in as authoritative and concise a manner the ideas that underlie the diverse and radical developments of the last hundred years. In this new edition, "Postmodernism and the Art of Identity", not only brings the story of modern art right up to the present, but also introduces the unexpected development of returning to art the day-to-day meaning it may have lost, through engagement with issues raised in the representation of gender, sexuality, and AIDS. In other essays by some of the most internationally acclaimed writers on art, the extraordinary challenges of twentieth-century art are introduced and discussed with unparalleled lucidity, intelligence, and factual accuracy. \* An exceptional exhibition catalog, a dive into the 19th and 20th century painting\* Gathers 130 masterpieces together The Fondation Louis Vuitton's unprecedented 2016 exhibition brought together 130 masterpieces, among the most iconic of the collection created in Moscow by the great Russian art patron, Sergei Shchukin. From *Le Déjeuner sur l'herbe* (1866) by Claude Monet, the *Mardi gras* (1888-90) by Paul Cézanne, Paul Gauguin's Tahitian odalisque *Eh quoi, tu es jalouse?* (1892), the luminescent panel *L'Atelier du peintre* (1911) by Henri Matisse, to conclude with Pablo Picasso's *Trois femmes* (1908), the magnificence of Shchukin's collection is exhibited here. Extended by a group of some 30 major works from the Russian avant-gardes, including *Counter Relief* (1916) by Vladimir Tatlin, *Green Stripe* (1917) by Olga Rozanova, and Kazimir Malevich's monochrome painting, *Black Suprematie Square* (1929), *Icons of Modern Art* covers the extreme breadth of this journey through 19th- and 20th-century creation. The presentation of these exceptional works, where our collective gaze comes together, constitutes an exemplary "painting lesson." The perfect gift for the art lover in your life. In the tradition of *Eats, Shoots & Leaves*, Will Gompertz teaches art history with a sense of humor Every year, millions of museum and gallery visitors ponder the modern art on display and secretly ask themselves, "Is this art?" A former director at London's Tate Gallery and now the BBC arts editor, Will Gompertz made it his mission to bring modern art's exciting history alive for everyone, explaining why an unmade bed or a pickled shark can be art—and why a five-year-old couldn't really do it. Rich with extraordinary tales and anecdotes, *What Are You Looking At?* entertains as it arms readers with the knowledge to truly understand and enjoy what it is they're looking at. Through an investigation of the history of modern art, the contemporary relevance of this pivotal artistic

movement is explained. Concise and accessible, *Modern Art: A Very Short Introduction* interrogates the ideas of modern art. It questions the notions of what qualifies as 'modern', and explores the ways in which modern art relates to contemporary and postmodern movements. Provocative and engaging, *Modern Art: A Very Short Introduction* is an ideal guide for gallery goers, students, and all those either interested in, or confused by, the idea of modern art. Over 200 paintings, sculptures, photographs, and conceptual pieces trace the story of modern art's innovation and adventure. With explanatory texts for each work, and essays introducing each of the major modern movements, this is an authoritative overview of the ideas and the artworks that shook up standards, assaulted the establishment, and... Bold and experimental art activities and for children who love to draw outside of the lines *Modern Art Adventures* introduces young artists to groundbreaking masterpieces and fresh techniques, then lets them loose to create their own works of art. Authors and educators Maja Pitamic and Jill Laidlaw explore the stories and meanings behind 18 well-known works of modern art—including Frida Kahlo's Self-portrait with Small Monkey, Edvard Munch's *The Scream*, Jackson Pollock's *Lavender Mist*, and Banksy's *Flower--giving readers inspiration for these kid-tested, exciting, and creative projects. Children create two artworks based on the techniques and visual effects of the each featured piece of art and the projects cover a wide range of media, from tissue paper mosaics to stencils to comic cut-outs, with a variety of difficulty levels, always encouraging and expanding the child's natural creative abilities. No prior knowledge of modern art is required, just enthusiasm for the subject and a willingness to discover. Beginning with the hitherto unknown plaster version of Edgar Degas' *Little Dancer, Aged Fourteen*, Dr. Gregory Hedberg undertakes a comprehensive re-evaluation of the significance and influence of this work of modern art. For the past few years, The Museum of Modern Art has been in the midst of the largest building project in its history. Designed by Yoshio Taniguchi, the new museum will open in midtown Manhattan in November 2004 - 2005 to coincide with MoMA's 75th anniversary. The 630,000-square-foot complex is nearly twice the size of the former facility, with dramatically expanded and redesigned spaces for exhibitions, public programming, educational outreach, and scholarly research. In his initial proposal, Taniguchi explained that his goal was "to create an ideal environment for art and people through the imaginative and disciplined use of light, materials, and space." His stated vision of "a museum that preserves and reinforces MoMA's unique character as the repository of an incomparable collection of modern and contemporary art, as a pioneer of museums of modern art with a unique historical inheritance, and as an urban institution in a midtown Manhattan location" has been resoundingly implemented. The New Museum of Modern Art offers an affordable, concise overview of the new building and its master architect by Glenn D. Lowry, Director of The Museum of Modern Art. A compact, introductory guide to modern art that explains styles, schools, and movements from Impressionism to the present day The first in a new series of essential introductions to art, *Modern Art* guides the reader through individual movements from Impressionism to Conceptual Art, situated within five broader chronological eras. Starting with Impressionism in 1860, art historian Amy Dempsey explains the essentials of Modernism, the postwar New Disorder, and beyond. Carefully arranged material explores seventy essential topics of modern art in a practical and easy-to-navigate structure. Each boldly designed topic feature includes a clear definition; a list of key artists, attributes, media, and collections; and expertly curated illustrations with explanatory captions. A reference section includes a useful glossary of modern art terms. Volume covers the Collection of Prints and Illustrated Books, not the collection of artists' books. He was born to privilege and sought the world of art. She lived at the center of that world—a working artist encouraged by the famous artists in her extended family. Together, Duncan Phillips and Marjorie Acker Phillips founded The Phillips Collection in Washington, D.C., the first museum of modern art in America. It opened in the grand Phillips family home in 1921, eight years before New York City's Museum of Modern Art and only a few weeks after they wed. Duncan took the lead in developing the collection and showcasing it. Marjorie kept space and time to paint. Duncan considered Marjorie a partner in the museum even though she was not directly involved in all purchasing and presentation decisions. To him, her influence was omnipresent. Although Duncan's writings on artists and art history were widely published, he chose not to provide much instruction for visitors to the museum. Instead, he combined signature methods of displaying art which live on at The Phillips Collection. Phillips had viewers in mind when he hung American art with European art—or art of the past with modern art, and he frequently rearranged works to stimulate fresh encounters. With unfettered access to archival material, author Pamela Carter-Birken argues that The Phillips Collection's relevancy comes from Duncan Phillips's commitment to providing optimal conditions for personal exploration of art. In-depth collecting of certain artists was one of Phillips's methods of encouraging independent thinking in viewers. Paintings by Pierre Bonnard, Arthur Dove, Georgia O'Keeffe, John Marin, Jacob Lawrence, and Mark Rothko provide testament to the power of America's first museum of modern art. Surveys the past one hundred years of art, including works by Matisse, Munch, Schiele, Picasso, Pollock, Oldenburg, and Hockney Catalog of an exhibition held at the Museum of Modern Art, New York, Sept. 28, 2010-Apr. 25, 2011. An incredibly readable, funny, opinionated, idiosyncratic book which tells the story of modern art from Picasso to Damien Hirst - to tie-in with 6-part prime-slot Channel 4 series presented by Matthew Collings Today the Museum of Modern Art is widely recognized for establishing the canon of modern art; yet in its early years, the museum considered modern art part of a still unfolding experiment in contemporary visual production. By bracketing MoMA's early history from its later reputation, this book explores the ways the Museum acted as a laboratory to set an ambitious agenda for the exhibition of a multidisciplinary idea of modern art. Between its founding in 1929 and its 20th anniversary in 1949, MoMA created the first museum departments of architecture and design, film, and photography in the country, marshaled modern art as a political tool, and brought consumer culture into a versatile yet institutional context. Encompassing 14 essays that investigate the diversity of modern art, this volume demonstrates how MoMA's programming shaped a version of modern art that was not elitist but fundamentally intertwined with all levels of cultural production. "A provocative interpretation of the political and cultural history of the early cold war years. . . . By insisting that art, even art of the avant-garde, is part of the general culture, not autonomous or above it, he forces us to think differently not only about art and art history but about society itself."—New York Times Book Review Containing more than one thousand illustrations, many in full color, an extensive overview of the entire collection of The Museum of Modern Art includes works from all six of its departments—Painting and Sculpture, Drawings, Prints and Illustrated Books, Architecture and Design, Photography, and Film and Video. Revised and restructured, this second edition of *Modern Art* traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood. The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art. This second edition has been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, *Modern Art* is the essential textbook for students of art history. *Modern Art and Modernism* offers firsthand material for the study of issues central to the development of modern art, its theory, and criticism. The history of modern art is not simply a history of works of art, it is also a history of ideas interpretations. The works of critics and theorists have not merely been influential in deciding how modern art is to be seen and understood, they have also influenced the course it has taken. The nature of modern art cannot be understood without some analysis of the concept of Modernism itself. *Modern Art and Modernism* presents a selection of texts by the major contributors to debate on this subject, from Baudelaire and Zola in the nineteenth century to Greenberg and T. J. Clark in our own times. It offers a balanced section of essays by contributors to the mainstream of Modernist criticism, representative examples of writing on the themes of abstraction and expression in modern art, and a number of important contributions to the discussion of aesthetics and the social role of the artist. Several of these are made available in English translation for the first time, and others are brought together from a wide range of periodicals and specialized collections. This book will provide an invaluable resource for teachers and students of modern art, art history, and aesthetics, as well as for general readers interested in the place of modern art in culture and history. A veteran art critic helps us make sense of modern and contemporary art The landscape of contemporary art has changed dramatically during the last hundred years: from Malevich's 1915 painting of a single black square and Duchamp's 1917 signed porcelain urinal to Jackson Pollock's midcentury "drip" paintings; Chris Burden's "Shoot" (1971), in which the artist was voluntarily shot in the arm with a rifle; Urs Fischer's "You" (2007), a giant hole dug in the floor of a New York gallery; and the conceptual and performance art of today's Ai Weiwei and Marina Abramovic. The shifts have left the art-viewing public (understandably) perplexed. In *The Art of Looking*, renowned art critic Lance Esplund demonstrates that works of modern and contemporary art are not as indecipherable as they might seem. With patience, insight, and wit, Esplund guides us through the last century of art and empowers us to approach and appreciate it with new eyes. Eager to democratize genres that can feel inaccessible, Esplund encourages viewers to trust their own taste, guts, and common sense. *The Art of Looking* will open the eyes of viewers who think that recent art is obtuse, nonsensical, and irrelevant, as well as the eyes of those who believe that the art of the past has nothing to say to our present. 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. Fauvism - Expressionism - Cubism - Purism - Orphism - Futurism - Vorticism - Dada and Surrealism - Suprematism - De Stijl - Constructivism - Abstract Expressionism - Kinetic art - Pop art - Op art - Minimalism - Conceptual art.*