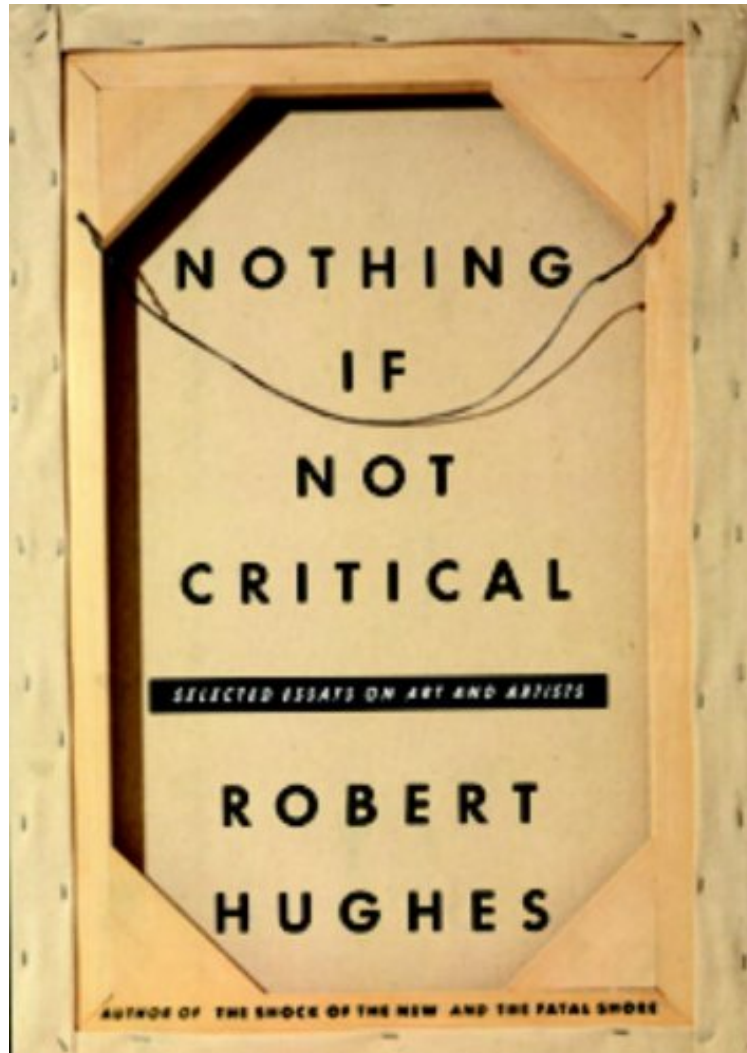


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Nothing If Not Critical: Essays on Art and Artists

Robert Hughes

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Robert Hughes : Nothing If Not Critical: Essays on Art and Artists before purchasing it in order to gage whether or not it would be worth my time, and all praised Nothing If Not Critical: Essays on Art and Artists:

0 of 0 people found the following review helpful. solidBy Customerwide-ranging reviews, dated to the 80's but mostly of lasting quality. sometimes felt like I was going back to my SAT Verbal test, but it's always good to learn new words and he kept me on my toes - also a big reason I love Kindle, so easy to look these up. he sensitised me more to the presence of money in the art market, and his take on contemporary art representing "the Academy" rings so true with me. he's simply hard to beat in his extreme erudition, taste, and ability to bring out concepts and nuances of art.0 of 0 people found the following review helpful. Hughes ReduxBy RCHEVI originally read this book when it first came out and--for obscure reasons--decided to re-read it recently. More than 30 years later, you cannot avoid the thought that

Hughes has by far the best staying-power...not to mention a depth of intellect, knowledge, understanding-- of any of the critics of that era. Or any other. He had the mental chops not to be intimidated by art's pretensions and intimidations--a perfect anti-snob, as only an Australian can be. He is deeply missed. 1 of 1 people found the following review helpful. A critic talks to you, not above you By Joseph Poka You may disagree with Hughes (I bristled at his dismissal of Chagall as "kitschy") but you won't be bored. In fact, his comments are brief, just a couple of pages, but offer novel insights. Example: His essay on Gauguin's search for the primitive-- ie: his transplant to Tahiti, in fact had its roots much earlier in his career during his years in Brittany. He is persuasive in tracing this particular connection. In addition, he does not spoon-feed the information, he demands some background knowledge, but then makes incisive comments that reward the effort of grasping his points. After stumbling on to the book in the library, I decided to buy it. A definite keeper.

From Holbein to Hockney, from Norman Rockwell to Pablo Picasso, from sixteenth-century Rome to 1980s SoHo, Robert Hughes looks with love, loathing, warmth, wit and authority at a wide range of art and artists, good, bad, past and present. As art critic for Time magazine, internationally acclaimed for his study of modern art, *The Shock of the New*, he is perhaps America's most widely read and admired writer on art. In this book: nearly a hundred of his finest essays on the subject. For the realism of Thomas Eakins to the Soviet satirists Komar and Melamid, from Watteau to Willem de Kooning to Susan Rothenberg, here is Hughes--astute, vivid and uninhibited--on dozens of famous and not-so-famous artists. He observes that Caravaggio was "one of the hinges of art history; there was art before him and art after him, and they were not the same"; he remarks that Julian Schnabel's "work is to painting what Stallone's is to acting"; he calls John Constable's *Wivenhoe Park* "almost the last word on Eden-as-Property"; he notes how "distorted traces of [Jackson] Pollock lie like genes in art-world careers that, one might have thought, had nothing to do with his." He knows how Norman Rockwell made a chicken stand still long enough to be painted, and what Degas said about success (some kinds are indistinguishable from panic). Phrasemaker par excellence, Hughes is at the same time an incisive and profound critic, not only of particular artists, but also of the social context in which art exists and is traded. His fresh perceptions of such figures as Andy Warhol and the French writer Jean Baudrillard are matched in brilliance by his pungent discussions of the art market--its inflated prices and reputations, its damage to the public domain of culture. There is a superb essay on Bernard Berenson, and another on the strange, tangled case of the Mark Rothko estate. And as a finale, Hughes gives us "The SoHoiad," the mock-epic satire that so amused and annoyed the art world in the mid-1980s. A meteor of a book that enlightens, startles, stimulates and entertains.

From Publishers Weekly Time's art critic assesses four centuries of Western art. Copyright 1992 Reed Business Information, Inc. From Library Journal This collection brings together over 90 essays, many of which have already appeared in major journals. Hughes considers the Masters, 19th-century art and artists, the Modernist spirit, American and European painters, and contemporary artists in prose that is historically informative, understandable, witty, and often opinionated. Perhaps most interesting is Hughes's introduction, a recognition and partial analysis of New York City's decline as the center of the art world. This well-written, thought-provoking collection will appeal to most who find art and the art world important and entertaining. Previewed in Prepub Alert, LJ 4/1/90.- Jean Keleher, Wally Findlay Galleries, Chicago Copyright 1990 Reed Business Information, Inc. About the Author ROBERT HUGHES was born in Australia in 1938 and has lived in Europe and the United States since 1964. Since 1970, he has been art critic for Time magazine. He has twice won the College Art Association's F.J. Mather Award for distinguished criticism. His books include *The Art of Australia* (1966), *Heaven and Hell in Western Art* (1969), and a chronicle of the settlement of Australia, *The Fatal Shore* (1987). His study of modern art, *The Shock of the New* (1981), is being reissued in an updated edition simultaneously with the publication of *Nothing If Not Critical*. Mr. Hughes lives in Manhattan and on Long Island.