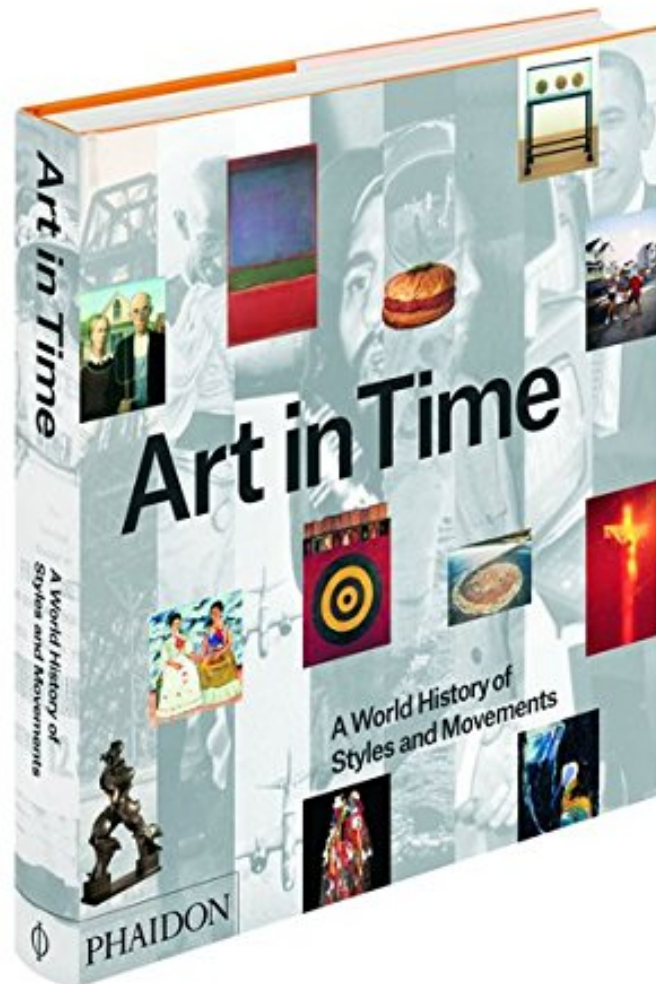


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Art in Time: A World History of Styles and Movements

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The Editors of Phaidon Press : Art in Time: A World History of Styles and Movements before purchasing it in order to gage whether or not it would be worth my time, and all praised Art in Time: A World History of Styles and Movements:

11 of 11 people found the following review helpful. Will you "see art anew"?By EditchieffI've read a lot of art history and design history books. Most of them are not organized like this one, in reverse chronological order. The Preface says that by "moving back in time, the reader is encouraged to discover the ways art plays with, and builds on, earlier

ideas and beliefs..." and later notes that the book is "an invitation to see art anew." "I appreciate those sentiments, and since I finished my initial reading, I've been thinking a lot about whether the reverse chronology did, in fact, help me "see anew." I can't say for sure that I made new connections between styles and eras via this book-- but I did pay a lot of attention to the materials, and often found myself paying more attention than I might while perusing other art history collections. The 20th-century work takes up about 200 pages of the book. The remaining 150 pages go backward in time to the 5th century BCE; the final section, placed after relatively familiar Greek and Roman works, displays two pieces of Northern Nomad Art (made by past inhabitants of what today is southern Russia or central Asia), including a beautiful gold belt buckle that shows two stylized, sculpted animals (a tiger and a wolf-like creature) fighting. The pleasant surprise that comes from discovering less familiar examples (like Northern Nomad Art) is a strength of "Art in Time." The 150 or so art styles and movements collected in this book touch all the standard art history bases, as well as examining a lot of lesser-known movements. And as the subtitle promises, the book provides a true "world history" with plenty of examples from outside (sometimes far outside) the Western Canon of art history. The weakness of "Art in Time" from my perspective is the way the book fulfills another promise described in the Preface: examining each art style or movement "in the context of the times in which it arose." I like what the book does; I just wanted a lot more of this contextualization. Structurally, each art style or movement is covered in a double-page spread: the right-hand page is all pictorial examples and the left-hand page is text that explains the examples and provides a small amount of "context of the times." The far left column of each left-hand page presents a timeline with descriptions of a few events from the realms of art, politics, religion, history, and/or pop culture that happened during the same years that the particular movement/style flourished. At the end of each major section of the book, another two-page spread shows small photos related to the cultural context of the times (for instance, at the end of the section "The Space Age: Mid-Twentieth Century" the cultural two-page spread shows a newspaper announcing the JFK assassination, a Beatles album cover, a Woodstock poster, an ad for the new product cellophane, Fidel Castro speaking, Dr. Martin Luther King, Jr. speaking, Richard Nixon shaking hands with Chairman Mao, and 10 other small photos that represent "mid-twentieth century" life outside the world of art). Of course, providing more and deeper context would require a book at least twice the size of "Art in Time," so overall, I suppose I'm satisfied. I can definitely say I've been provoked to learn more about some of the less-well-known work described and pictured. If I follow through on sating that curiosity, I may be "reconnecting the dots, or indeed, finding new dots to connect" as the Preface encourages the reader to do. 0 of 1 people found the following review helpful. Five Stars By Aleksandra Supel Just love it. 0 of 1 people found the following review helpful. Great book By catman very fast service. really nice coffee art book all different types of artist different time lines. making it very cool book

Art in Time is the first book to embed art movements within the larger context of politics and history. Global in scope and featuring an innovative presenthyphen;tohyphen;past arrangement, the book's accessible text looks back on the most significant art styles and movements, from the present day to antiquity. Pages of historical photographs, documents, newspaper headlines, and other ephemera evoke the times in which styles and movements arose. The book opens with The Information Age (Internet Art, Neoexpressionism, Arte Povera) and closes with The Classical Age (Roman wall painting, Hellenistic Greek style), covering everything from Photorealism, Art Brut, Ukiyoehyphen;e, and Byzantine style in between. An integrated timeline provides a linear thread throughout the book, while succinct, authoritative text illuminates key points.

"Like Theseus string guiding him the Minotaur's labyrinth, Art in Time leads the reader through the most important styles, schools and movements from art history, and how each movement built upon its predecessor. Understand how the disobediences of the day impacted on the world of art." Vanity Fair "Beautifully produced. . . An absorbing and enlightening gallop through art. The careful balance of digestible chunks of information with beautiful images makes this equally rewarding as a dipinto coffee table book or a coverhyphen;tohyphen;cover read." Royal Academy of Arts Magazine "About the Author Over twenty specialist contributors include: Noit Banai, Lecturer of Visual and Critical Studies at Tufts University, School of the Museum of Fine Arts, Boston Gauvin Alexander Bailey, Professor and Bader Chair in Southern Baroque Art at Queens University, Kingston, Ontario Lee Beard, British Academy Posthyphen; Doctoral Research Fellow at the Courtauld Institute of Art, London Lucy Bowditch, Associate Professor of Art History at the College of Saint Rose in Albany, New York Olga Goriunova, Assistant Professor in the Centre for Interdisciplinary Methodologies at the University of Warwick, Coventry Katie Hill, Director of the Office of Contemporary Chinese Art and consultant lecturer at Sotheby's Institute of Art Monica Kjellmanhyphen; Chapin, Associate Professor of Art History at Emporia State University, Kansas Lloyd Laing, Senior Lecturer Emeritus in Archaeology, University of Nottingham Caroline Levitt, Visiting Lecturer at the Courtauld Institute of Art, London Matthew McKelway, Associate Professor of Japanese Art History at Columbia University, New York Jeffrey Moser, Assistant Professor of East Asian Art History at McGill University, Montreal Stella Paul, formerly Educatorhyphen; inhyphen; Charge of Exhibitions and Communication, Metropolitan Museum of Art, New York Alistair Rider, Lecturer in Art History at the University of St Andrews, Scotland Robert Shane, Assistant

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