Murphy might shed light on their marginalisation. Eventually Agee makes his animosity towards such questions explicit, complaining that the art he prefers has been ‘marginalised in favour of art promoting race, gender and sexual orientation, often putting political correctness above artistic ambition’.

Indeed, Agee suggests that by the end of the 1960s, social and political tumult had stunted the progress of Modernism itself. ‘The civil discord had sown its poison into the world of art [. . .] Protest was accepted as an artform in itself’, he laments. So it comes as a surprise to learn that Andy Warhol emerges, in Agee’s words, as Warhol’s ‘Matissean colour’, he is unequivocal in his condemnation of the ‘Duchampian derivations’ to which it led, a future in which ‘more and more postmodernist artists took the easy way out’.

Agee’s closing tirade is especially unflattering. ‘The 1960s marked the end of the glorious unbroken tradition of four generations of artists in America’, he writes, a period in which ‘the authority of old conventions and institutions was lost’ and ‘the authority of established traditions of art came into doubt’. These beliefs are core to Agee’s understanding of the previous four decades: an art history of continuity rather than volatility, a Modernism whose discipline and authority remained properly inviolate. But by ignoring the conflicts and contradictions that shaped the trajectories of twentieth-century American art well before 1968, Agee restricts rather than expands our understanding of the history of modern art in America.
subject-matter, sometimes barely assimilated before he moved on to the next. It was a journey taken at headlong speed, but each phase delivered at least two or three fully expressive images unique in modern British art.

There is no checklist of what was on view in Chichester, and missing from the Exhibitions list are two important shows, the one held by the Redfern Gallery in 1936 and the part-loan, part-selling collection of seventy-eight works shown at the Parkin Gallery in 1983, organised with the co-operation of William Mason who did much to conserve many documents relating to Wood.

RICHARD SHIONE


Cy Twombly (1928–2011) is widely acknowledged as one of the post-War period’s most influential American artists, yet little attention has been given to his remarkable sculptures. Sculpture occupied a prominent position in Twombly exhibitions held at the Kunstmuseum Basel (2004), the Centre Pompidou, Paris (2006), as well as in more recent retrospectives, and following these, the book under review is one of the first devoted solely to his distinctively three-dimensional work.

Twombly made his first sculptures in the 1940s while influenced by Dada and Surrealism, and continued to produce this type of work until his death in 1992, drawing particularly on African fetish objects, classical antiquity and Mesopotamian artefacts. Rather than proposing a chronological and contextual narrative of his entire sculptural output, Nesin argues that to track these ‘sculptures chronologically exposes the impossibility of any fluent narrative arc’ (p.19). Kate Nesin instead focuses on specific works, emphasising their materiality and the opacity of their surfaces. What is revealed is the way that, in each example Nesin takes, Twombly’s sculptural process remains strikingly consistent despite the shifting conception of sculpture throughout his lifetime.

Each chapter identifies distinct aspects of Twombly’s sculptures, which together prompt a consideration of sculpture’s vitality as a medium for post-War art. Nesin begins by outlining the difficulty in categorising Twombly’s three-dimensional works as ‘sculptures’, and moves on to survey mid-twentieth-century assemblage and its direct impact upon Twombly’s own sculptural work. Tellingly, Twombly’s admiration for the ‘tiered pedestals’ (1932) found within the exhibition catalogue of reproduction of Alberto Giacometti’s sculpture, a tattered cotton dress photographed after a light-box gives the impression that an apocalyptic brightness is on the cusp of consuming everything.

This publication supplies a welcome comprehensive review of the sculptor’s major work. It includes very readable essays by Maddox, Nesin and Sas, each covering one of three phases in Ichiushi’s career and situating her practice within the fascinating milieu of Japanese photography in the late twentieth century.

HAYDN APPLEY


Antoine Schnapper (1933–2004) was actively engaged in publications, exhibitions and advising students in a career spanning over forty years; he continues to be a dominant force in our understanding of seventeenth-century French painting, the history of collecting in France, and Jacques-Louis David. Although he studied under André Chastel, Schnapper departed from a formalist or photographic history of art in favour of lessons learned from the Annales School. He published an important monograph on Jean-Baptiste Jouvin in 1957, four years later he was appointed professor at the Université Paris IV–Sorbonne. From this position he was central in the creation of bodies that continue to shape French art history: the Institut d’histoire de l’art (INHA), La Revue de l’Art and the publishing house Arthemia. Schnapper will be best remembered for two massive publications: the two-volume Collections et collectionneurs dans la France du XVIIe siècle (1988–94) and Le métier de peintre au grand siècle (2004).

Schnapper’s career has been celebrated previously in a number of ways, including a conference and Festschrift, Curiosité. Études d’histoire de l’art en l’honneur d’Antoine Schnapper (1998), edited by Olivier Bonfait, Véronique Gerard Powell and Rémi Sénéchal, an exhibition of seventeenth-century French drawings at the Musée du Louvre in 2005 and a conference in 2009, from which the present, excellently produced publication has emerged. Its twenty-four essays are focused on France and Italy from the seventeenth century to the nineteenth. While most address a single collector, patron or art market (with transcriptions of newly found documents), some examine Schnapper’s career and method. Christine Gouzi provides an enlightening historiographic context for monographic studies produced between the 1950s and the 1990s. She argues that this format, which Schnapper upheld despite its shifting fashionability, perfectly suited his approach: to a biographical essay that reconstructed an historical milieu he could appraise a catalogue raisonné with a dense archaeological of archival and material evidence. Other contributors self-consciously adopt Schnapper’s method (whether Pierre M. M. Menger calls here ‘un éthique de la minutie audacieuse’ that, he argues, responded to more theoretical approaches that took hold in academia during Schnapper’s career) and Michael Stantons’s examination of early seventeenth-century legal documents suggests that the tensions between guild painters and the monarch’s retinue typically associated with the founding of the Académie de peinture et de sculpture in 1648 actually had notable precedents. Christophe Lerbault has searched thousands of Parisian post-mortem inventories for works of art between the years 1770 and 1830. He concludes that religious subjects comprise a much smaller percentage of art for the general population than previously assumed. He also presents evidence that prints are not found pervasively across society, but were concentrated in sizeable numbers in the hands of particular kinds of collectors.

Contributions that range from Sèvres sold through the marchand-mercier Lazare Duvaux to a study of Schnapper’s own art collection hold together well here under Schnapper’s auspices, and their range reveals the benefits and limitations of his approach. Unearthing a fresh item of archival material is a gift to scholarship, but its holding power, integrated into an compelling argument about a particular historical moment.

DAVID PULLINS


A decade after the publication of Contemporary Art: From Studio to Situation, Claire Doherty’s latest book provides a detailed survey of forty artists who have been creating pieces of public art over the last ten years. Public art, according to Doherty, ‘can be understood as a variety of forms and approaches that engage with the sites and situations of the public realm’. As Doherty’s two titles suggest, during the interlude between these two publications there have been subtle and significant changes in the reception, production and use of art in the public sphere, which this book dutifully attempts to record.

Doherty is quick in her introduction to disengage with the image of public art as either a type of landmark or as a form of social practice that provides a quick fix-it for communities riddled with socioeconomic maladies. Instead, Doherty presents a selection of works tied together by strategies of ‘displacement’ and ‘perpetuation’—strategies that subvert tactics used by both the ‘relational aesthetic’ public works of the 1990s and the traditional stone monument. Public works of art that focus on social exchange appear instead in the form of durational pieces that are given the freedom to develop collaboratively over time. Those more physical public works, such as Alex Hartley’s Nowhere/Everyland, which toured around the south coast of England in 2012, actively destabilise the previous use of public sculpture as a sort of physical and social ‘wayfinder’.

A revised understanding of the term Public Art is created that transcends a traditional, geographic concept of community.

The book is divided into four further chapters that centre on groups according to how they employ, this tactically avoids a total definition of public art and is fitting to the nature of the works discussed. Current issues surrounding immigration, globalisation, conflict and documentation (to name a few), are approached via critical aesthetic analysis of the works that evokes a relapse into the ethos/ aesthetics debate of the mid-2000s. Public Art (Now) is an invaluable resource for anybody interested in contemporary art that engages with the public realm.

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