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Through this deliberately restorative act, the exhibition seeks to inspire future generations, supporting the maxim 'if she can see it, she can be it'. *Sculpture by Women since 1945* represents the work of over 45 sculptors including Barbara Hepworth,

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Figure No. 2, 1960 bronze, and an introduction which mentions Moore's links with nature and the human form, and promises a separate booklet on his ...

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events, festivals, commissions, the marketplace, and the changing functions of museums. He explores the use of everyday objects and the importance of sculptural context, discussing figurative and non-figurative works, Anti-form, Minimalism, experimental form, Earth Art, landscape sculpture, installation, and Performance Art. The holistic picture of post-War sculpture which emerges establishes for the first time the key events and themes round which future debate will centre. From the pre-publication reviews: Andrew Causey weaves his way adroitly through the labyrinth of post-War sculpture ... No one else has charted the territory so comprehensively as Professor Stephen Bann, University of Kent at Canterbury stimulating and persuasive ... balances a searching

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analysis of the impact of institutional change, issues of sites and environment, and key critical debates with revealing commentaries on individual artists and works of art ... a discerning guide for anyone interested in contemporary art and culture. s Elizabeth Cowling, University of Edinburgh a clear guide to the various directions of sculpture and the work of sculptors in the years when modern sculpture has begun to stand in its own right as a major art form. s Sir Anthony Caro, Sculptor

Traces the development of modern sculpture and analyzes the works of sculptors including Henry Moore, David Smith, George Segal, and Richard Serra

This fresh account of post-war

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sculpture examines innovative and avant-garde works.

This book provides a comprehensive analysis of the significant growth of sculpture as an artistic form in Europe and America from 1900-1945. Using a clearly-defined thematic structure it identifies key issues and developments throughout this important period in the history of art. Individual chapters cover: public sculpture, the monument, the object, image-making, the built environment, the figurative ideal, and different materials. These themes broadly reflect the changing cultural and political climate of a turbulent period which included two world wars, each preceded by widespread rising nationalism. The practice of sculpture is considered within the wider artistic

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context of painting and architecture and the development of international art markets. Auguste Rodin, whose ground-breaking exhibition opened in Paris in 1900, serves as the book's point of departure, and as a recurrent point of reference.

The notion that the practice of abstraction was confined to Western Europe while a stereotyped form of figuration defined the art of the Eastern bloc continues to dominate art historical accounts of public sculpture of the post-war period. This book offers a number of alternative readings, and demonstrates strategic uses of figuration and abstraction

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across East and West. Encompassing sites of memory (including war memorials and Holocaust memorials), state, civic and corporate sculpture, as well as temporary and unexecuted projects, the book shows that persuasive advocates of figuration were to be found in the West, while in the East imaginative experiments in abstraction were proposed in the name of Social Realism. Presenting fresh insights into sculptural practice in the period between 1945 and 1968, this book brings together a wide range of authors, some of whom have never before been published in English. Their essays are complemented by extracts from documentary texts, which give a flavour of contemporary debates, and a biographical section includes entries on many sculptors who will be unfamiliar to an English-

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speaking audience.

Framed in a lucid discussion of the intellectual issues surrounding the postmodern movement, the essays in this book re-examine the course of twentieth-century art through the work of twenty-five major sculptors.

McEvilley masterfully traces the evolution of modern sculpture from the readymades of Marcel Duchamp to the anti-painting statements of the 1960s to the spiritualism and conceptualism of the 1980s and 1990s. This is a groundbreaking work in the field of art criticism and a fundamental text for anyone interested in the history of current art and culture. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our

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titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

"A collection of essays on individual artists drawn from Sculpture magazine"--T.p. verso.

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