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Art Past Art Present 6th Edition, E-Learning

There ' s a lot that comes to mind when I hear the name ' Mary Wollstonecraft ' . There is, of course, Vindication of the Rights of Woman, considered to be one of the earliest texts of feminist political thought. There are also her multiple novels, works of translation, and numerous letters discussing important topics of the day, from the French Revolution to the best way to take care of children.

Authoritative and substantive – yet accessible – Art Past, Art Present, 6th edition looks at the historical and cultural contexts of art works and architecture around the world from prehistoric times to the 20th century. The authors recognized the need for an easy-to-use format that is accessible for both teachers and students. Each topic in Art Past, Art Present is organized into two- and four-page units and provides a clear and concise treatment of a select number of artworks, making it easier for instructors to focus on what is important and for students to learn.

The major art pieces, most important artists, and significant artistic movements from 35,000 BCE to today are collected together in this easy to read resource on art history. Continuing in the tradition of the standout Handy Answer Book reference series, this book not only covers the development of Western art, but also the history of art across the globe. An overview of art—its history, techniques, materials, forms, colors, style, the nature of artistic expression, and how to look at art—is followed by examinations of the main periods and movements of art history. The book both explains and shows important elements, influences, artists, and masterworks of era and the world events and cultures that influenced and changed them through nearly 150 color images of indispensable masterworks. This accessible and entertaining resource for readers with a

casual interest in art history as well as industry professionals also includes a glossary of terms to demystify jargon and explain theory.

Feminisms have played a crucial part in art, art history and curatorial practices over the last forty years. Hence, it is by now imperative to scrutinize the history of feminist theories and methods within both fields. *Feminisms is Still Our Name* is an anthology that critically debates the current status of feminisms in visual art and its relation to past art histories and possible feminist futures. It brings together essays by leading scholars in order to meet the urgent need both for a critical historiography and for re-vitalizations of feminist practices within written as well as visual narratives of modern and contemporary art. From a variety of perspectives, the editors and contributors to this book initiate a much-needed debate about possible strategies for a renewal of feminisms in art history and curating. At the same time, it demonstrates the necessity of further explorations and research into the diversity of feminist pasts. Indeed, this volume provides strong arguments that historiographical critique is an inevitable part of any future feminism(s). In providing fresh approaches to such important fields as feminist art history and feminist curating, the essays assembled in *Feminisms is Still Our Name* will provoke fruitful discussion about the relation between academic and curatorial feminist practices. Contributors: Renee Baert, Malin Hedlin Hayden, Lolita Jablonskiene, Amelia Jones, Mary Kelly, Griselda Pollock, and Jessica Sjöholm Skrubbe.

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.

The definitive survey of Western art is now available in a deluxe, one-volume slipcased edition, bound in rich cloth and stamped in gold foil. 1,243 illustrations, 736 in color. 111 line drawings. 12 maps.

For forty years, this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world, boasting the matchless credibility of the Janson name. This newest update features a more contemporary, more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallmark. A narrative voice makes this book a truly enjoyable read, and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship. Extensive captions for the book's incredible art program offer profound insight through the eyes

of twentieth-century art historians speaking about specific pieces of art featured throughout. Significantly changed in this edition is the chapter on “ The Late Renaissance, ” in which Janson offers a new perspective on the subject, tracing in detail the religious art tied to the Catholic Reform movement, whose early history is little known to many readers of art history. Janson has also rearranged early Renaissance art according to genres instead of time sequence, and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians. With a truly humanist approach, this book gives written and visual meaning to the captivating story of what artists have tried to express—and why—for more than 30,000 years.

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