



Nineteenth Century Art: A Critical History (Fourth Edition)

By Stephen F. Eisenman

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"Rich in ideas and illustrations...of interest to scholars and art enthusiasts alike."?*Library Journal*

Since its first publication in 1994, this book has established itself as the most popular and highly regarded textbook in the field. It embraces many aspects of the so-called “new” art history while at the same time emphasizing the remarkable vitality, salience, and subversiveness of the era’s best art.

The new edition includes four revised chapters together with a substantially expanded chapter on photography. With more than a dozen new images, this rich and diverse volume will interest students, specialists, and anyone fascinated by this dynamic period.

In addition to Stephen F. Eisenman, the contributors are Thomas Crow, Brian Lukacher, Linda Nochlin, David Llewellyn Phillips, and Frances K. Pohl. 245 color and 265 black-and-white illustrations

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Editorial Review

From Library Journal

The political, industrial, and cultural revolutions that punctuated the 19th century were reflected in the fine arts, though not always consciously. Art was no longer the sole domain of the upper classes, and the complexity of the new social order became evident in the works of artists like Blake and Goya early in the century and Cassatt and Eakins later on. In this first comprehensive reconsideration of 19th-century art from the viewpoint of the "new" art history, Eisenman and four other art historians examine issues of class, gender, racism, and Eurocentrism as they pertain to North American and European art. This handsomely produced volume, rich in ideas and illustrations, complements the works of Albert Boime (e.g., *The Art of Exclusion: Representing Blacks in the Nineteenth Century*, Smithsonian, 1990). Of interest to scholars and art enthusiasts alike.

Daniel J. Lombardo, Jones Lib., Amherst, Mass.

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Review

"An impressive encyclopedic volume...such vigor, clarity, and scholarship that it must be regarded as required reading." (American Arts Quarterly)

"Handsomely illustrated....The interpretations of [the artists'] work are thoughtful." (Atlantic Monthly)

About the Author

Stephen F. Eisenman is Professor of Art History at Northwestern University

Linda Nochlin is a highly celebrated feminist art historian. She is the Lila Acheson Wallace Professor of Modern Art Emerita at the Institute of Fine Arts, New York University. Her major books include *Courbet*, *Representing Women*, and *Women, Art, and Power*. She co-curated, with Maura Reilly, the acclaimed exhibition *Global Feminisms* (2007).

Frances K. Pohl is the Dr. Mary Ann Vanderzyl Reynolds Professor of Humanities and Professor of Art History at Pomona College in Claremont, California. She received her Ph.D. from the University of California, Los Angeles. Since moving to Pomona in 1985, she has taught a wide variety of courses in nineteenth- and twentieth-century North American art. Her work has focused on the art of the United States, in particular the work of Ben Shahn, about whom she has written two books, and the relationship between the visual arts and working-class culture. Professor Pohl has taught in the United States for many years, but her Canadian origins give her a unique continental perspective on American art.

Users Review

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Brandon Riddle:

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