

PRESS RELEASE

Art for All: British Socially Committed Art from the 1930s to the Cold War

by Christine Lindey

Art for All reveals a forgotten or marginalised area of 20th century British art. Christine Lindey delves into the fascinating treasure trove of British socially committed art from the 1930s through to the Cold War.

With over 100 illustrations, she demonstrates why the artists deserve to be rediscovered. This extensively researched book provides a vivid understanding of the political and aesthetic contexts that turned a wide variety of individuals into socially committed artists.

It also examines the artist's circumstances of production and patronage and explains why these often handicapped those artists who were swimming against the current of their times.

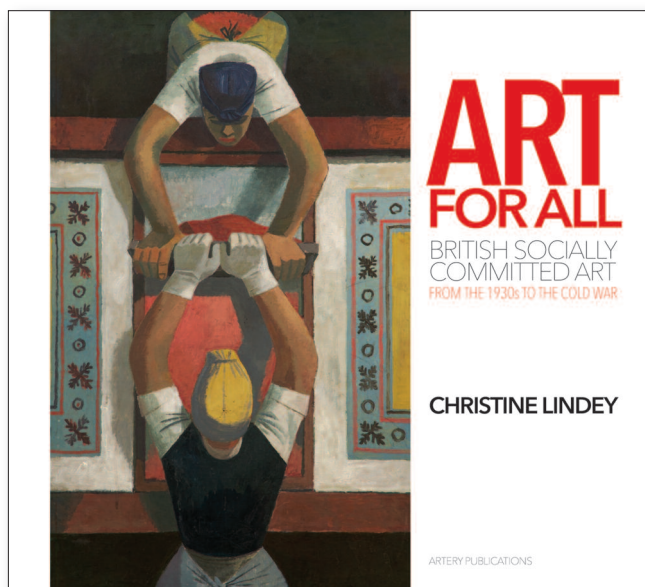
At the present seemingly continuous state of crisis, when young artists are joining the popular demand for social change, this book takes on a new relevance.

Praise for Christine Lindey's book:

Christine Lindey is a doyenne of British art history and one of its most original, accessible and principled practitioners. In previous publications she has approached traditional art history in novel ways, as well as revealing the importance and fascination of previously neglected areas. Her thought and writing combine academic rigour with a rare lucidity. In *Art for All* she explores a rich vein of British art that in the 1940s and 1950s kept alive the idea of a socially committed and widely understandable art in the face of the increasing dominance of elitist forms of modernism and abstraction that had become tools of the West on the cultural front of the Cold War. As a historian of British art myself I found this book a revelation. An important contribution to the history of British art this book, in its focus on a socially and politically aware practice that seeks a genuinely wide audience, seems particularly timely in this historical moment of rampant individualism and raging inequality.

Simon Casimir Wilson OBE, author of *Holbein to Hockney: A History of British Art* and former Tate curator, columnist for *RA Magazine*

Lindey's new book spreads into areas of mid-20th century British art that have hardly been explored so far, simply because of the dominance of Abstract Modernist over Realist Modern art, which left artists such as George Fullard, Josef Herman or Eva Frankfurter in undeserved obscurity. The great virtue of Lindey's book lies with the



breadth of the presentation. In all, this makes for an essential contribution to the history of art and art life in an important period of British socio-cultural endeavour.

Dr Katarzyna Murawska-Muthesius Associate Lecturer, Department of History of Art Birkbeck College, University of London

This study of British Socially Committed Art from the 1930s to the Cold War is to be warmly welcomed. Christine Lindey is such a thought-provoking author. She writes with so much clarity, exploring the dilemmas of socially committed artists, striving to balance their political aims with their aesthetic ambitions, whilst struggling to survive economically in challenging times.

Marjorie Mayo, Editor, *Theory and Struggle*

Christine Lindey has produced a book that valuably expands our knowledge about socially committed art in Britain during the 1940s and 1950s.

Robert Radford, former Senior Lecturer in History of Art, University of Southampton.

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£25

(ISBN: 978-0-9558228-8-9)

Published by Artery Publications
11 Dorset Road, London W5 4HU
www.arterypublications.co.uk
Tel. 0208 579 3553

For interviews with the author or for other queries, please contact the publisher.