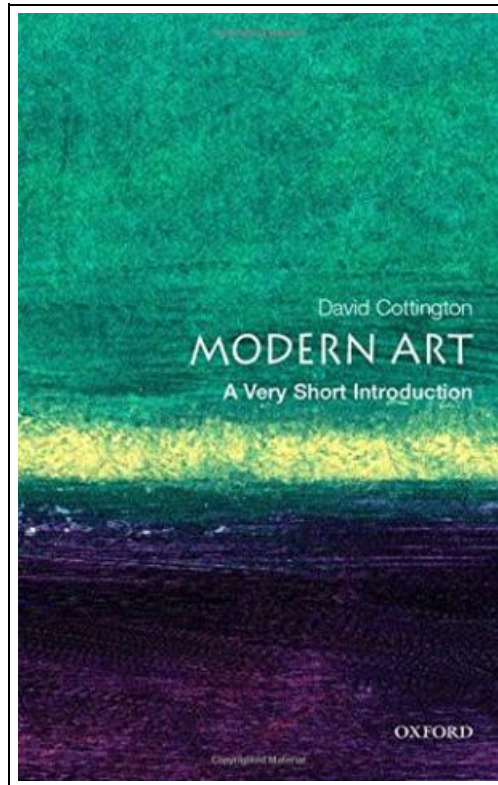


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Oxford University Press, United Kingdom, 2005. Paperback. Condition: New. Language: English . Brand New Book. As public interest in modern art continues to grow, as witnessed by the spectacular success of Tate Modern and the Bilbao Guggenheim, there is a real need for a book that will engage general readers, offering them not only information and ideas about modern art, but also explaining its contemporary relevance and history. This book achieves all this and focuses on interrogating the idea of modern art by asking such questions as: What has made a work of art qualify as modern (or fail to)? How has this selection been made? What is the relationship between modern and contemporary art? Is postmodernist art no longer modern, or just no longer modernist - in either case, why, and what does this claim mean, both for art and the idea of the modern ? Cottington examines many key aspects of this subject, including the issue of controversy in modern art, from Manet's *Dejeuner sur L Herbe* (1863) to Picasso's *Les Femmes d'Alger*, and Tracey Emin's *Bed*, (1999); and the role of the dealer from the main Cubist art dealer Kahnweiler to Charles Saatchi. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.



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