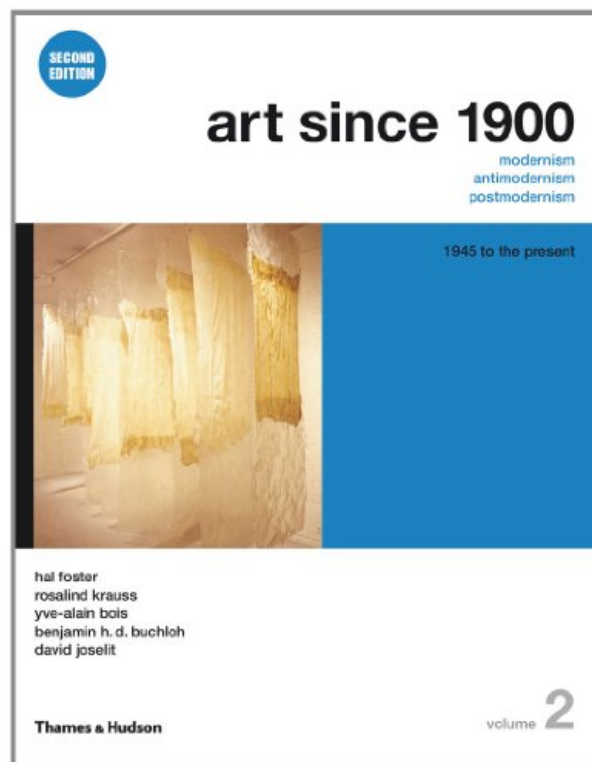
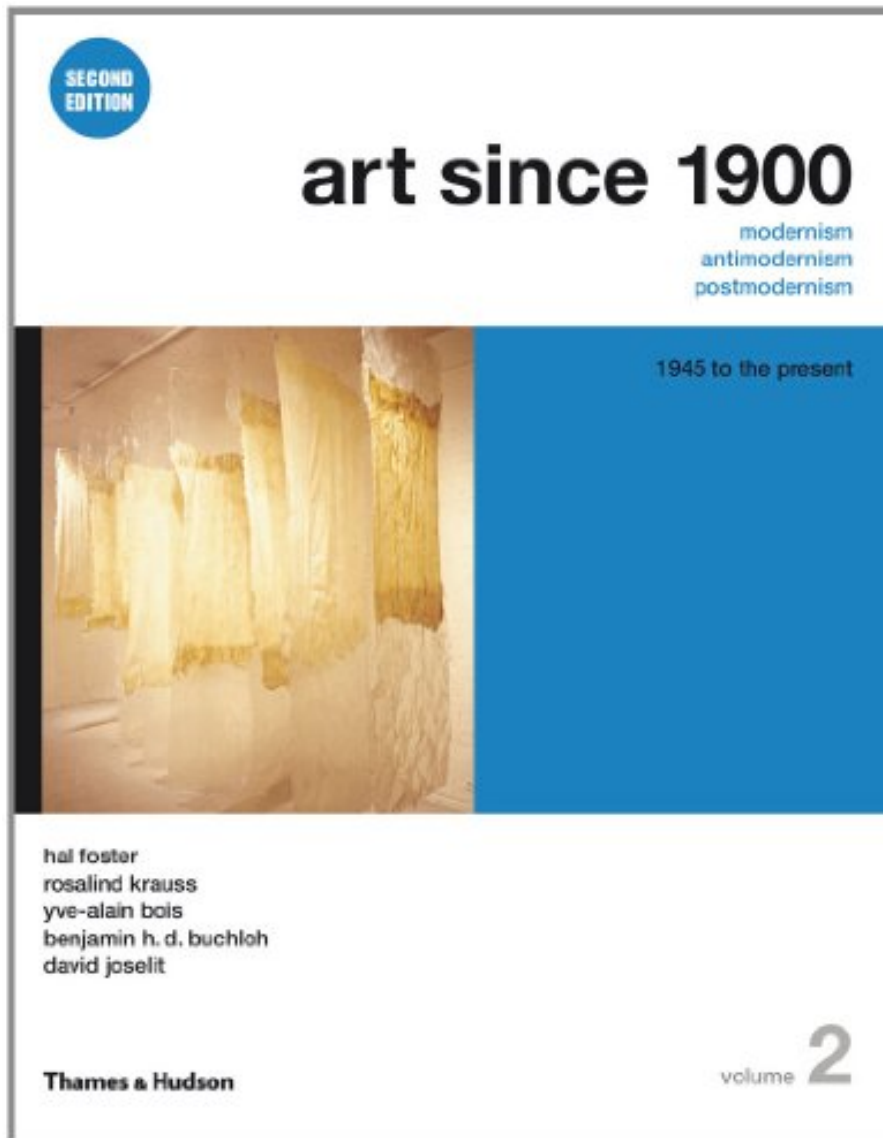


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Hal Foster is Townsend Martin Professor of Art and Archaeology at Princeton University. A co-editor of *October* magazine and books, he is the editor of *The Anti-Aesthetic*, and the author of *Design and Crime*, *Recording*, *The Return of the Real*, *Compulsive Beauty* and *The Art-Architecture Complex*.

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Read this book. It will improve your mind.

By Blue State Resident

Although I have read only the first half of "Art Since 1900," I feel compelled by the negative comments offered by other readers to express my considerable admiration for this book. Because I am not an academic or other art world insider, I have no axe to grind regarding which artists or movements may be under or over-represented in the text. After reading a number of books on modern art, I have found this one to be, on the whole, head and shoulders above the rest. For example, "The Shock of the New" by Robert Hughes is a fine book, but it is very superficial by comparison with this one. What impresses me most about "Art Since 1900" is the incorporation of ideas from other disciplines dealing with modernity, including philosophy, psychology, sociology, anthropology, linguistics, and literary theory, which provides a broader context for the subject than is usually presented in art history texts. For the benefit of those who are not already familiar with the intellectual history of the twentieth century, the authors include four introductory chapters and a glossary that help to familiarize readers with concepts of marxism, critical theory, psychoanalysis, formalism, structuralism, post-structuralism, and postmodernism. While the introductory chapters are not a substitute for wider reading on those topics, the authors succeed very admirably in making "highbrow" ideas accessible to "middlebrow" readers. But it is not necessary to master the contents of the introductory chapters in order to obtain a great deal of benefit from the remainder of the book. Each of the nearly 100 short chapters is, by itself, a polished gem that offers much food for thought, so that it is possible to approach the book by reading one chapter at a time and meditating on the ideas presented there for a while before returning to the text. In fact, such an approach may serve to resist the unconscious desire to oversimplify the great multiplicity of works and ideas that constitute modern art. While fragmentation is consistent with the postmodern attitude of the authors toward the subject matter, comprehension by others is facilitated by supplementing the chronological ordering of chapters with an inter-textual system of cross-referencing by artist and movement. Unlike more conventional art history texts, this book can provide readers with a greater appreciation of the capacity of modern art to provoke the kind of critical thinking that liberates the mind. What could be more useful in a society that is so thoroughly dominated by conformity and anti-intellectualism? If all Americans would read this book, the White House might never again be occupied by an ignoramus.

22 of 24 people found the following review helpful.

What's New

By Benjamin Lima

The publishers don't make it easy to see what's new in the second edition. Based on my initial examination, there is:

* "1949b" (Foster) on CoBRA and the New Brutalists

* "1962d" (Krauss) on Greenberg, abstraction and Pop

* "2007a" (Krauss) on Christian Marclay, Sophie Calle, William Kentridge, and the post-medium condition, with box on Brian O'Doherty and the white cube

* "2007c" (Foster) on Damien Hirst

* "2009a" (Joselit) on Tania Bruguera and Our Literal Speed

* "2009b" (Joselit) on Jutta Koether, Wade Guyton, R. H. Quaytman among others, transitive painting and "Painting Beside Itself"

* "2009c" (Joselit) on Harun Farocki, video games and modern war

* "2010a" (Joselit) on Ai Weiwei, Tate Modern and China

* "2010b" (Joselit) on Claire Fontaine and the avatar

21 of 24 people found the following review helpful.

here come the grownups

By J. Smith

Art Since 1900 probably shouldn't be read by artists, younger ones at least. Here is where all your sincerity, all your peer support, all your sudden joy in thinking you've finally got it right this time, goes to die, splattered like meaningless bracken against the wall of Context, of History. Probably what's enraged so many people so much about this book is that its authors, scholars of 20th century art if there ever were any, aren't in the least afraid to make judgements, to call a bad idea a bad idea, to explore the limits of an artwork's relevance to the question: can art still matter? The criticisms of the book all seem to want to posit some grand democracy of artistic endeavor, or better still an anarchy, all the while ignoring the fact that we've already gone past the point of anarchy and moved into pure spectacle, which can only exist within the disavowal of history, and of judgement. Utopia's already here, but this book wants to mean more than that. Ultimately its message seems to be, simply: not making crap takes hard work. Read it and suffer.

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