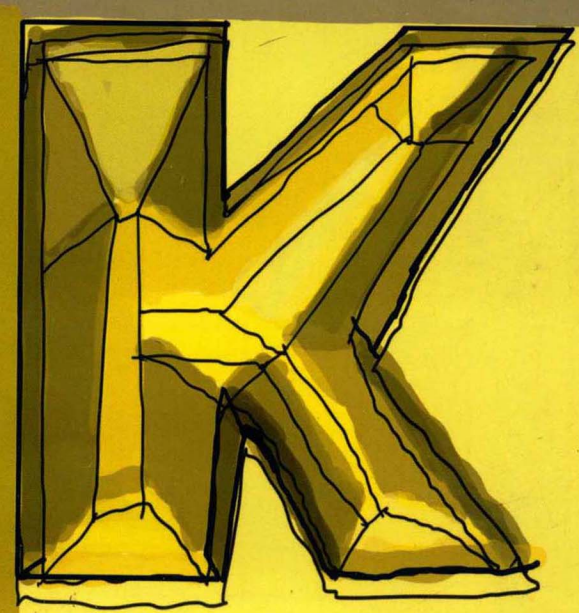
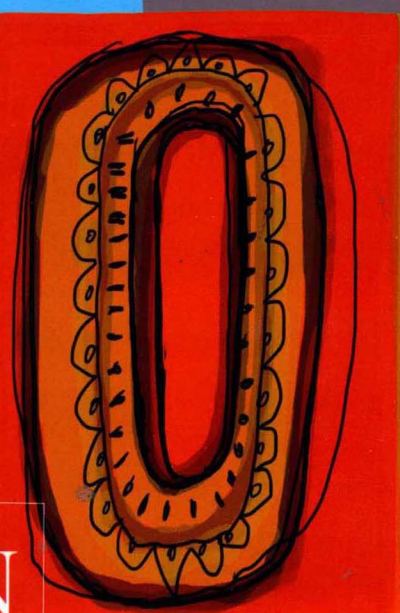
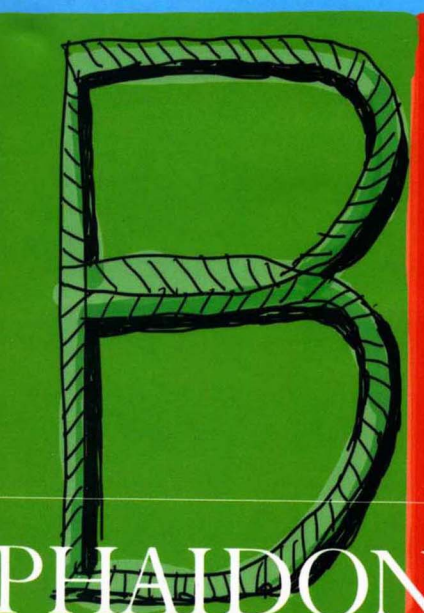
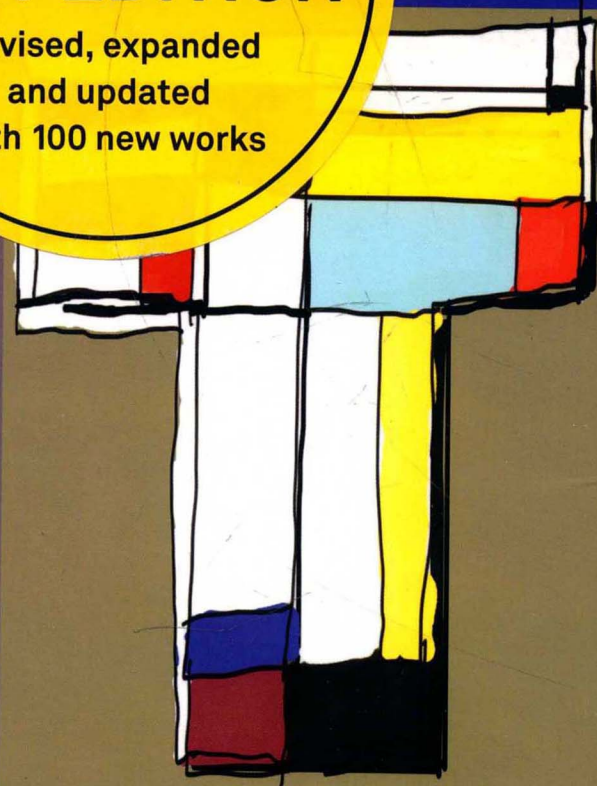
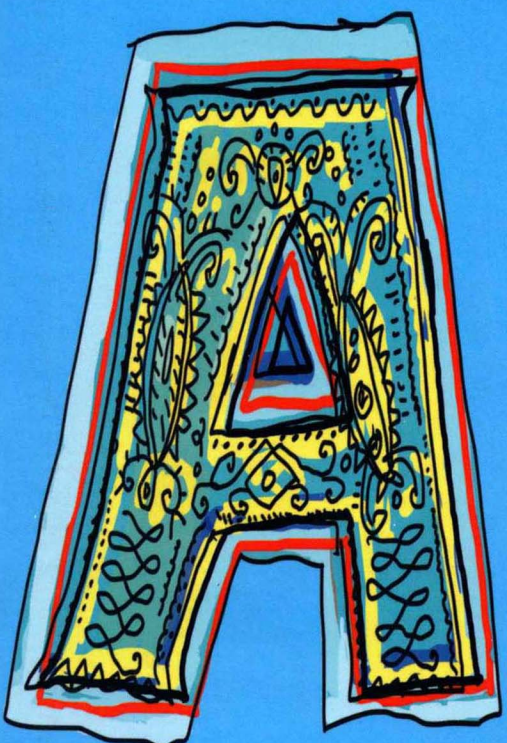


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#### Note

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##### abbreviations:

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b=born d=died  
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**THE ART BOOK** presents a whole new way of looking at art. Easy to use, informative and fun, it's an A-to-Z guide to the greatest painters, photographers and sculptors from medieval times to the present day. It debunks art-historical classifications by throwing together brilliant examples from all periods, schools, visions and techniques. Only here could Carracci be seen alongside Cartier-Bresson, Duccio be found beside Duchamp, Mondrian be considered with Monet, or Warhol contrasted with Waterhouse. Each artist is represented by a full-page illustration of an exemplary work, accompanied by an illuminating text on the piece and its creator. The entries are comprehensively cross-referenced and glossaries of artistic movements and technical terms are included, together with an international directory of galleries and museums to visit. By breaking with traditional classifications, **THE ART BOOK** presents a fresh approach to art: an unparalleled visual sourcebook and a celebration of our rich and multi-faceted culture.



# Abramović Marina

## The House with the Ocean View

In November 2002 Marina Abramović spent twelve days and nights living in the Sean Kelly Gallery in New York. The artist's accommodation consisted of three specially constructed living units built on raised platforms. With each unit on open view, visitors to the gallery were invited to watch the artist's every move (a telescope was provided), their voyeuristic presence forming

an integral part of the work. For the duration of the event Abramović did not eat or speak. Her self-imposed imprisonment was emphasized by the presence of three ladders with rungs made from upward-facing butcher knives. A pioneering figure in the Performance art movement since the early 1970s, Abramović's work has often involved the enacting and ritualizing of everyday

activities. Audience participation has also been central to her art. In one infamous performance of 1974 she sat passively as people were invited to manipulate her body with a selection of items, including a whip, rose, scalpel, feather, gun and a single bullet.

☛ Cahun, Kruger, A Piper, Rist, Sherman



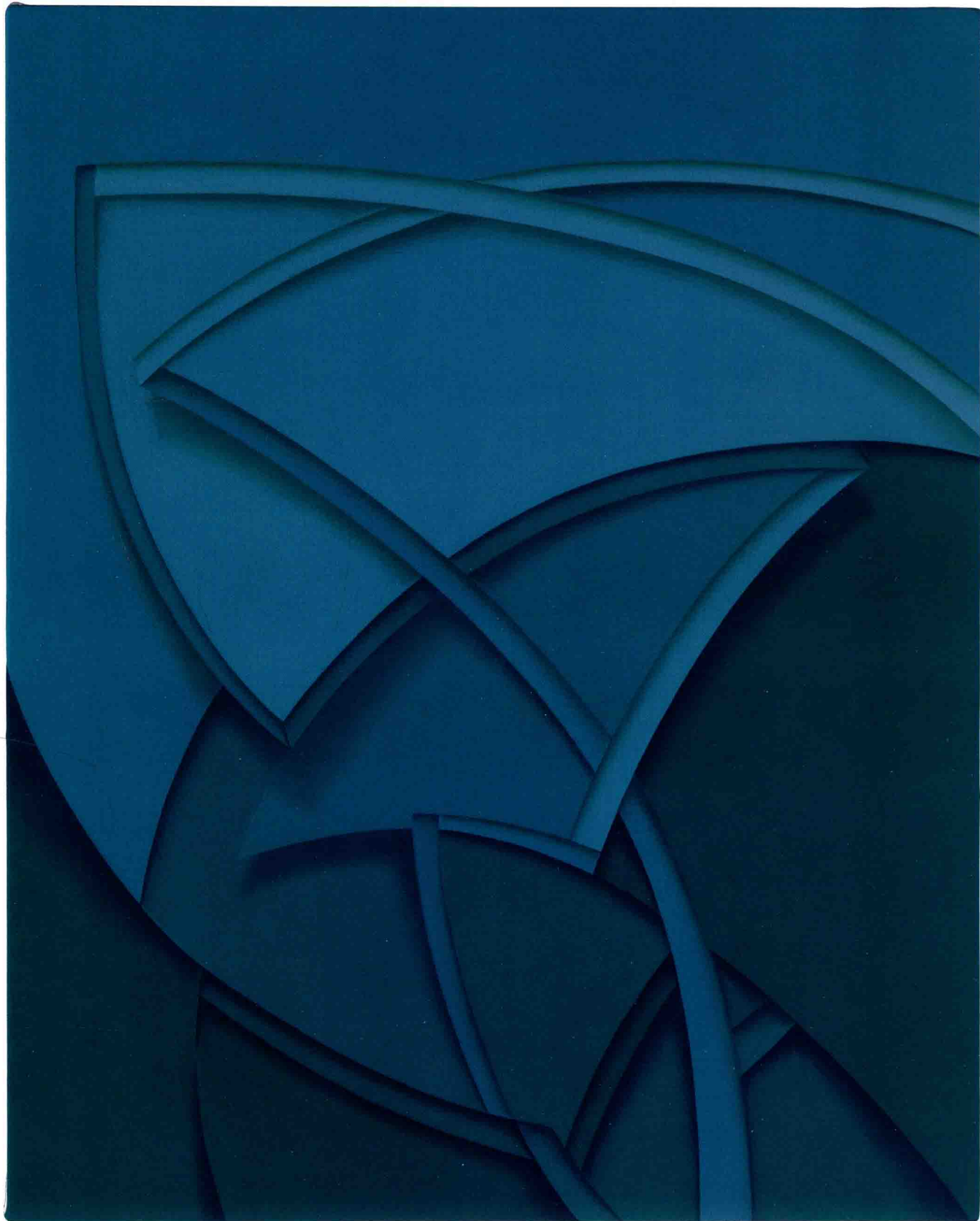


Sculptural shapes seem to float on planes of teal blue and green, their impossibly interlocking forms silhouetted by shadow, highlights and line. Like all of Abts's work, this painting is determinedly non-representational. Its strict geometries do not symbolize or describe anything else, nor are we given any hint of emotion or information. It is an exploration of colour and

space, in which subtle shifts of both create unexpected effects: movement, stillness, depth. Abts was born in Germany, and the titles of her works derive from German first names. She creates small canvases, always the same size, using a labour-intensive technique in which thin layers of paint are laid like strata, over-painted again and again as she changes her mind and

works intuitively, often for months, on a single canvas. Like the American painter Jasper Johns, she is interested in a painting as both image and object, representing nothing but itself.

● Hayter, Johns, Marden, Noland, Popova





# Adams Ansel

## View South from Manzanar to Alabama Hills

In 1943 Ansel Adams visited the internment camp for Americans of Japanese descent in Manzanar, California. Mostly he documented its residents and their daily life there, but he also photographed the desolate landscape of the central California site. The most popular photographer in America, Adams was sometimes criticized for his 'inhumane' work, in which people,

with their messy suffering and joy, have no place. His Manzanar photographs refute that accusation – in addition to his portraits of internees and documentation of camp activities, his empty landscapes reveal a subtext of human injustice and despair. A key achievement of Adams's work was to reconcile landscape photography with twentieth-century Modernism. Capturing

a transient moment in a chaotic world of light and shadow, he produced images that are almost abstract in their graphic boldness, blending deep emotion with rigorous artistic discipline and technical precision.

Alget, Cartier-Bresson, Le Gray, Spilliaert, Steichen



A giraffe leans its long, slender neck to reach the bowl held by its Arab keepers. Two Egyptian cows can be seen in the background. With the development of communication links, traders of the early nineteenth century were able to travel farther and farther afield and return with increasingly exotic gifts. Giraffes, lions and leopards were given to wealthy landowners and Agasse,

being renowned for his acute attention to detail, was often commissioned to paint them. King George IV paid Agasse £200 for 'a picture of the Giraffe and Keepers'. The gentleman depicted wearing a top hat is Edward Cross, a well-known importer of foreign birds and animals for the royal menagerie. Born in Switzerland, Agasse lived in England from 1800 where

he achieved considerable success painting sporting scenes and exotic animals. He also painted a number of portraits of noblemen on horseback.

Audubon, Landseer, Longhi, Stubbs





In 2007 Ai Weiwei's monumental sculpture was unveiled at documenta 12, a large contemporary art event held every five years in Kassel, Germany. Shortly after its installation the work – constructed of wooden doors and windows salvaged from destroyed Ming and Qing dynasty houses – was knocked over by a strong wind. Appreciative of nature's intervention, the artist

announced that the sculpture was now more beautiful than before. During the exhibition he also arranged for 1,001 people – farmers, street vendors, students – to travel to the German town from his native China. Well known for his political views, Ai Weiwei is considered to be one of the world's most powerful artists. Inspired by the work of Duchamp,

Rauschenberg and Johns, his modification of found objects raise subtle questions relating to changing cultural and financial values in the globalized world.

Alÿs, Deacon, Duchamp, Perry, Rauschenberg, Zhang Huan



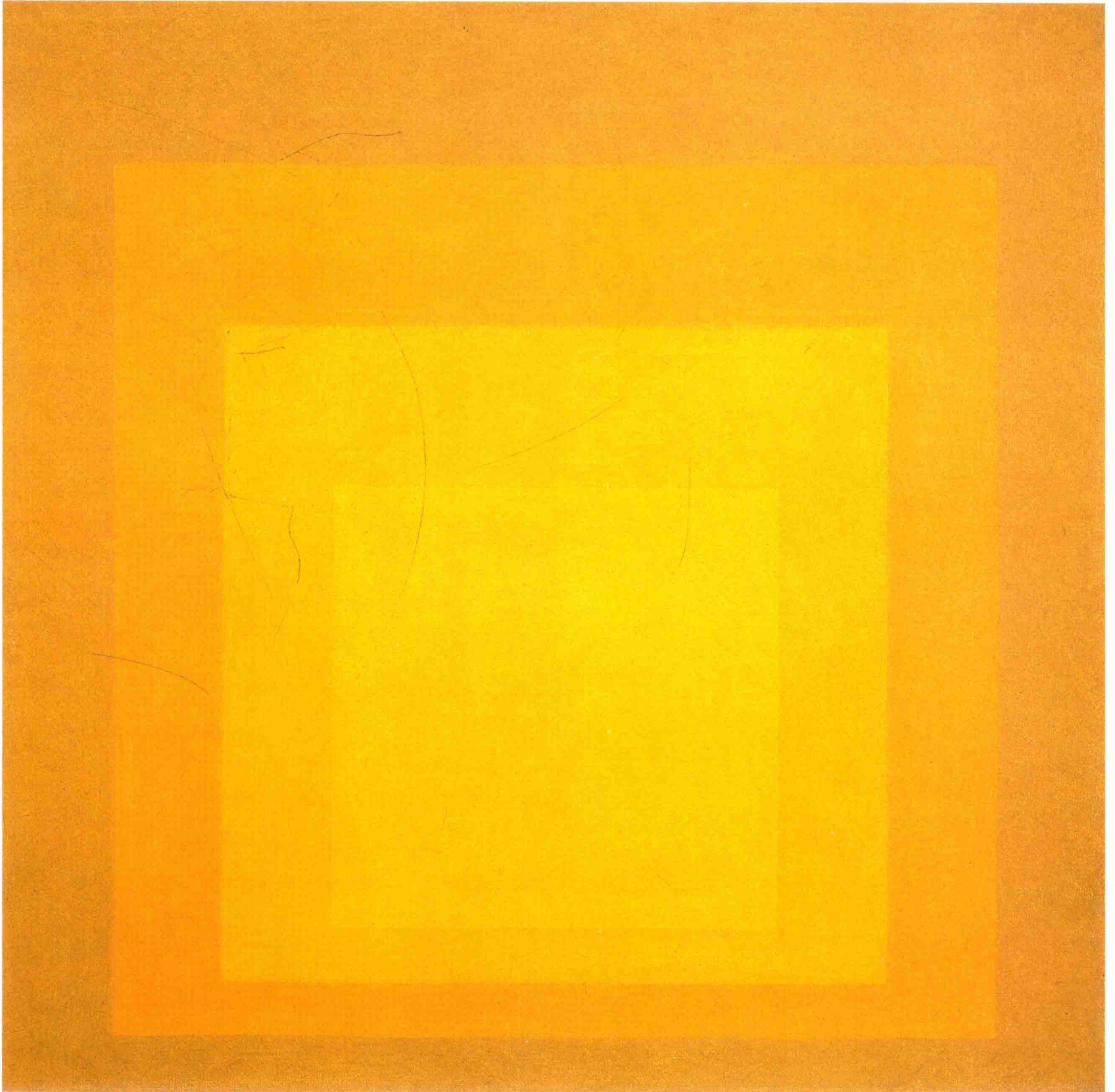


Four squares of yellow nest together. Despite a rigid format, they float freely, creating an optical illusion of another dimension. Each area has been painted in a single colour. The paint has been applied with a knife, directly from the tube. Albers' most famous series of paintings, of which this is one, shows squares created from pure colour. The optical illusion created in this

picture means it is related to the Op Art movement. Yet the way the paint has been applied and the use of colour link it with the Post-Painterly Abstraction movement. Between 1920 and 1923 Albers studied at the famous Bauhaus school. He joined the staff in 1923. A Dutchman by birth, Albers moved to the USA in 1933, where he taught many established artists at the Black Mountain

College and Yale University. His influential book *The Interaction of Color* was published in 1963. In this he explores the perception of colour, which was a dominant theme throughout his life.

☛ Andre, Van Doesburg, Kelly, Klee, Reinhardt, Vasarely



# Algardi Alessandro

## Bust of Cardinal Paolo Emilio Zacchia

The cardinal's fine robes, lace cuffs and distinctive moustache and beard tell the viewer immediately that this is a distinguished individual. The marble portrait has a spark of life that shows Algardi's close observation of the cardinal's features. As was customary at the time, Algardi originally sculpted this bust in terracotta. This would have been used as a study before making

a final version in the more expensive medium of marble. Although an artist of the Baroque period, Algardi's style is more reserved than the flamboyant approach of his contemporary Gianlorenzo Bernini. This may be because he trained in Bologna under the painter Lodovico Carracci (the cousin of Annibale) before embarking on a career in Rome. One of the century's

foremost Italian sculptors, Algardi was commissioned to make many important works while in Rome, including the tomb of Leo XI in St Peter's and a bronze statue of Innocent X.

☛ Bacon, Bernini, Carracci, Houdon, Manzù



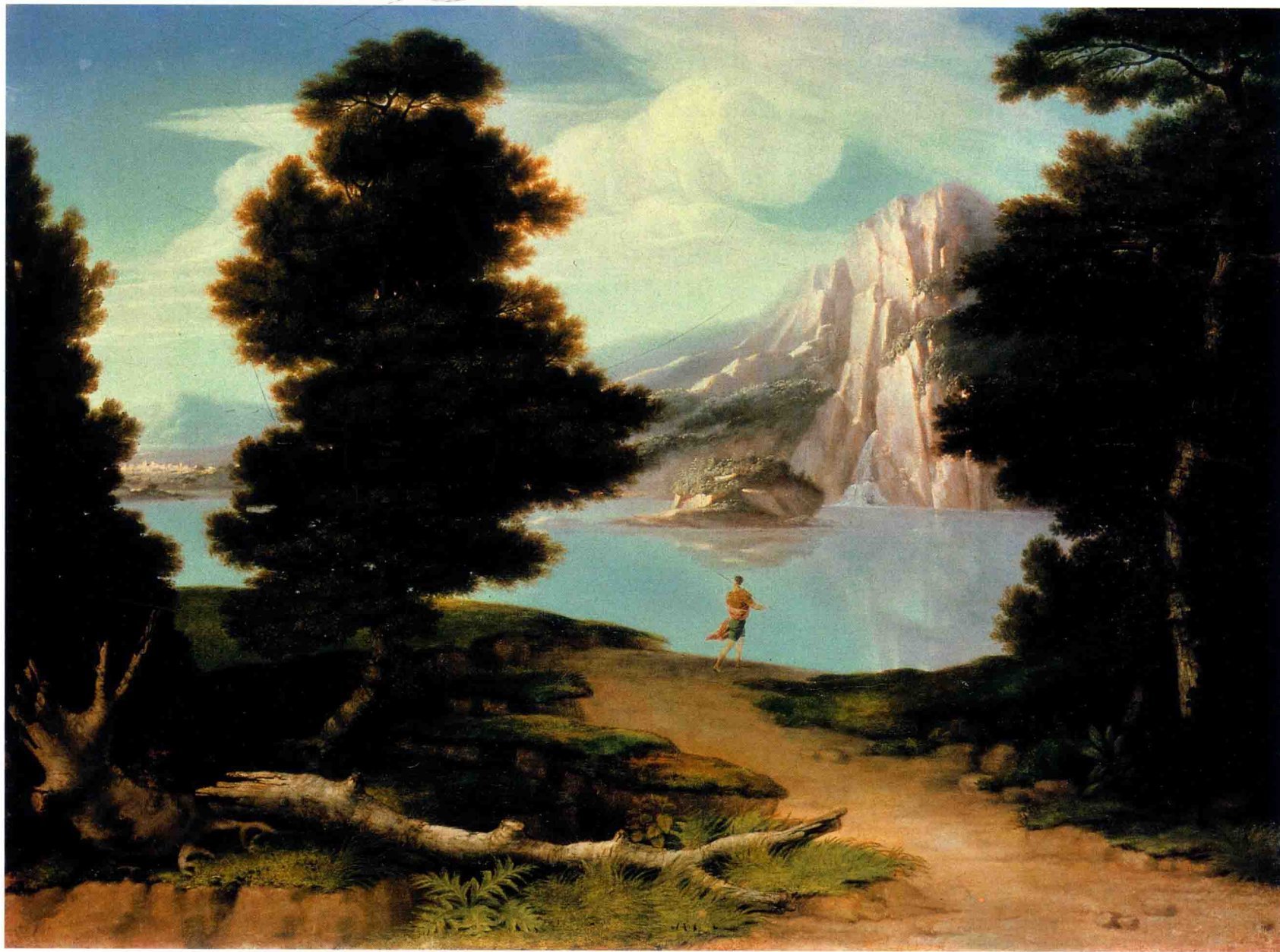


A path with a figure by a lake leads the viewer into a stark landscape that has a haunting sense of emptiness. The plants in the foreground, the trees and gnarled trunks are all carefully rendered in great detail. Allston was the greatest of North America's Romantic painters. His landscapes glorify the natural wonders of the New World. As a young man he studied in

London (where he was a pupil of his compatriot Benjamin West) and Rome. His early landscape paintings were directly inspired by the French artist Claude, who was much admired in England at the time. However, he soon developed a more sublime, melodramatic conception of the landscape in the manner of J M W Turner and John Martin. Allston's portraits and canvases

on scriptural themes won him great acclaim, while the poetry he wrote was somewhat less enthusiastically received.

☛ Bierstadt, Claude, Cozens, Hodler, Martin, West, Turner





# Alma-Tadema Sir Lawrence A Coign of Vantage

Three Roman women watch the return of galleys from a corner, or 'coign'. This charming work conveys a sense both of height and of warm sunlight. The fabric of the women's clothes, the marble ledge and the bronze beast are all rendered in great detail. In the handling of the women and the sea far below, the artist shows his great skill with complicated perspective.

A Dutch painter who moved to England in 1870, Alma-Tadema had a successful career and was lavished with personal and professional honours in his lifetime. His Neo-Classical portrayals of ancient Roman, Greek and Egyptian life were highly popular with Victorian society. They also showed the artist's knowledge of archaeology and social history. On several occasions Alma-

Tadema was commissioned for theatre designs, in particular Sir Henry Irving's 1901 production of *Coriolanus* at the Lyceum Theatre in London.

■ Carpaccio, Gérôme, Leighton, Poussin, Waterhouse





A sweeping Alpine landscape dominates a battle scene. The grand view emphasizes the importance of the battle that has just occurred, without focusing on it directly. Altdorfer was one of the first artists to focus on the landscape, making it the most important element in the picture. A large panel dangles high above Alexander the Great in his horse-drawn chariot to the

centre-left of the composition. It tells the viewer that Alexander has gained a victory over Darius. The battle itself is shown in vivid detail, of which Altdorfer was a master. He was a prominent citizen and popular architect in his home town of Regensburg. Altdorfer is known to have taken a tour of the Danube and the Austrian Alps in 1511, and the scenery he encountered there no

doubt confirmed his inclination towards the landscape. He produced a large number of drawings and engravings, many of them depicting pure landscape, without a story.

● Dossi, Dürer, Leonardo, Patinir, Uccello





These film-stills capture moments from the artist's nine-hour journey pushing a block of ice through the streets of Mexico City. As the melting ice becomes lighter, the decreasing size of the block appears to add to the awkwardness of the task. Eventually Alÿs resorts to kicking the ice as he walks along. The Belgian-born artist moved to Mexico City in 1986, and since then has produced

a number of works commenting on the country's economic and cultural situation. The arduous but essentially futile act of pushing a block of ice through the hot streets acknowledges the daily routines of the city's poorest paid workers; moving goods from place to place with little reward. In a more recent work, *When Faith Moves Mountains* (2002), the artist enlisted five hundred volunteers

to move, shovel by shovel, a complete sand dune near Lima, Peru. Alÿs documents his performances in a variety of media, including video, photography, painting, animation and writing.

■ Abramović, Ai Weiwei, Matta-Clark, Rist

