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present as an accumulation of unique contributions by individual artists. These are examined in depth together with chapters which concern the broader context of the past six decades.

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This book attempts to survey art from 1940 to the present as an accumulation of unique contributions by individual artists, interspersed with a few chapters that concern the broader context of the six decades treated ...-Pref.

This survey looks at art from 1940 to the present as an accumulation of unique contributions by

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individual artists. These are examined in depth together with chapters which concern the broader context of the past six decades.

Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements

This book brings together thirteen distinguished critics and scholars to explore children's art and its profound but rarely documented influence on the evolution of modern art. It shows that children's art and childhood have inspired major works of art, served as central metaphors for artistic spontaneity and honesty, and provided a window into the fundamental human qualities explored by modern artists. The volume complements editor Jonathan Fineberg's groundbreaking new book, *The Innocent Eye* (Princeton, 1997), in which he showed how many of the greatest masters of modern art collected and were directly influenced by children's drawings. Contributors here both expand on Fineberg's themes and take the study of children's art in new directions. They examine, for example, the influence of child art on such artists as Kandinsky, Klee, Larionov, and Miró; the diverse styles of children's art; the influence of Romantic ideas on perceptions of children's art; the conception of giftedness versus education in children's drawings; and the relationship between children's art and primitivism. The book offers unique glimpses into the working processes of great modern artists, presenting, for example, Dora Vallier's personal recollections of Miró and his creative process, and new documentation about the works of the Russian avant-garde. The essays draw on art theory, psychology, and the close study of individual works of art and written texts. *Discovering Child Art* will appeal to a wide range of readers, including art historians, psychologists, and art educators. Contributors to the book are Troels Andersen, Rudolf Arnheim, John Carlin, Marcel Franciscono, Ernst Gombrich, Christopher Green, Josef Helfenstein, Werner Hofmann, Yuri Molok, G. G. Pospelov, Richard Schiff, Dora Vallier, and Barbara Würwag.

Examines the planning stages of *The Gates*, an installation art project by Christo and Jeanne-Claude designed to adorn the walkways of New York's Central Park, and includes interviews with the artists.

'Order to me is to be ordered about', Willem de Kooning said. "*Between Sense and de Kooning*" brings focus - but not more than the artist might have accepted - to how he worked and thought. The book respects de Kooning's idea that art is not about progress or development, but is more of a sensory phenomenon than such conceptual orders would make it appear. The inclusion of 'sense' in the title refers to both sensation or feeling and a sense of direction or reason. "*Between Sense and de Kooning*" addresses interpretive problems that have complicated much of the writing about this artist. With

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detailed analysis of specific works throughout de Kooning's career, the book will appeal not only to art historians (for whom many of the works are canonical) but also to anyone curious to understand the terms under which such an independent and pictorially daring figure gained lasting recognition. Shiff discusses de Kooning's use of materials and his technical experimentation. He had a fascination with liquids - water, oil and emulsions, as well as the liquid quality associated with stretching and spreading. Richard Shiff looks at the artist's painting processes, highlighting his tendency to transfer images, even actual paint, from one work to another. De Kooning observed the most commonplace things (such as his famous Women) and ordinary people in ordinary actions, yet he observed them in terms of what the author describes as commonplace deformations, so that the commonplace quality is not recognised as such. The artist created an exotica of the mundane. Shiff analyses the large number of drawings done from life, from memories of things observed in life and also drawings done while watching television during the 1960s. Many of these works have not been published before and have rarely been discussed.

How contemporary Chinese art is creating "a philosophy of life, a philosophy of politics, and a natural philosophy," as artist Qiu Zhijie says it must, is explored in this collection of essays by philosophers and art historians from America and China.

Public lectures delivered at two separate venues, the Sheldon Art Museum in Lincoln, Nebraska, and Kaneko, in Omaha, Nebraska.

Anyone who has admired Gainsborough's Blue Boy of the Huntington Collection in California, or Rembrandt's Aristotle Contemplating the Bust of Homer at the Metropolitan Museum of Art in New York owes much of his or her pleasure to art dealer Joseph Duveen (1869-1939). Regarded as the most influential-or, in some circles, notorious-dealer of the twentieth century, Duveen established himself selling the European masterpieces of Titian, Botticelli, Giotto, and Vermeer to newly and lavishly wealthy American businessmen-J. P. Morgan, John D. Rockefeller, and Andrew Mellon, to name just a few. It is no exaggeration to say that Duveen was the driving force behind every important private art collection in the United States. The first major biography of Duveen in more than fifty years and the first to make use of his enormous archive-only recently opened to the public-Meryle Secrest's Duveen traces the rapid ascent of the tirelessly enterprising dealer, from his humble beginnings running his father's business to knighthood and eventually apeerage. The eldest of eight sons of Jewish-Dutch immigrants, Duveen inherited an uncanny ability to spot a hidden treasure from his father, proprietor of

a prosperous antiques business. After his father's death, Duveen moved the company into the riskier but lucrative market of paintings and quickly became one of the world's leading art dealers. The key to Duveen's success was his simple observation that while Europe had the art, America had the money; Duveen made his fortune by buying art from declining European aristocrats and selling them to the "squillionaires" in the United States. "By far the best account of Joseph Duveen's life in a biography that is rich in detail, scrupulously researched, and sympathetically written. [Secrest's] inquiries into early-twentieth-century collecting whet our appetite for a more general history of the art market in the first half of the twentieth century."—John Brewer, *New York Review of Books*

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