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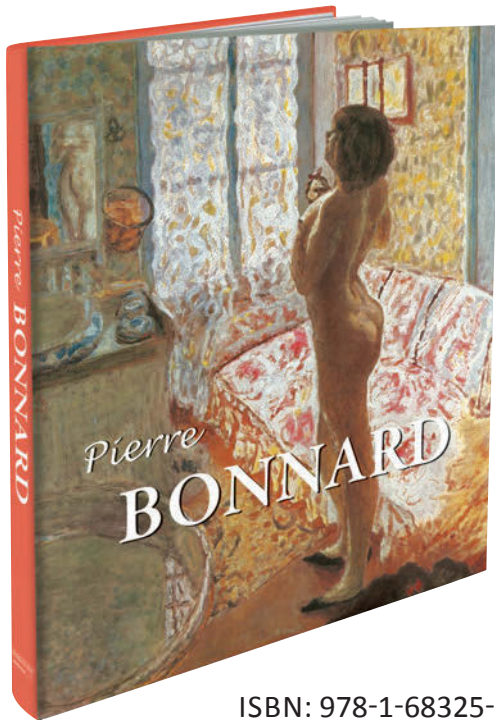
PUBLICATIONS 2019
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TABLE OF CONTENTS

BEST OF.....	2-9	
MEGA SQUARE	10-23	
ART OF CENTURY	24-29	
THE BOOK	30-31	
30 MILLENNIA OF ART.....	32-33	
ESSENTIAL.....	34-39	
ART GALLERY.....	40-41	
MUSEUMS OF THE WORLD.....	42-47	
TEMPORIS.....	48-53	
PRESTIGE	54-57	
THE MUST.....	58-59	
ART IN EUROPE.....	60-61	
SEX IN THE CITIES	62-63	
WORLD HISTORY OF ART.....	64-65	
INDEX	66-67	
CONTACT	68	



BEST OF...



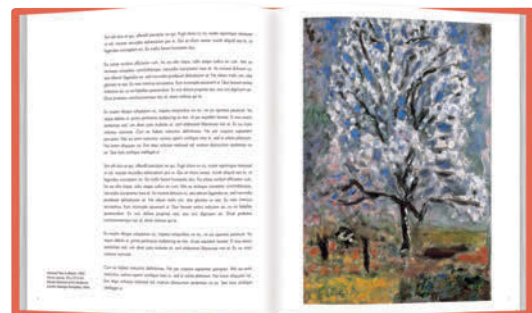
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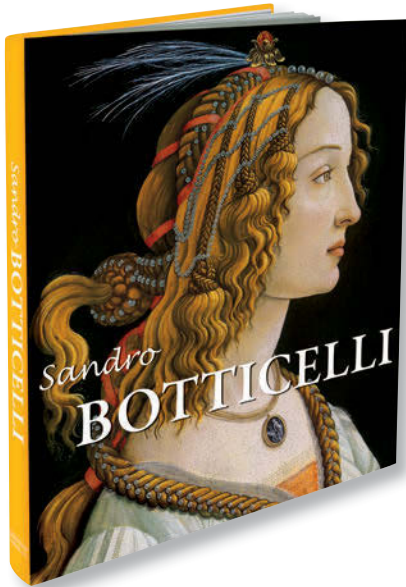
238 x 280 mm; 9.4 x 11 in
200 pages
130 illustrations in colour
Hardcover with dust jacket

£ 14.95 UK \$ 19.95 US € 14.90

ISBN: 978-1-68325-183-5

As a founding member of the symbolist group, Les Nabis, Pierre Bonnard (1867-1947) strayed from his peers through his interest in simple life rather than a focus on the mystic. It was his love for the power of colour and its ability to disregard the three-dimensional world that connected him to the group. His work did take on a rather dreamlike quality due to his ample use of bright colours, which vividly play together on his canvasses. The artist created his pieces from memory, using just sketches and notes for reference and dreaming of the piece before beginning. Bonnard also worked on multiple pieces simultaneously, moving from one to another to allow creativity and ideas of dimensions to flow fluidly and freely.

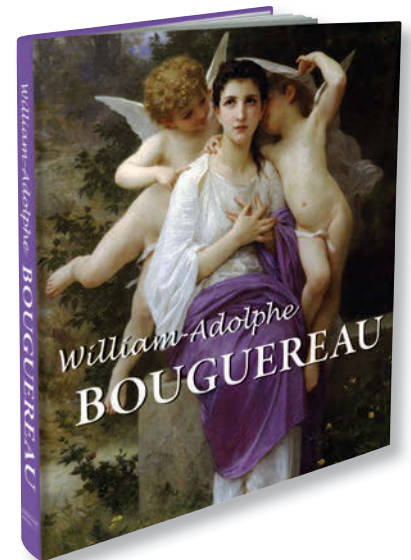




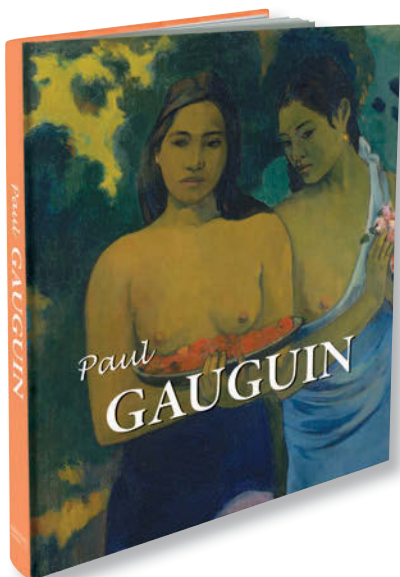
The Medici court painter Botticelli is one of the most brilliant artists of the Italian Renaissance alongside Leonardo da Vinci, Michelangelo, and Raphael. Favouring feminine portraits, Botticelli stands apart due to the finesse of his lines and the unbridled sensuality of his paintings. Between religious and private commissions, this Florentine artist introduced the profane into art through works of complex mythological subjects, such as the incontrovertibly masterful *Primavera* and *The Birth of Venus*, and knew how to delight the erudite patrons of art.

ISBN:978-1-78525-155-9

William Bouguereau (1825-1905) was a representative of French academic Classism and Classical Realism. Perhaps the greatest painter of the human body, he loved classical and historical themes and created modern interpretations of mythology and traditional subjects. In a time when the Impressionists reproduced modern life, Bouguereau devoted himself more intensely to idealised representations. His pure figures remind one of Greek mythology. Although today he is often forgotten, Bouguereau was a master in his time both in France and in the United States.



ISBN:978-1-78525-800-8

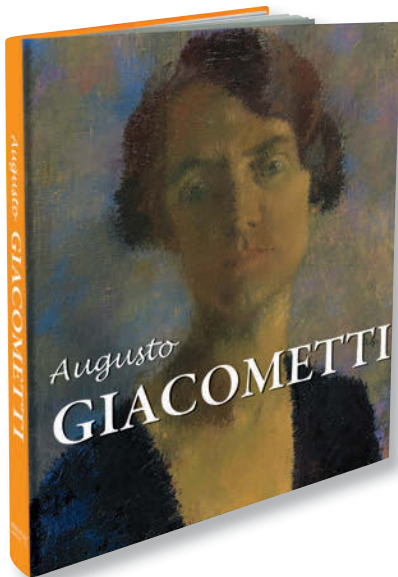
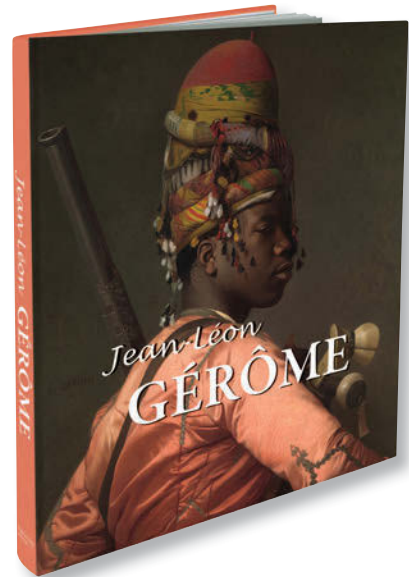


Paul Gauguin (1848-1903) is perhaps one of the most colourful characters in the art world. With no formal training, he firmly placed his unique post-impressionist style forever in the arts by infusing exotic scenes with rich colours and incongruous proportions. A pivotal figure in symbolist art, the French painter was infamous for his alcoholism and lack of interest in established rules of society, which led to his time in Tahiti – an inspiration for many paintings. Famous only in death, his expression and experimentation with colour would go on to influence artists like Matisse and Picasso.

ISBN: 978-1-68325-187-3

Jean-Léon Gérôme (1824-1904) was a French sculptor and historical painter of the academic classical style; he is counted among the greatest representatives of the genre. His work distinguishes itself through strong sense of melodrama and eroticism. Many of his paintings were influenced by his travels in Italy, Egypt, and Turkey. His fame transcended borders and Gérôme became one of the most celebrated artists of the 19th century.

ISBN: 978-1-68325-214-6

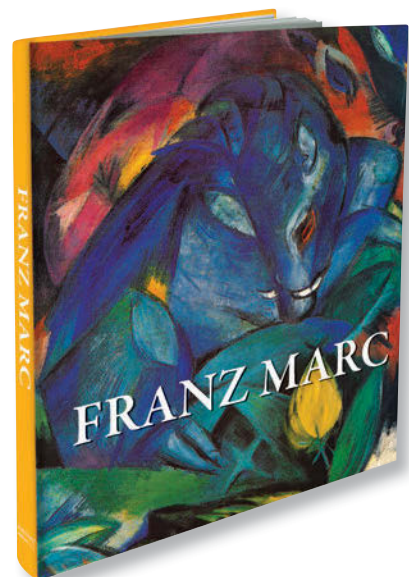


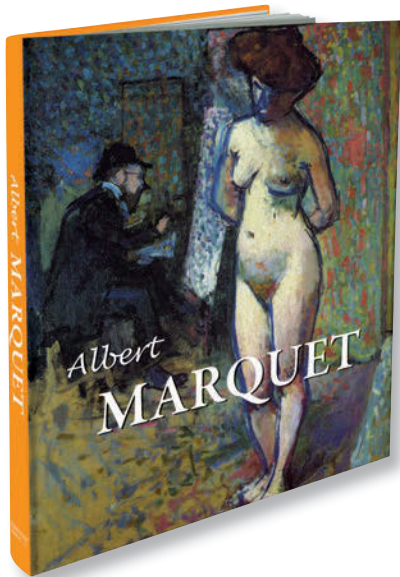
Best known for his stained glass windows, Swiss painter Augusto Giacometti (1877-1947) was highly skilled in many genres of art. Adorning two famed churches of Zürich, Grossmünster and Fraumünster, his stained glass is still considered some of the greatest in the world. As a painter, Giacometti lived and worked in some of the art world's greatest cities: Paris, Florence, and Zürich, but his hometown of Val Bregaglia would be the primary influence on his later works. As his style and brushwork varied and evolved greatly over his career, his mastery of colour as design became apparent. With colour as the focus of his paintings, Giacometti would become a pioneer for abstraction.

ISBN: 978-1-68325-181-1

Franz Marc (1880-1916) was a key figure in the German Expressionist movement of the early 20th century. Marc was a founding member of the expressionist group Der Blaue Reiter along with other great artists of the time: Wassily Kandinsky, August Macke, and Alexej von Jawlensky. A brilliant use of colour along with stark futurist and cubist styles create the distinct qualities that make Marc a master of modern art. Symbolising masculinity, femininity, and violence among his calm and bucolic animal subjects, Marc's unique and creative use of colour and meaning will forever have a firm place in art history.

ISBN: 978-1-68325-190-3



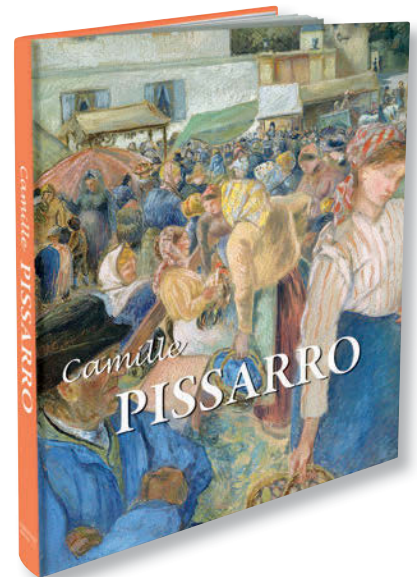


As a French painter of the Fauvist movement, Albert Marquet (1875-1947) is famous for his landscapes and seascapes. While he favoured a more muted palette than his contemporaries, the beauty of Marquet's work is displayed through the movement in his depictions of seas and lakes and the reflection of objects and the sky dancing in the water. The artist painted the Art Nouveau ornaments of the Grand Palais for the Exposition Universelle, but his playful and lively brushwork and innate understanding of light serve as his lasting mark on the art world.

ISBN: 978-1-68325-179-8

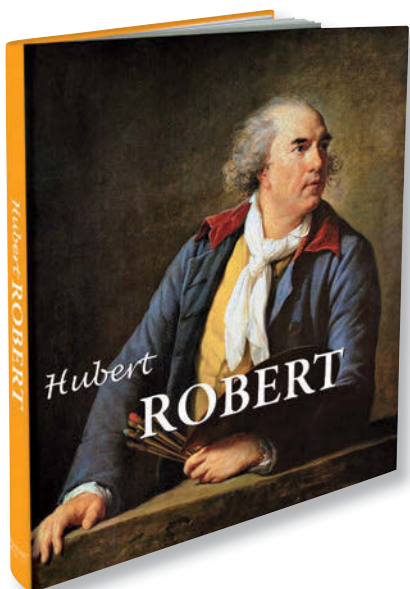
Camille Pissarro (1830-1903) had a great effect on many of his impressionist contemporaries, and he also served as an inspiration and mentor to other great masters such as Cézanne, Renoir, and Gauguin. He is credited with not only bolstering the Impressionist movement, but for keeping it alive in moments of difficulty. Deftly depicting the light and movement of village life, Pissarro primarily painted outdoors to catch the essence of his subjects. Distinguished by his thick and visible brushstrokes, his influence can be clearly seen in the works of Van Gogh.

ISBN: 978-1-68325-191-0



French painter Hubert Robert (1733-1808) truly merited the nickname given to him by friends and admirers: "Robert des Ruines". Already one of the most influential and venerated French artists of his time, the former member of the Académie Royale is today considered the most creative and imaginative painter of French Classicism.

ISBN: 978-1-78525-076-7

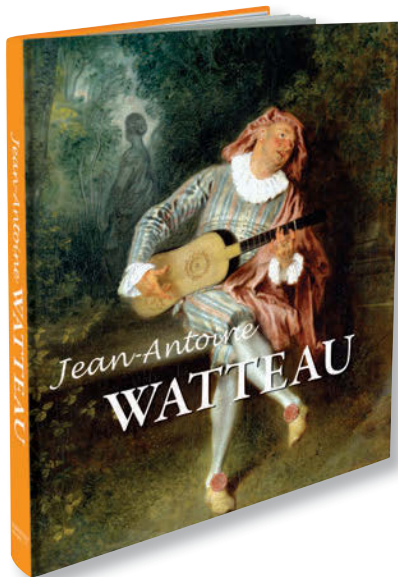


His paintings carry the mark of his privileged upbringing; the influence of Florence, the struggle between nature and culture – from rolling landscapes to galleries filled with masterpieces – as well as the constant opportunity to partake in intellectual and artistic discussions all played an important role in his training and therefore in his art. Sargent was an American but many considered him a citizen of the world. At the exception of a few visits back to his native country, he spent the majority of his life abroad and was particularly influenced by European art.

ISBN: 978-1-78525-084-2

EXHIBITION

John Singer Sargent (1856-1925)
John Singer Sargent's Mrs. Carl Meyer and Her Children
 Jewish Museum, New York:
 16 September 2016 – 5 February 2017



Credited with having created the *fêtes galantes* genre, Antoine Watteau (1684-1721) produced works that fused the gentle beauty of the bucolic lifestyle with a comedic and playful sense of theatricality. The French painter revitalised the Baroque genre by enlivening it with a more Rococo style, but his melancholy undertones of the frivolousness of life set him apart from other Rococo artists like Boucher or Fragonard. Watteau's influence on the arts is one of the most extensive in art history; his unique touch can be seen in paintings, costume, poetry, and film as well as the entire Impressionist genre.

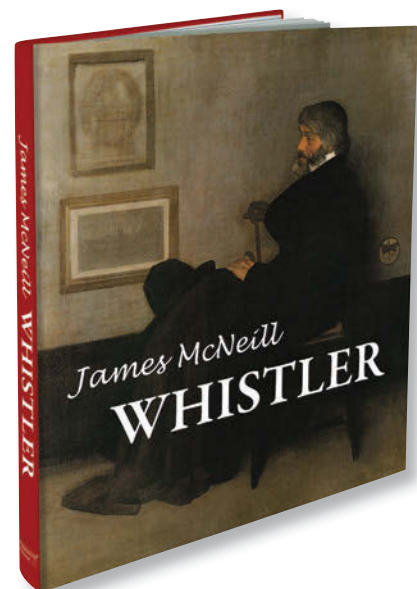
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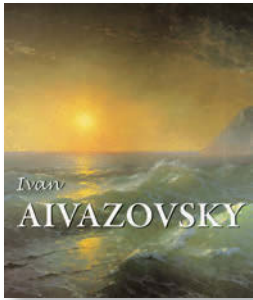
James Abbott McNeill Whistler (1834-1903) made his debut on the artistic scene at a decisive moment in the history of art and became a pioneering figure. Whilst the Impressionists were embodying the epitome of the Avant-garde, Whistler's paintings reached a level of abstraction that had not yet been achieved. His portraits from this time in his life became his most renowned. His creativity, elegance and personality fascinated his entourage. A close friend of Stéphane Mallarmé and admired by Marcel Proust, Whistler played the perfect roles of the seductive dandy and the sentimental socialite, but all the while being both an astonishing artist and a bold innovator.

ISBN: 978-1-78525-085-9

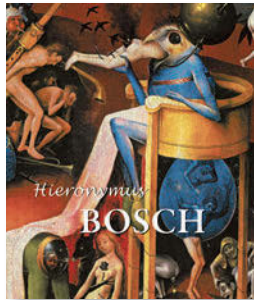
EXHIBITION

James Abbott McNeill Whistler (1834-1903)
British Art from Whistler to World War II
 Santa Barbara Museum of Art, California:
 18 September 2016 – 8 January 2017

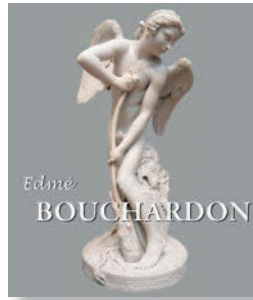




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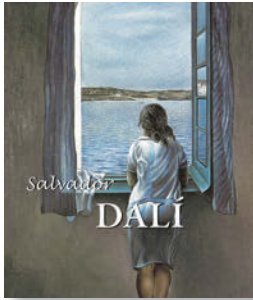
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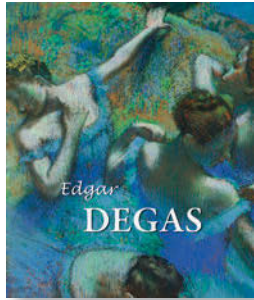
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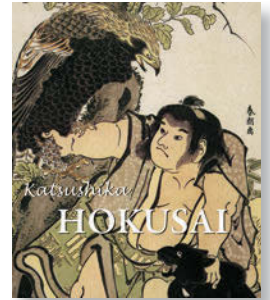
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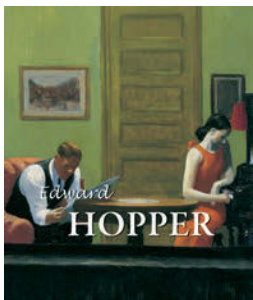
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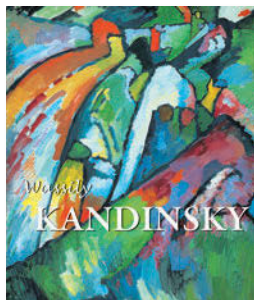
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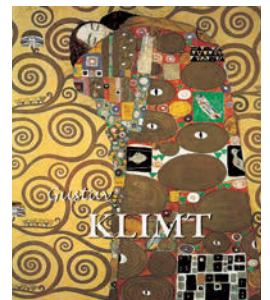
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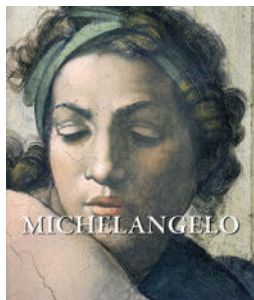
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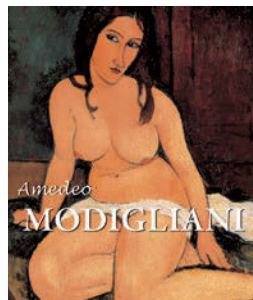
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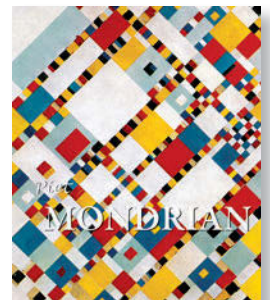
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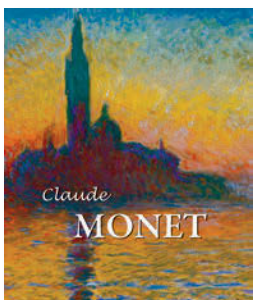
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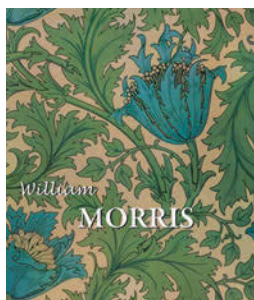
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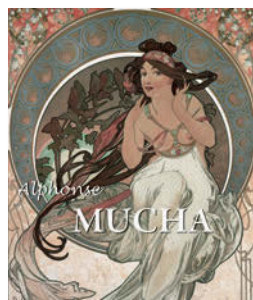
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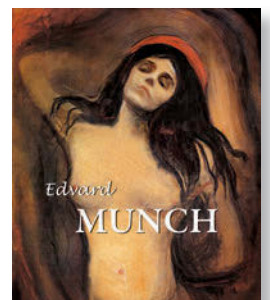
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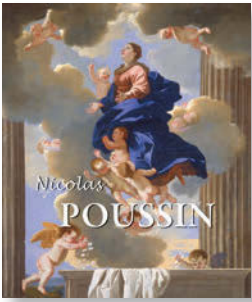
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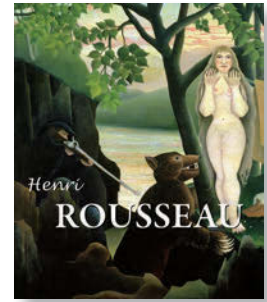
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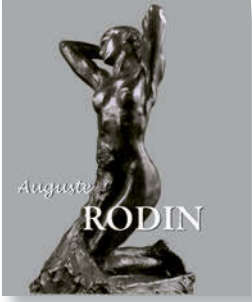
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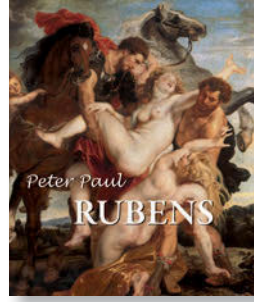
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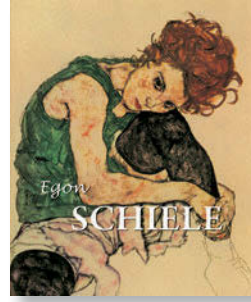
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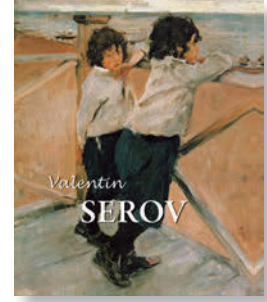
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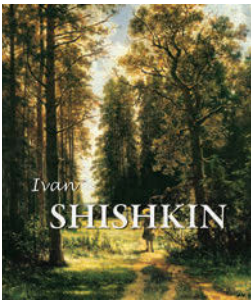
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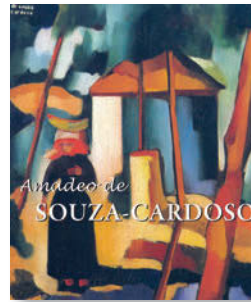
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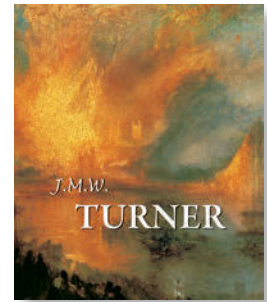
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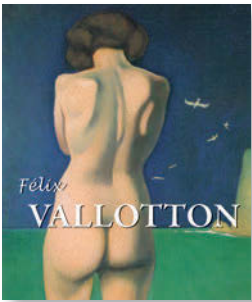
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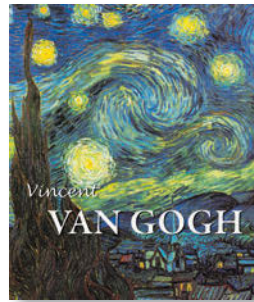
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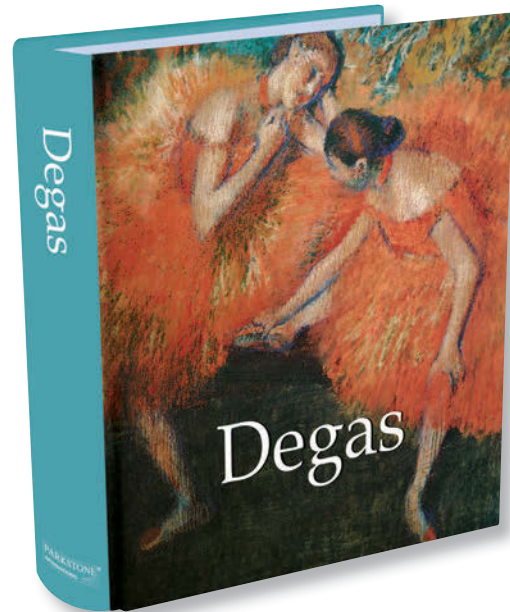


MEGA SQUARE

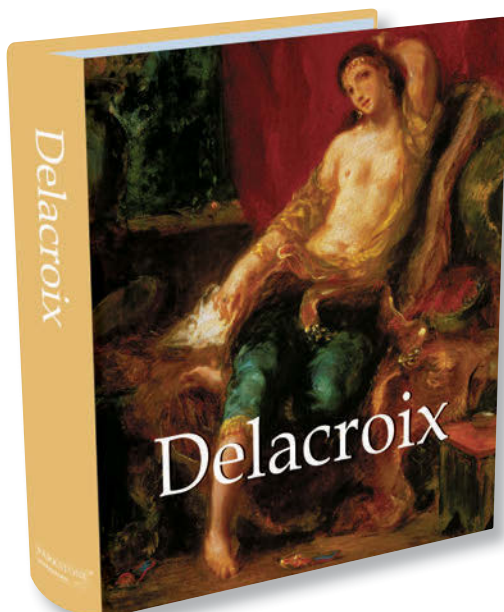
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 or softcover

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EXHIBITIONS

Edgar Degas (1834-1917)

A New Vision

Museum of Fine Arts, Houston:

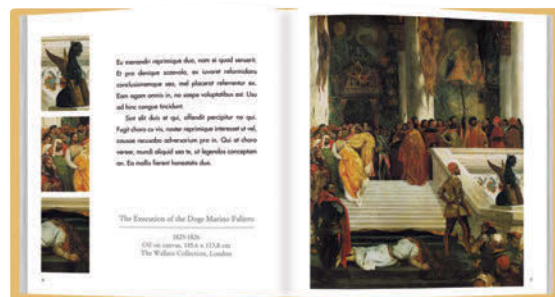
16 October 2016 – 8 January 2017

Eugène Delacroix (1798-1863)

Lion Hunters : Copying Delacroix's Big Cats

Art Institute of Chicago:

15 July 2016 – 15 January 2017



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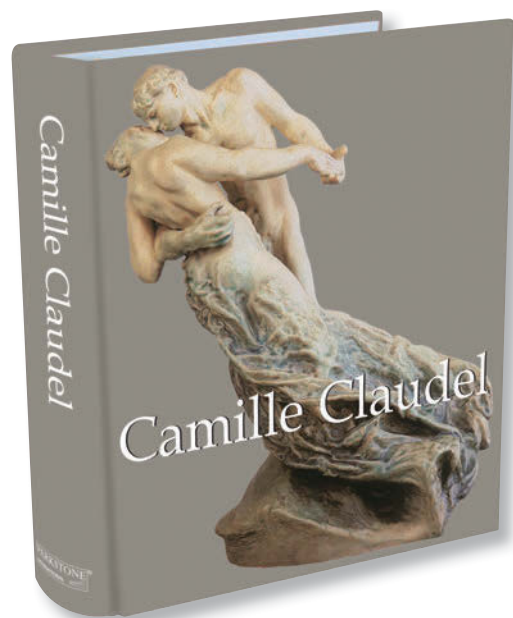
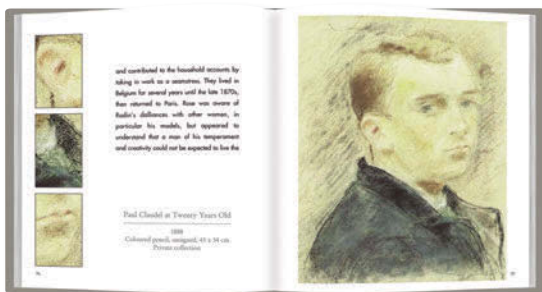
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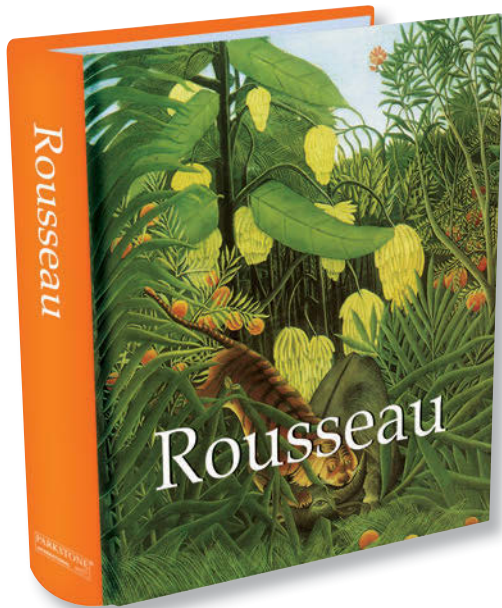
Frédéric Bazille (1841-1870)

La jeunesse de l'impressionnisme

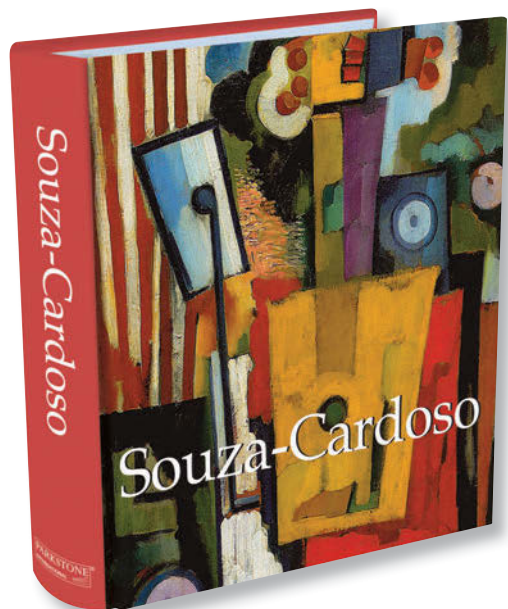
Musée d'Orsay: 15 November 2016 – 5 March 2017



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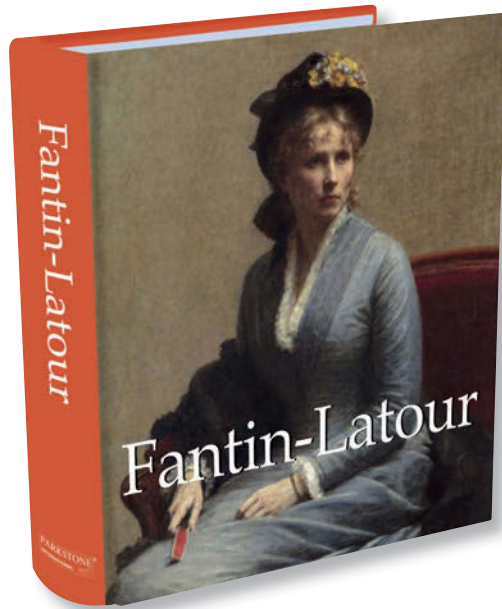
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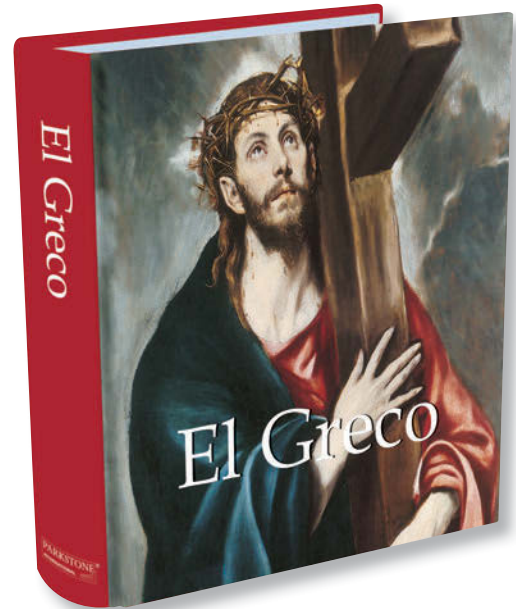
Henri Fantin-Latour (1836-1704)

Fantin-Latour. À fleur de peau

Musée du Luxembourg, Paris: 14 September 2016 – 12 February 2017



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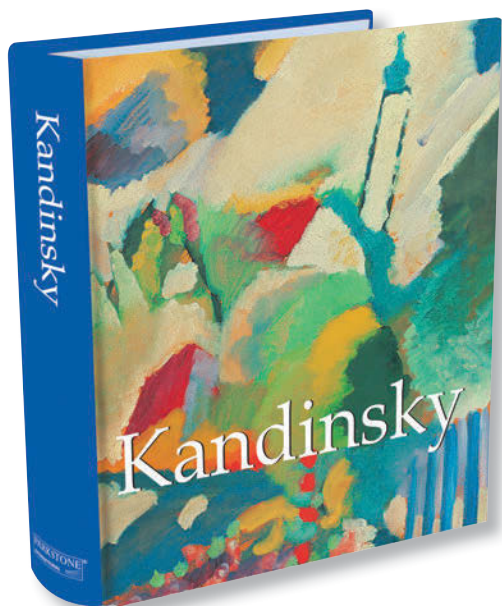
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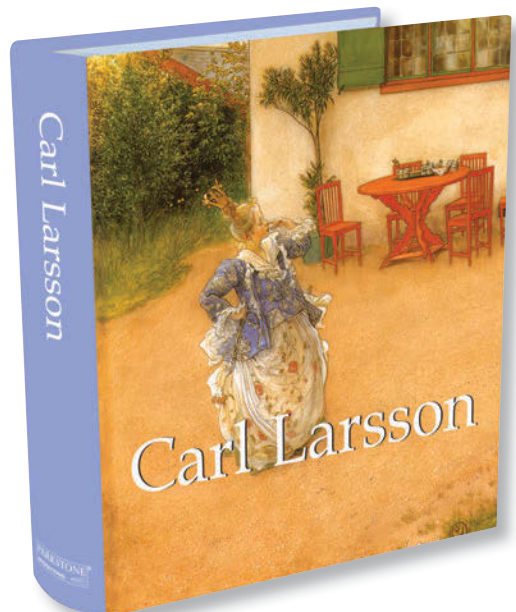
Wassily Kandinsky (1866-1944)

Small Worlds: Wassily Kandinsky's Experiments in Printmaking

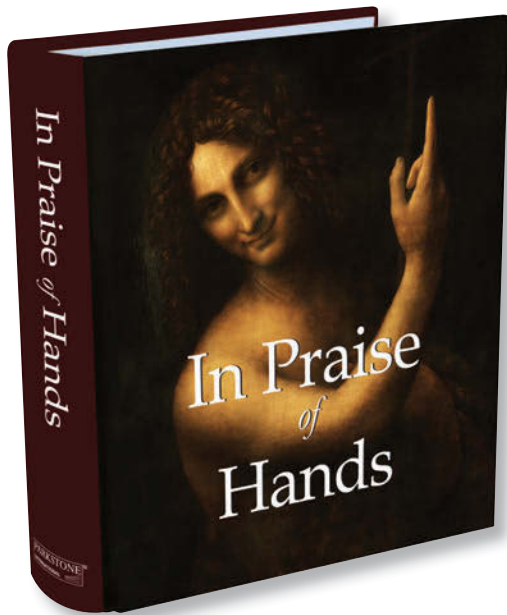
The Museum of Fine Arts of Springfield: 14 June 2016 - 15 January 2017



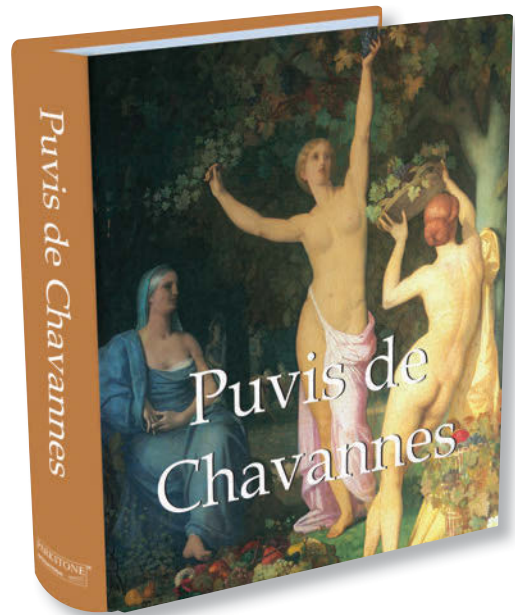
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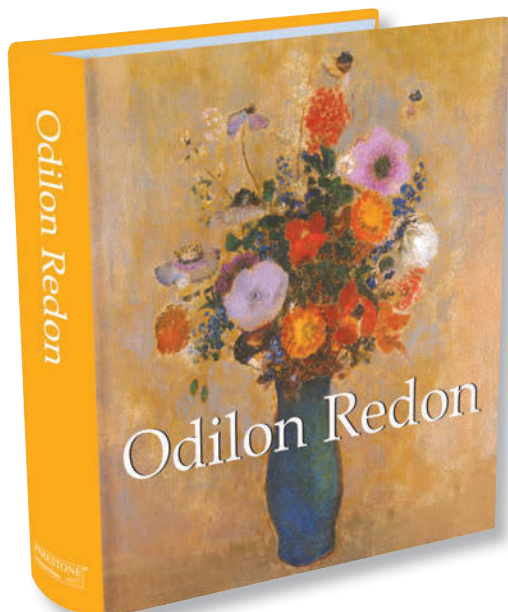
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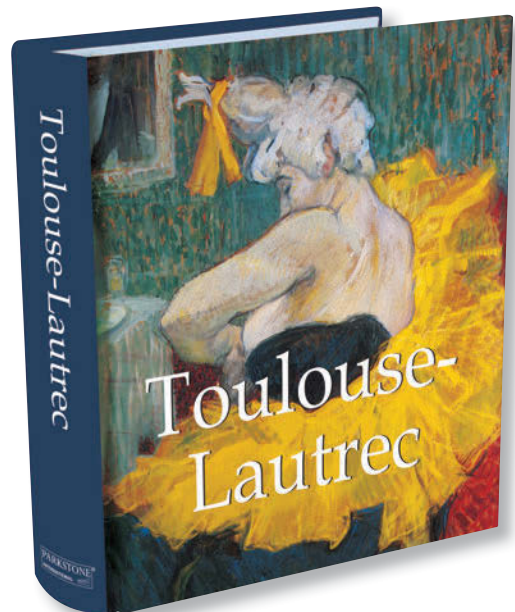
Odilon Redon (1840-1916)
La nature silencieuse, paysages d'Odilon Redon
 Musée des Beaux-Arts de Bordeaux : 9 Decembre 2016 – 27 March 2017
 Musée des Beaux-Arts de Quimper : 20 May 2017 – 11 September 2017

EXHIBITION

Toulouse-Lautrec (1864-1901)
The Paris of Toulouse-Lautrec: Prints and Posters from The Museum of Modern Art
 Currier Gallery of Art, Manchester, New Hampshire:
 17 September 2017 – 18 January 2018



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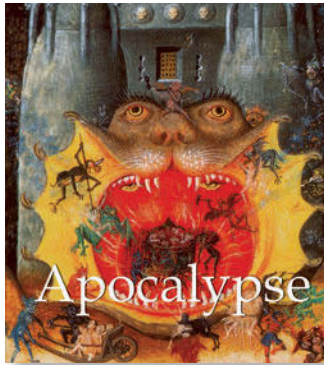


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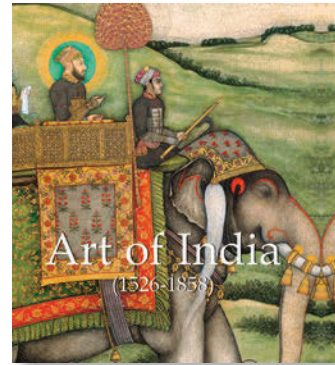
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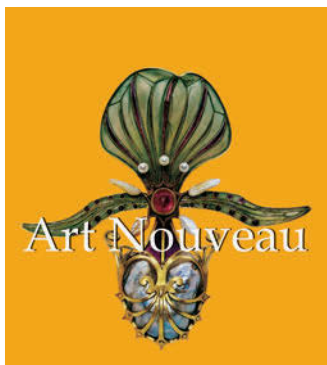
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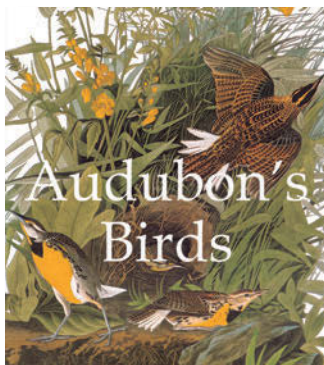
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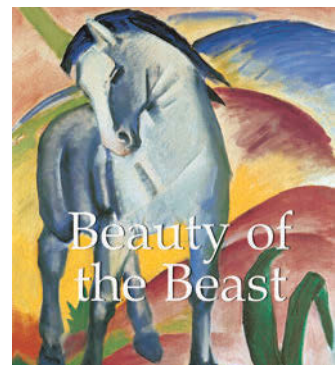
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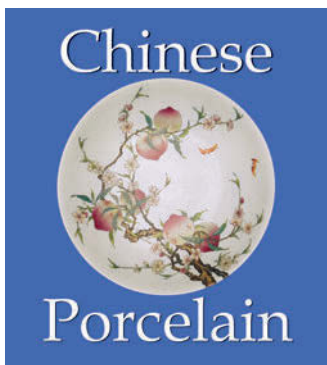
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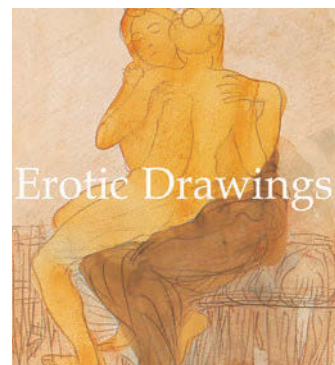
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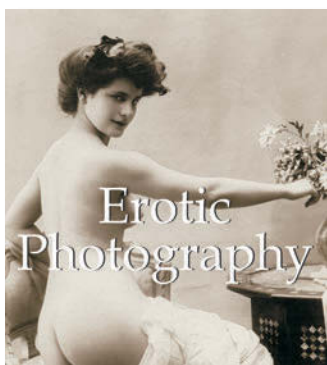
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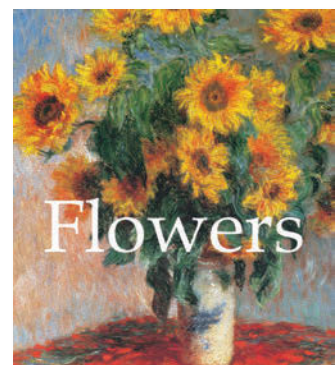
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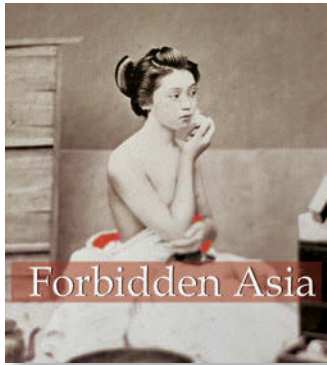
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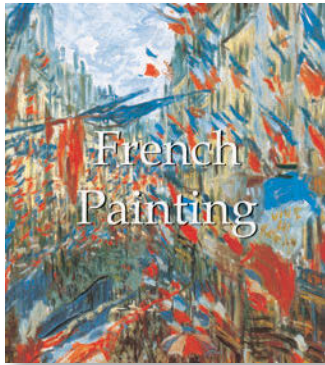
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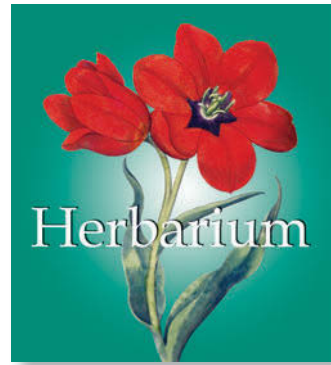
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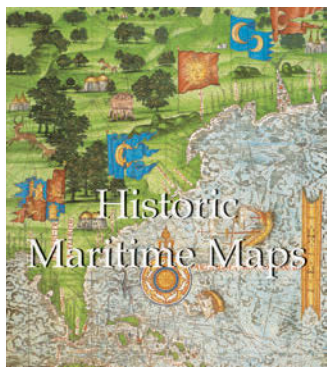
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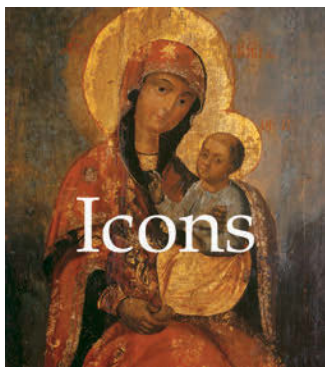
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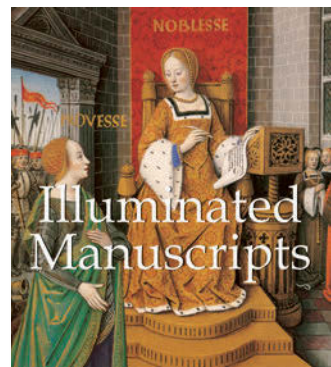
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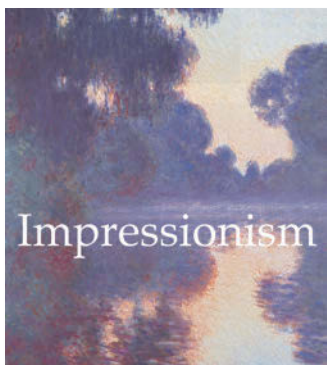
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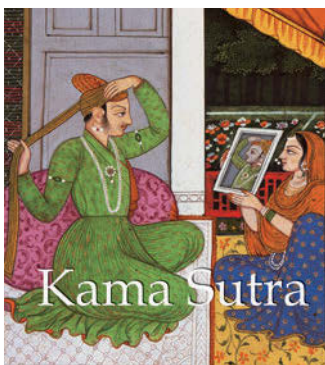
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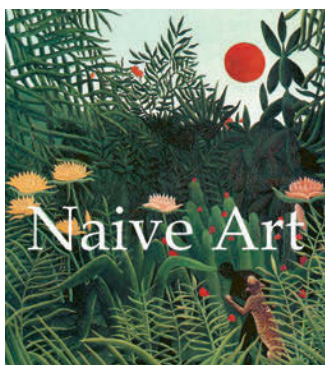
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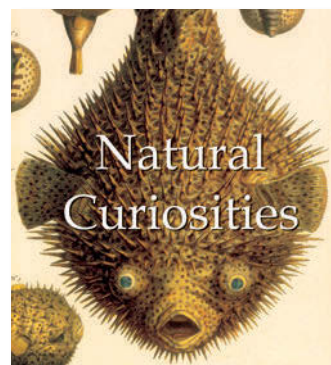
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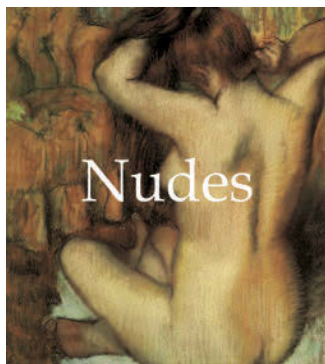
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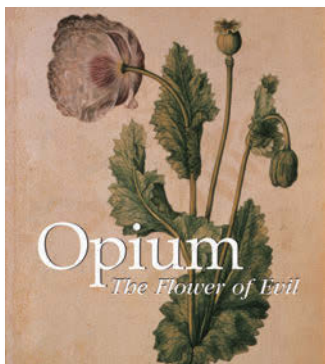


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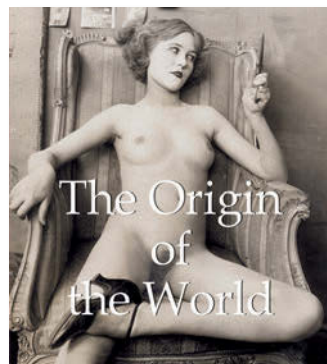
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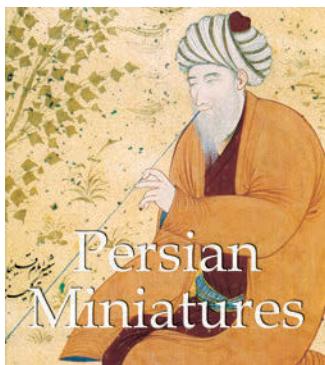
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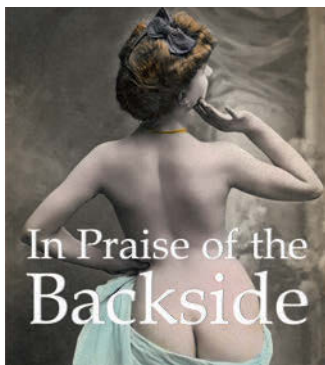
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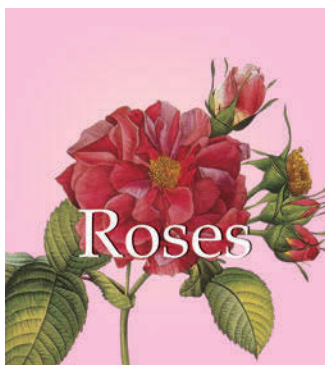
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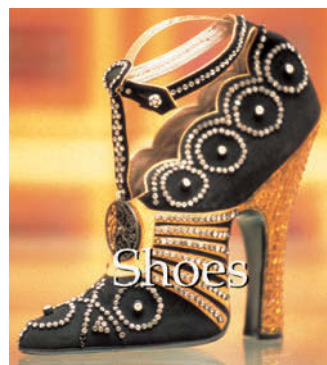
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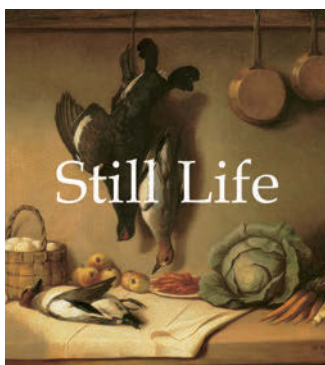
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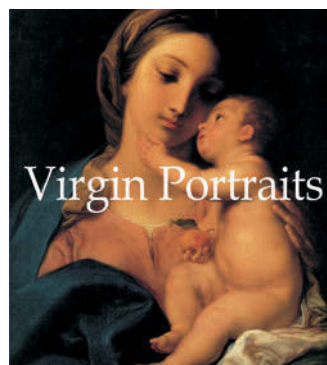
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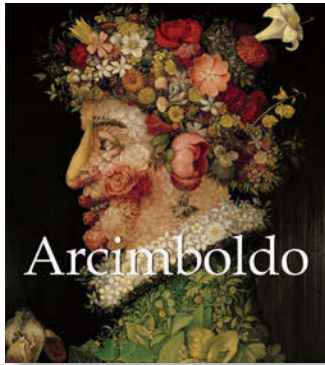
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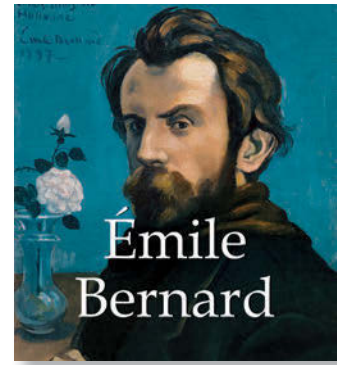
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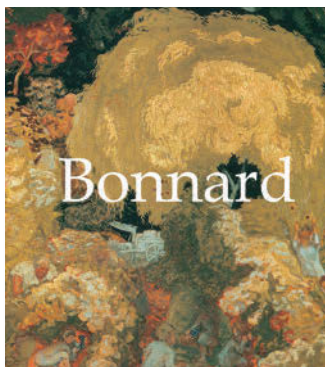
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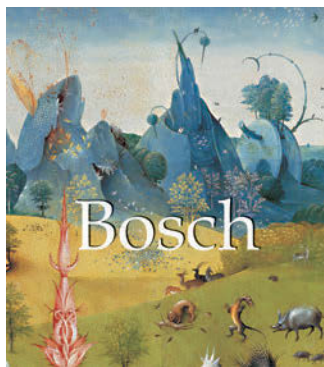
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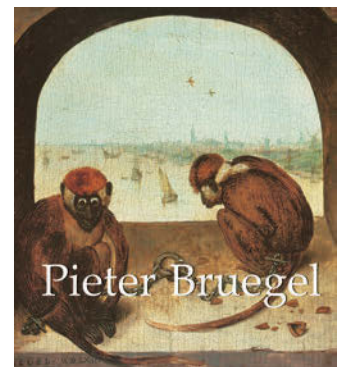
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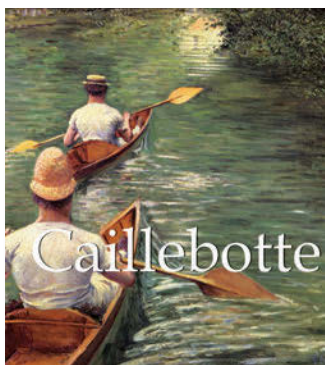
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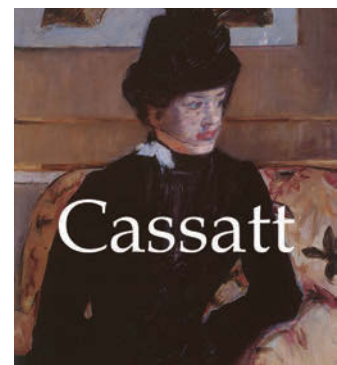
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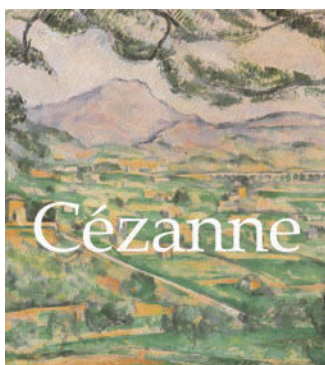
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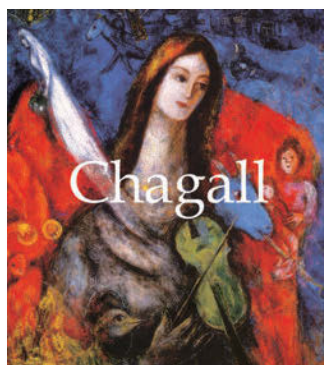
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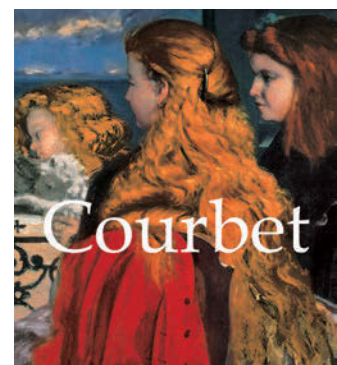
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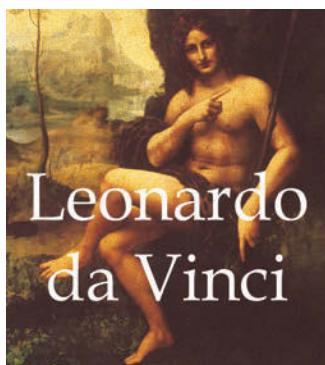
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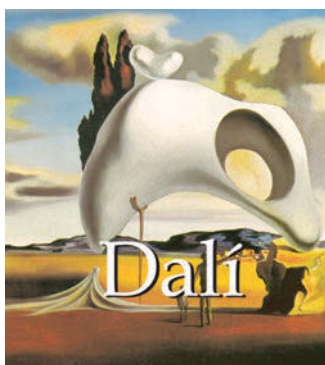


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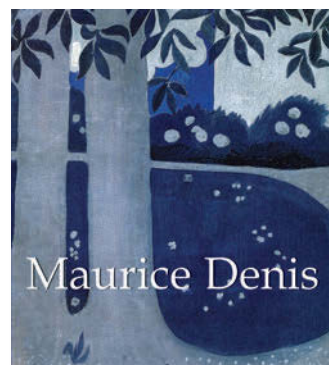
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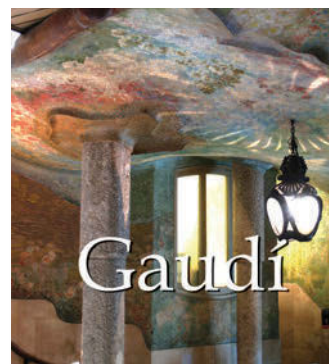
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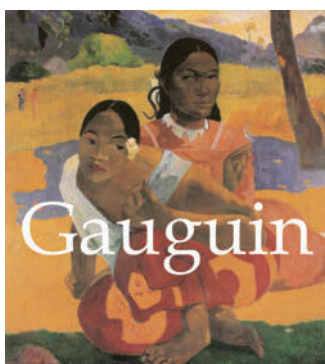
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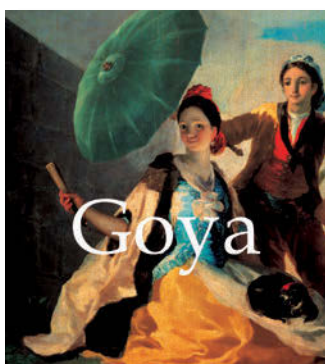
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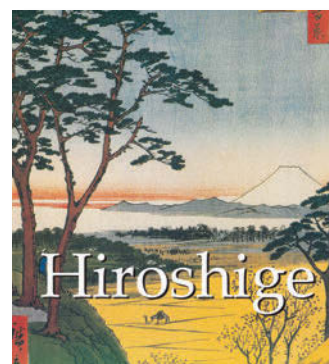
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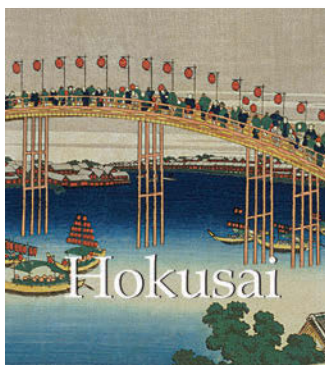
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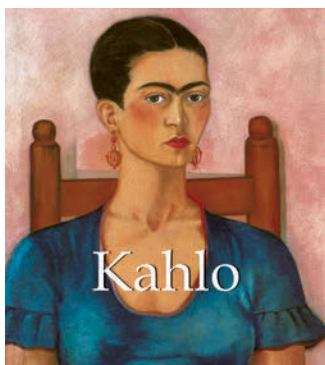
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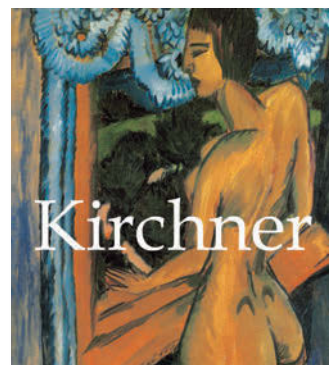
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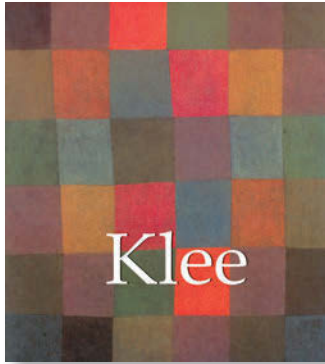
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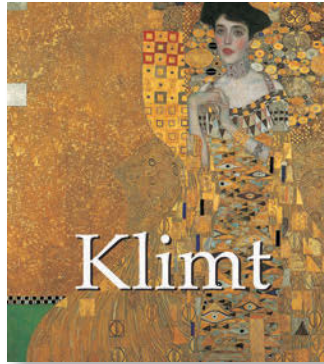


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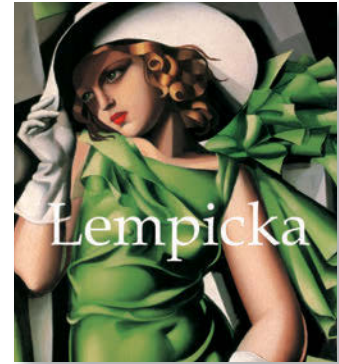
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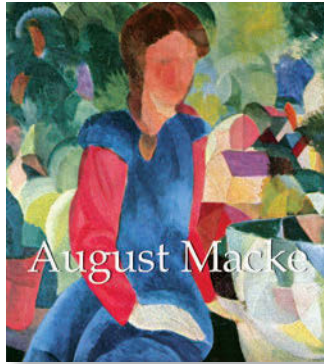
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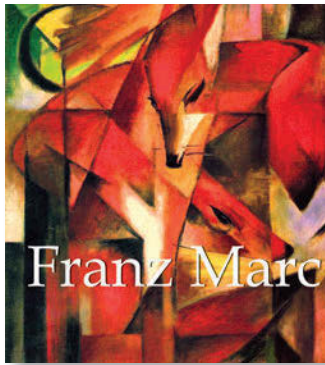
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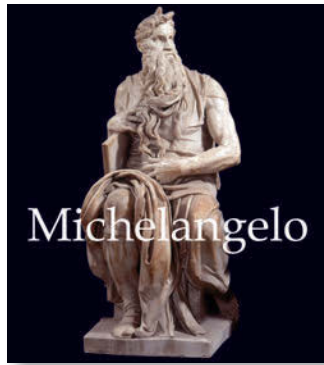
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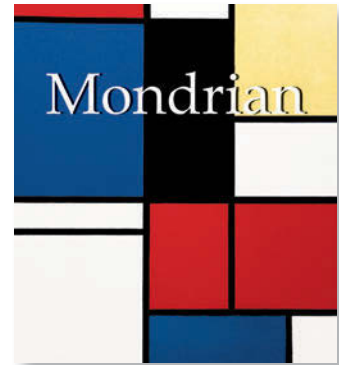
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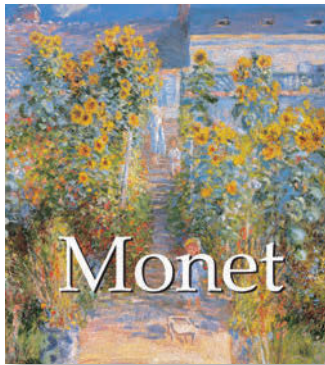
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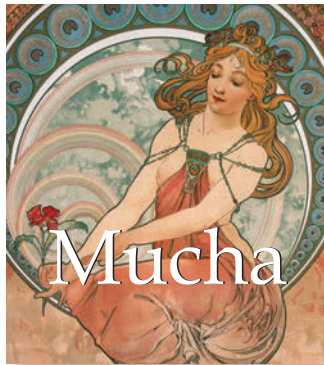
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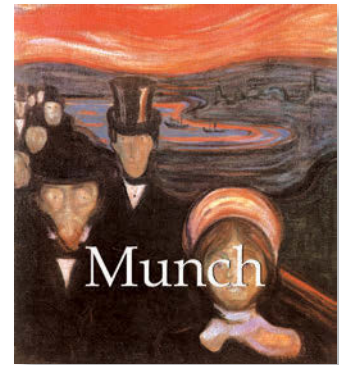
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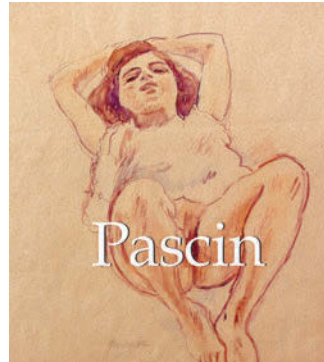


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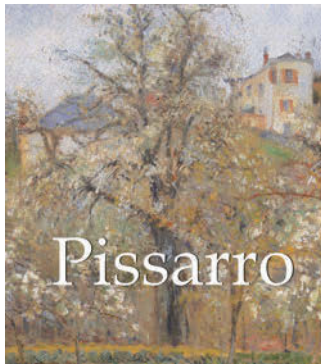
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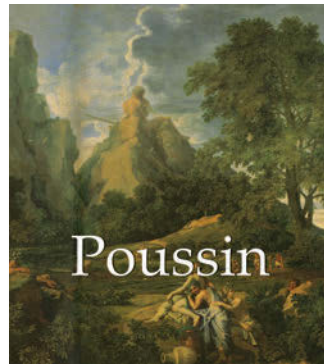
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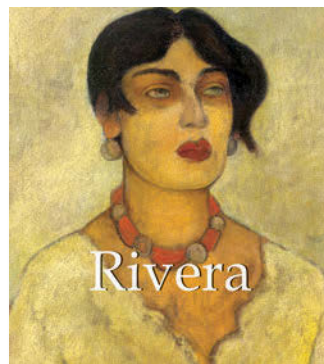
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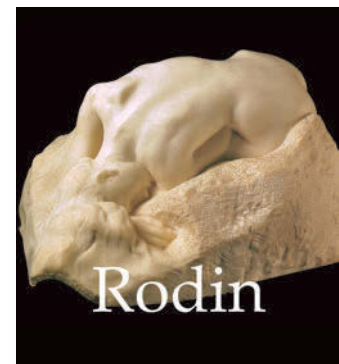
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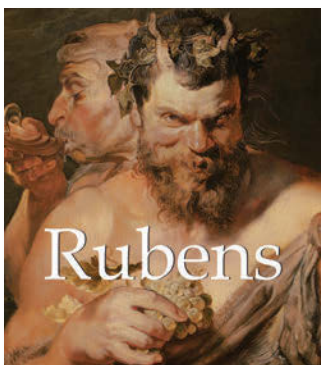
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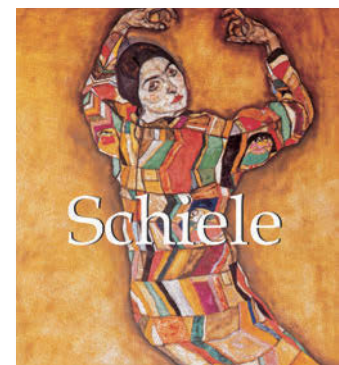
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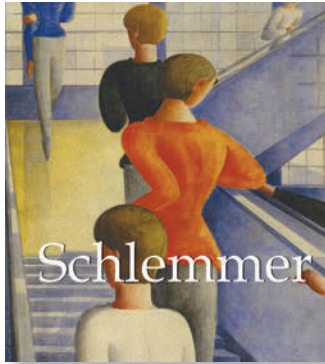
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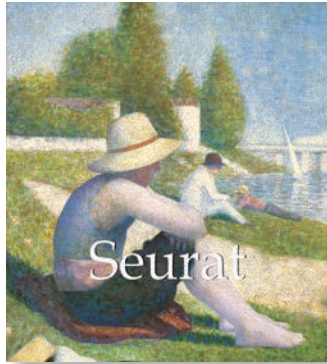


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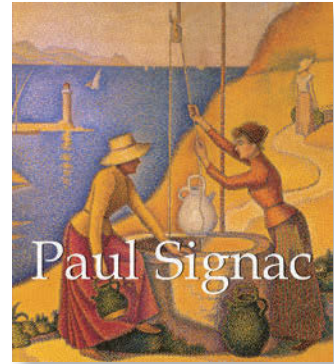
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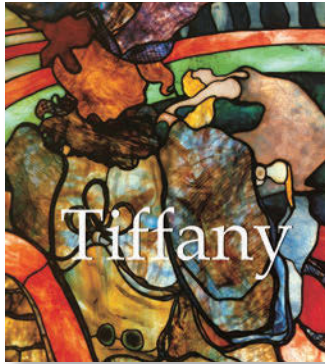
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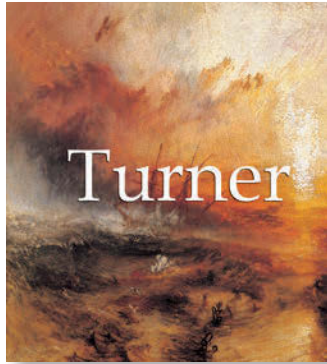
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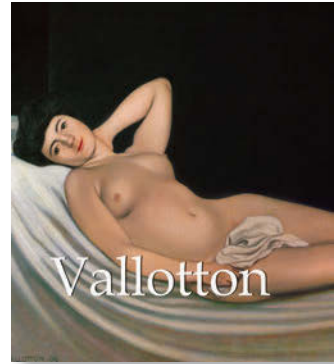
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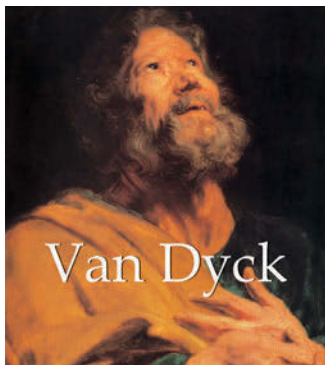
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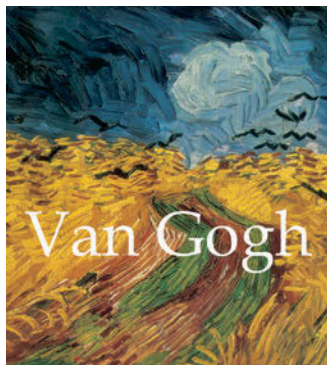
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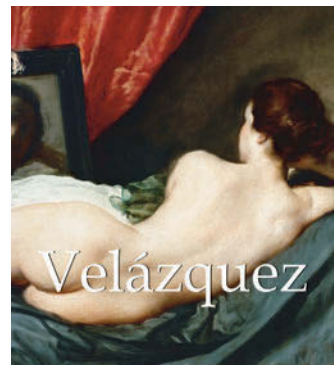
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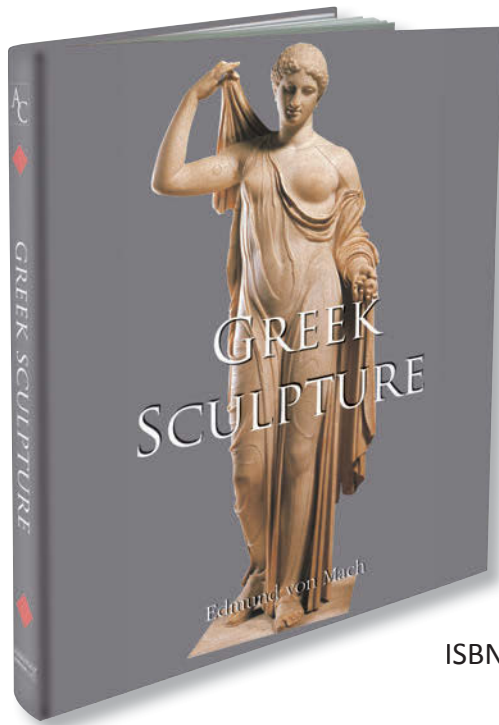


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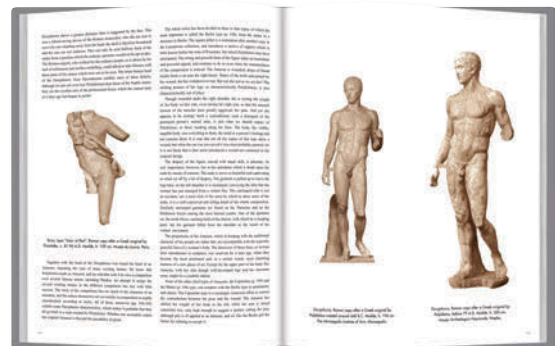
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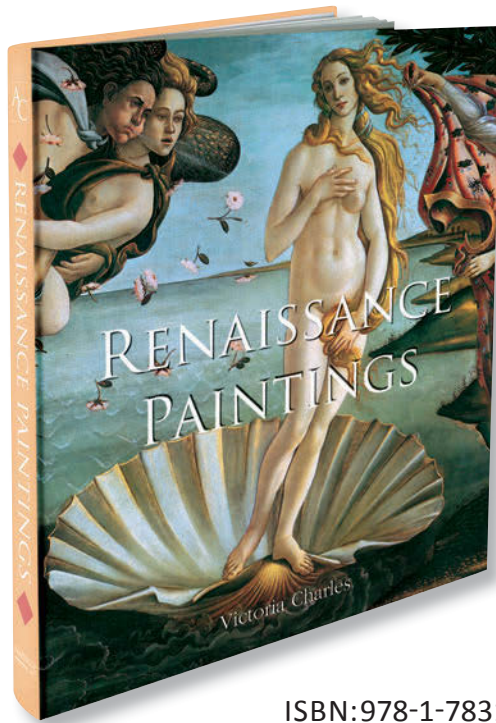
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ISBN: 978-1-78310-473-4

If the soul is Christian, beauty is Greek. In Greek sculpture, man becomes God, and the gods lend their image to humanity. Defying the laws of gravity, Greek sculptors explored the harmony, forms, and spaces that have shaped our unconscious according to the canons of eternal beauty for more than 2,000 years. Art historian Edmund von Mach reflects on the epic story of how the hand of man came to transform marble into works of art, art that contributed substantially to the permanent legacy of civilisations. This work is a study of Greek sculpture between the seventh and the first centuries BCE, based on an extensive examination of iconography and presented as an erudite, yet accessible text for everyone.

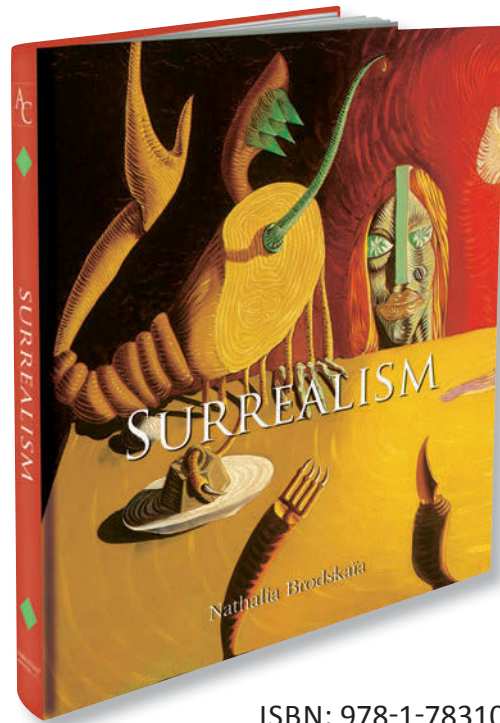




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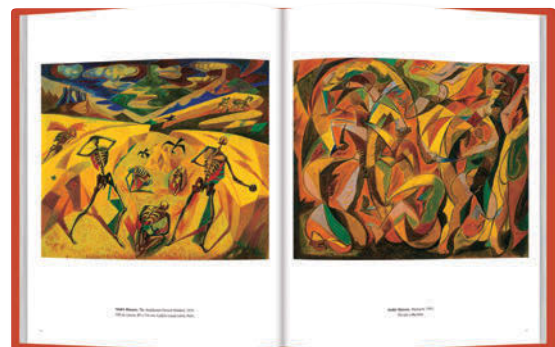
In utter contrast to the obscurity of the medieval period which preceded it, the rapid and unexpected arrival of the Renaissance conquered Europe from the 14th to the 16th century. Placing man at its centre, the actors of this illustrious movement radically altered their vision of the world and refocused their aesthetic pursuits towards anatomy, perspective, and the natural sciences. Creator of numerous talents, the Renaissance offered the history of art great names such as Botticelli, Raphael, and Leonardo da Vinci, whose glorious masterpieces still hang on the walls of museums the world over.

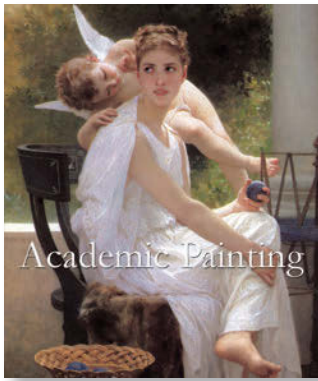




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The Dada movement and then the Surrealists appeared in the First World War aftermath with a bang: revolution of thought, creativity, and the wish to break away from the past and all that was left in ruins. Breton asserted that Dada does not produce perspective, “a machine which functions full steam, but where it remains to be seen how it can feed itself”. Surrealism emerged amidst such feeling. These artists often changed from one movement to another. They were united by their superior intellectualism and the common goal to break from the norm. Describing Dada with its dynamic free-thinkers, and the Surrealists with their aversive resistance to the system, the author brings a new approach which strives to be relative and truthful.





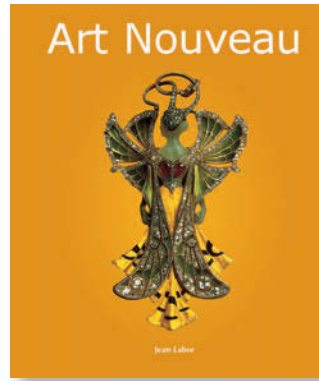
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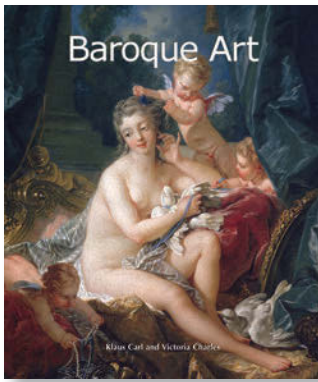
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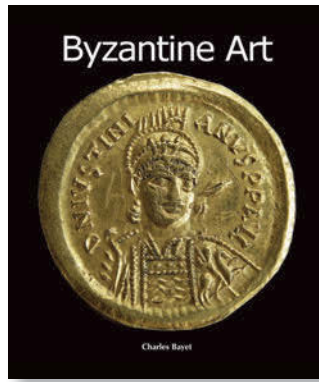
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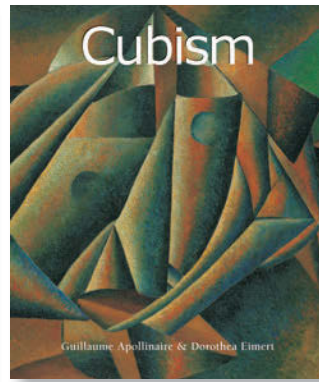
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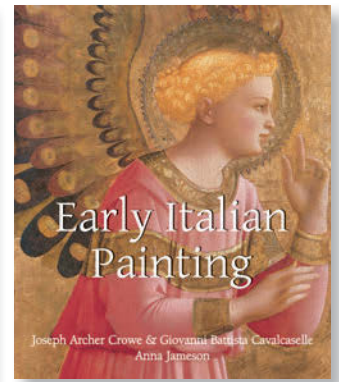
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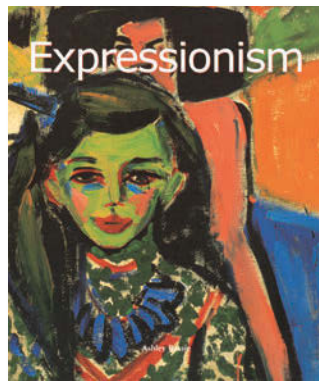
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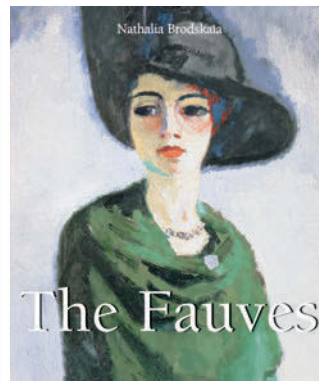
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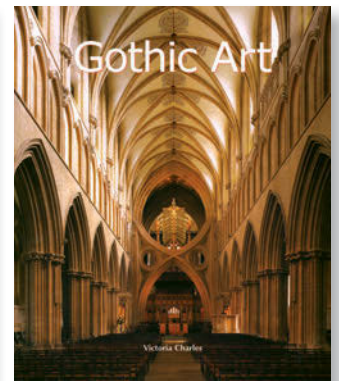
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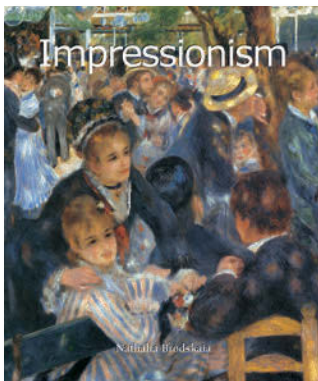
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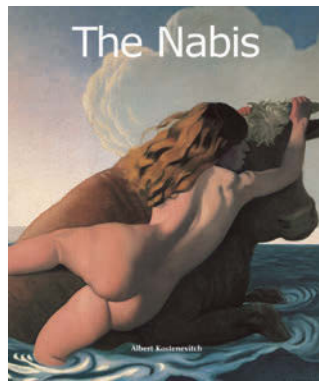
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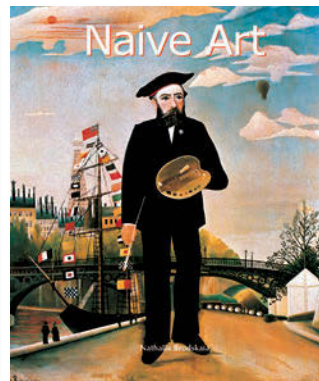
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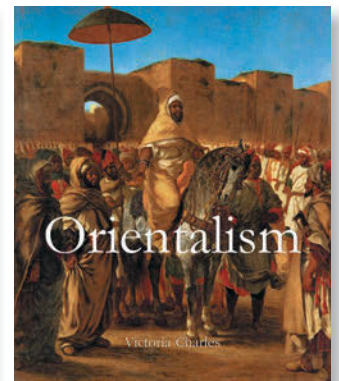
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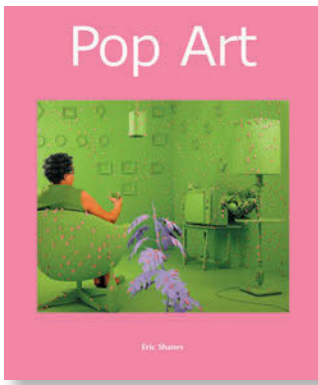
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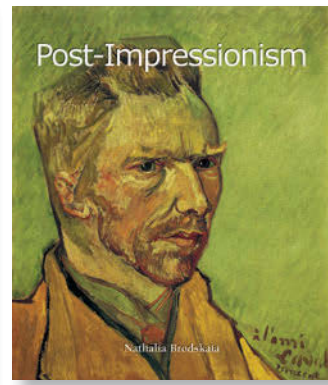


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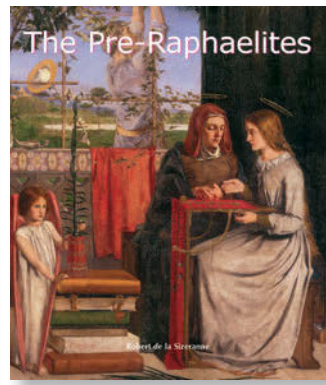
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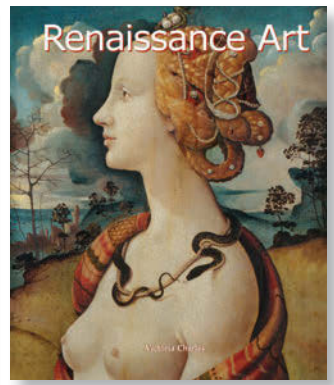
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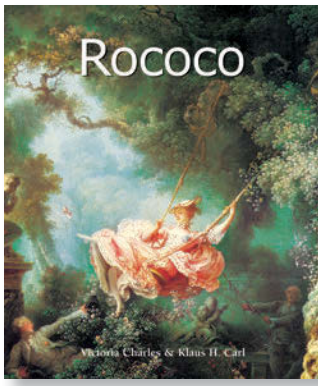
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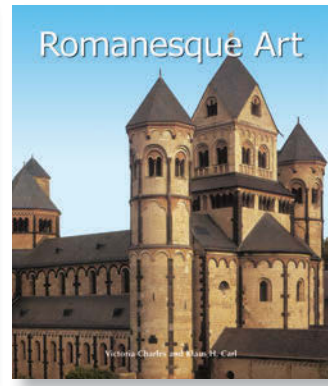
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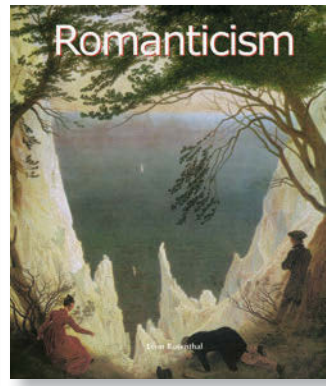
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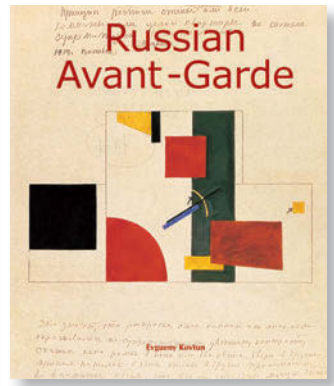
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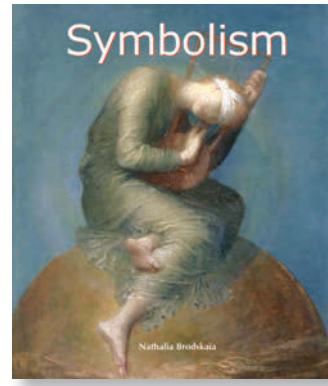
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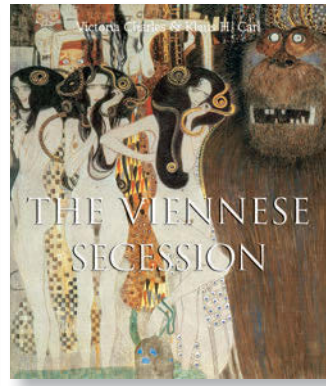
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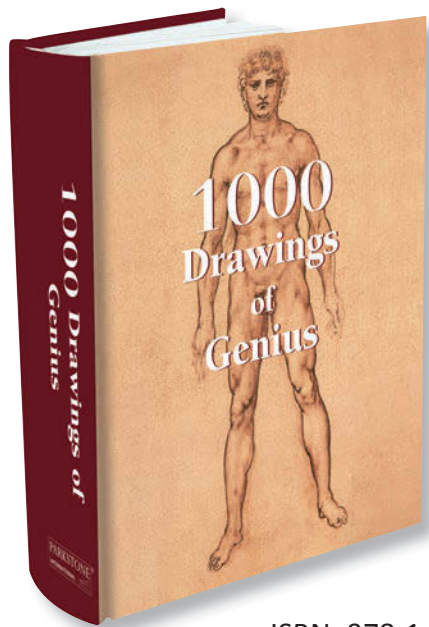


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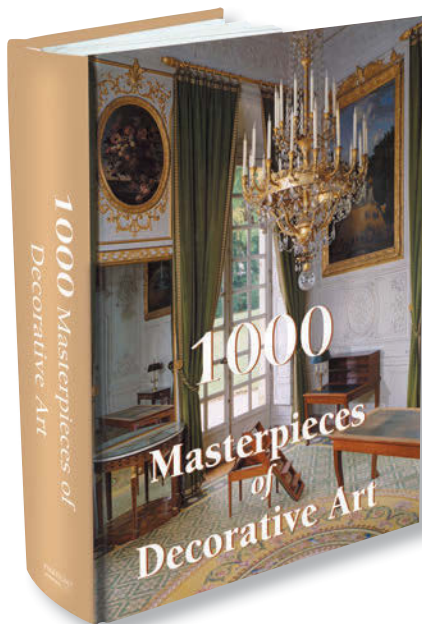
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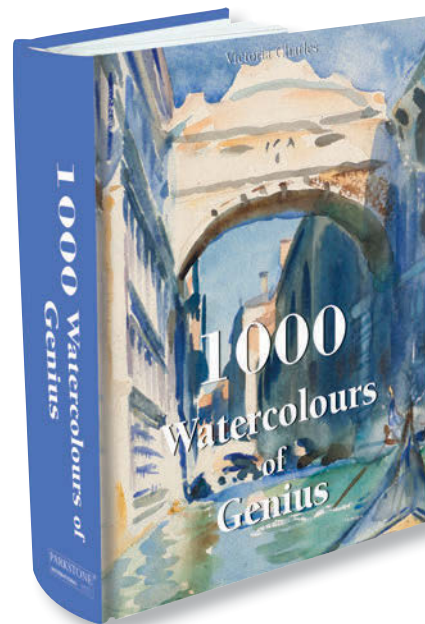
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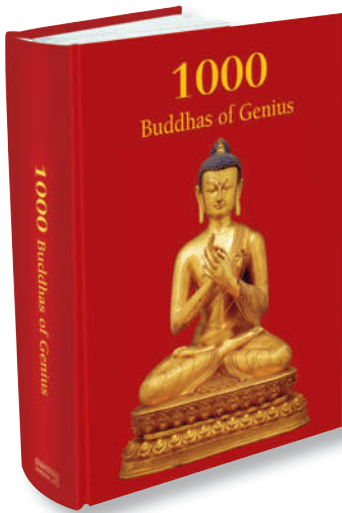


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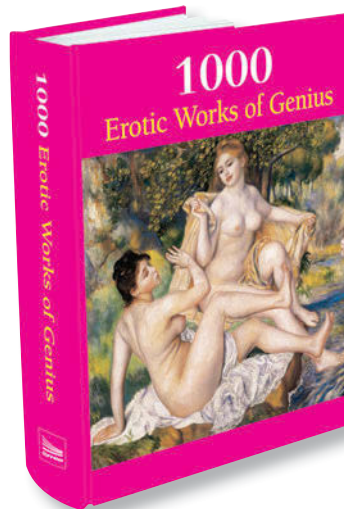


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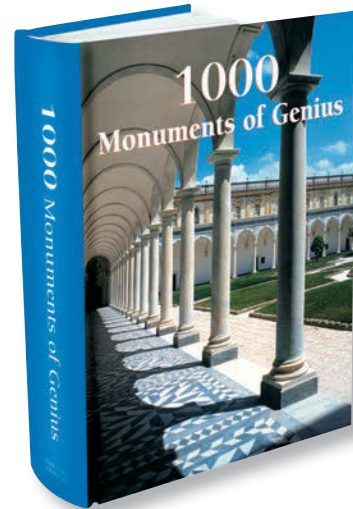
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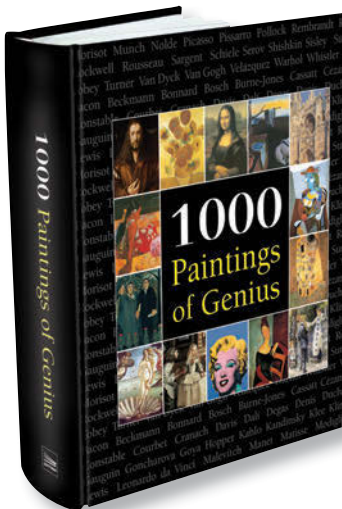
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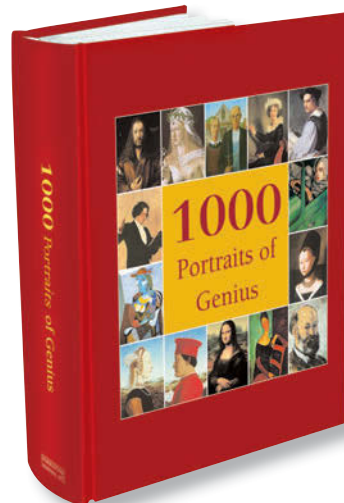
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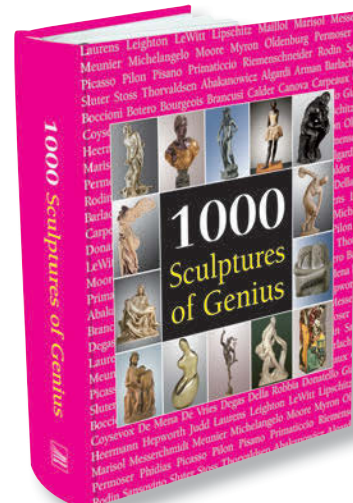
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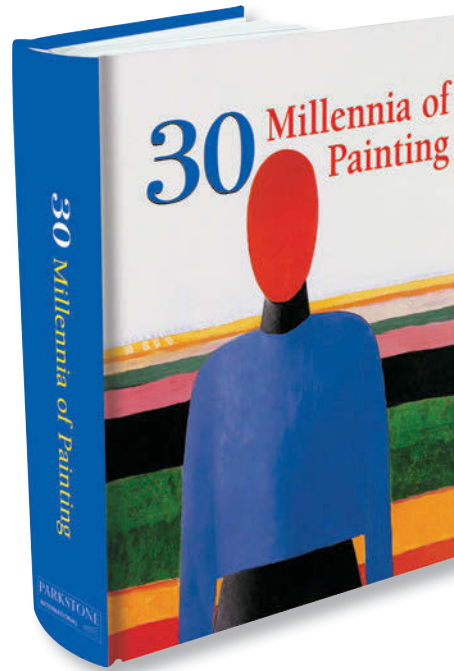
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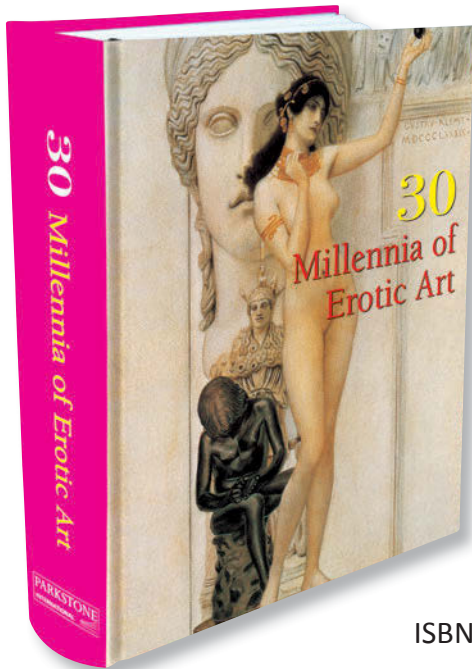
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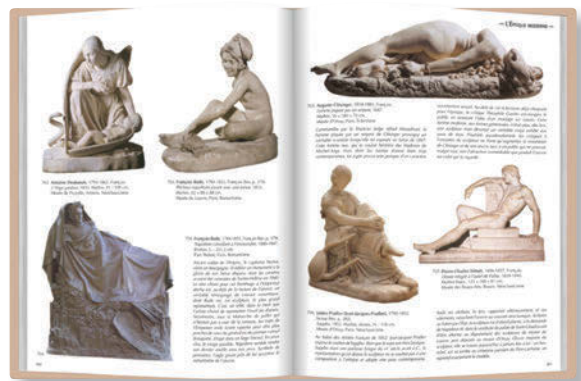
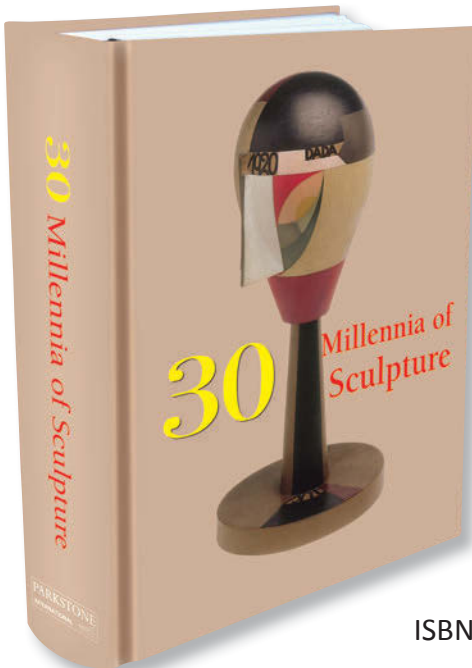
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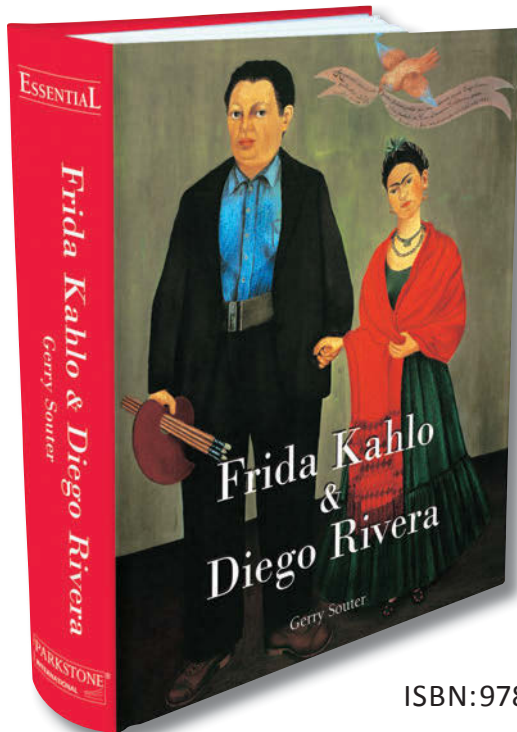
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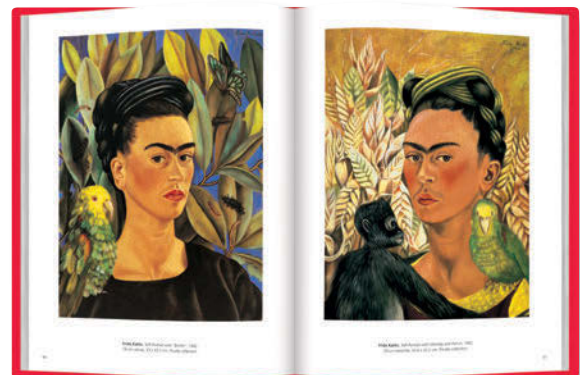
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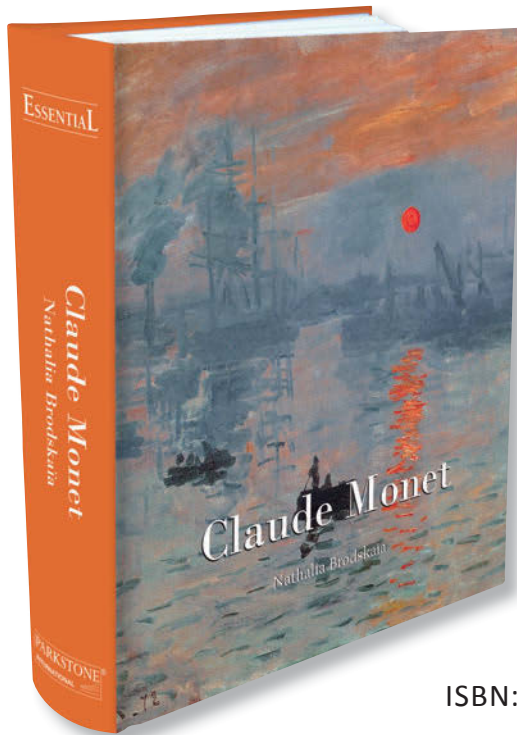
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They met in 1928; Frida Kahlo was then 21 years old and Diego Rivera was twice her age. He was already an international reference, she only aspired to become one. An intense artistic creation, along with pain and suffering, was generated by this tormented union, in particular for Frida. On both continents, America and Europe, these committed artists proclaimed their freedom and left behind them the traces of their exceptional talent. In this book, Gerry Souter brings together both biographies and underlines with passion the link which existed between the two greatest Mexican artists of the 20th century.



ESSENTIAL



EXHIBITIONS

Claude Monet (1840-1926)

French Moderns: Monet to Matisse, 1850-1950

McNay Art Museum, San Antonio:
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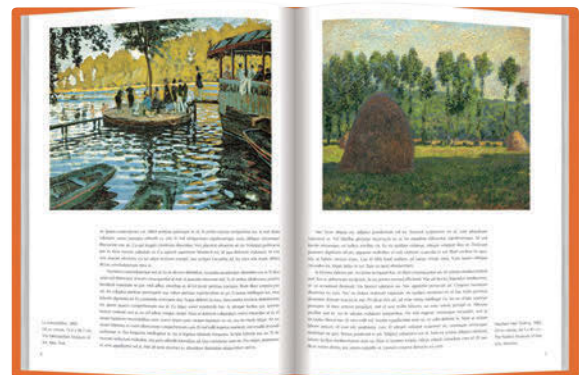
Kimbell Art Museum, Fort Worth:
16 October 2016 – 29 January 2017

Daubigny, Monet, Van Gogh

Van Gogh Museum, Amsterdam:
21 October 2016 – 29 January 2017

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With *Impression, Soleil levant*, exhibited in 1874, Claude Monet (1840-1926) took part in the creation of the Impressionist movement that introduced the 19th century to modern art. All his life, he captured natural movements around him and translated them into visual sensations. Considered the leader of Impressionism, Monet is internationally famous for his poetic paintings of waterlilies and beautiful landscapes. He leaves behind him the most well-known masterpieces that still fascinate art lovers all over the world.



For many people, Pablo Picasso (1881-1973) was undoubtedly the most important artist of the 20th century. Born in Málaga, Spain, Picasso revealed his genius at a very early age and was quick to make contact with the most advanced art circles of his time, first in Barcelona and later in Paris. In the modernist quest for novelty, Picasso turned to pre-modern history and 'primitive' art for inspiration. We owe him and his colleague Georges Braque the invention of Cubism, not just one amongst many Avant-garde movements but the aesthetic that would change the art of painting forever.

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Picasso and his Printers

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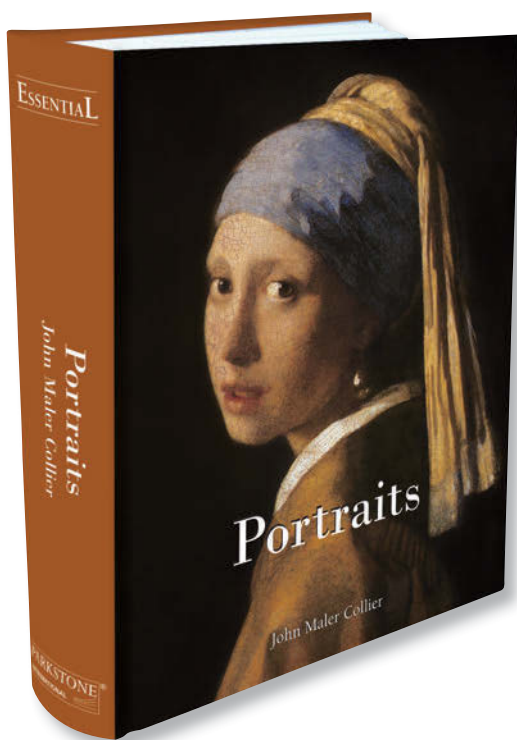
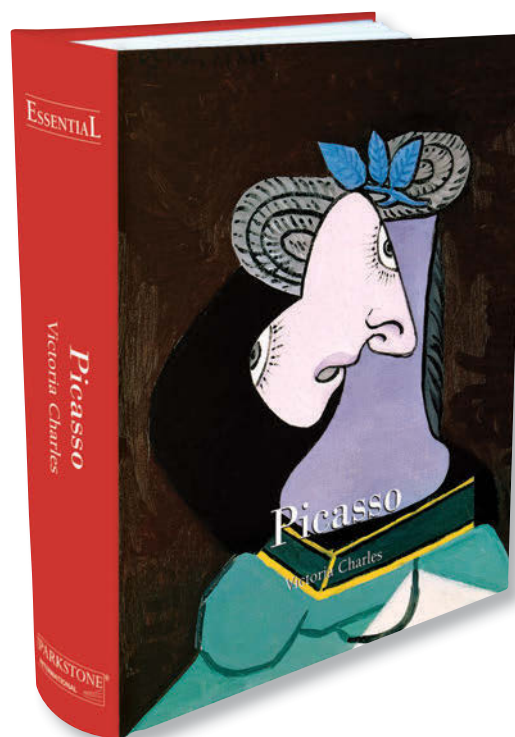
Norton Simon Museum, Pasadena: 14 October 2016 – 13 February 2017

Picasso and Rivera: Conversations Across Time

LACMA, Los Angeles: 4 December 2016 – 30 April 2017

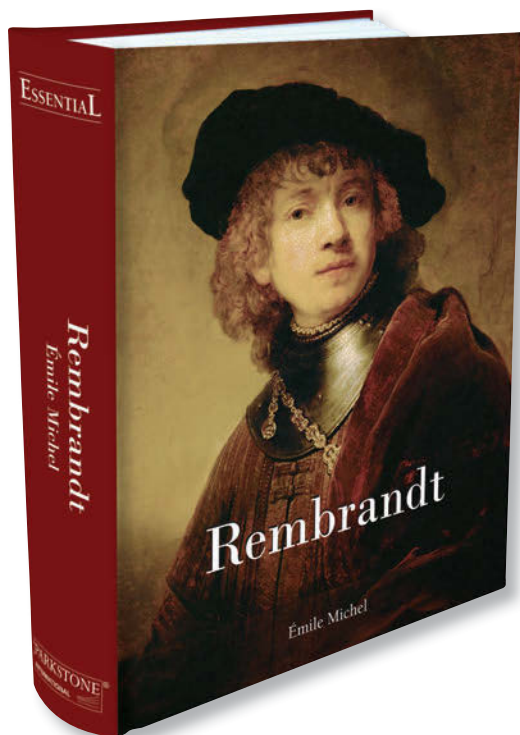
Picasso Portraits

National Portrait Gallery London: 6 October 2016 – 5 February 2017



The genre of portraiture takes us back to the origins of artistic representation. Over the course of the centuries, it has developed on different surfaces, only truly finding its footing as a standalone genre during the Renaissance. Art of courts, of the bourgeoisie, or equally of the common people, the portrait has a strong link with death and the endurance of beings through their image. Almost every artist has tried their hand at the portrait, including some of the most famous in history; we can count Leonardo da Vinci, Raphael, Dürer, Van Eyck, Van Dyck, Velázquez, Nattier, Vigée-Lebrun, David, and even Picasso, Soutine, and Modigliani among them.

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As famous during his lifetime as after his death, Rembrandt (1606-1669) was one of the greatest masters of the Dutch Golden Age of the 17th century. His portraits not only transport us back to that fascinating time, but also represent, above all, a human adventure; beneath every dab of paint the spirit of the model seems to stir. Yet these portraits are only the tip of the Rembrandt iceberg, which consists of over 300 canvasses, 350 engravings, and 2,000 drawings. He applied this skilful fusion of styles to all his works, conferring biblical subjects and everyday themes alike with an unparalleled and intimate emotional power.

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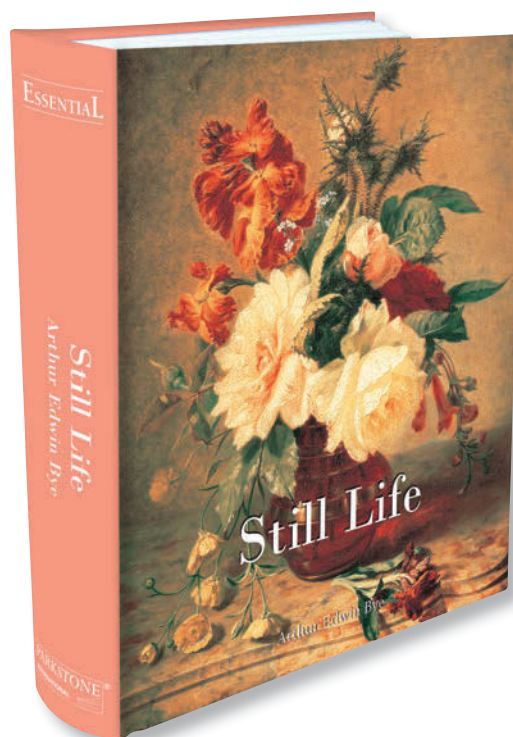
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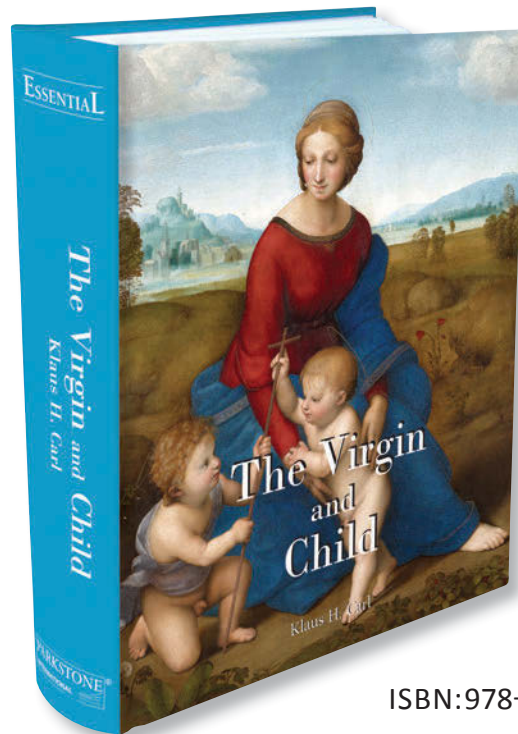
From Drawings to Paintings in the Age of Rembrandt
National Gallery of Art, Washington, D.C.:
18 September 2016 – 2 January 2017

Rembrandt. Les années décisives
Musée Jacquemart-André, Paris:
16 September 2016 – 23 January 2017

Flowers, fruit, meat, or even musical instruments: these are the principal subjects of still lifes. A genre present within the work of modern and contemporary artists the world over, they are often more than simply an exercise in style. They symbolise the transient character of worldly pleasures and of human life, harbouring abundant symbols and allegories within the objects they portray. In contemporary times, still lifes remain a genre frequently practised by painters. Often ridden of their symbolic attributes, they have become perhaps more reflective of the personality and style of their artist.

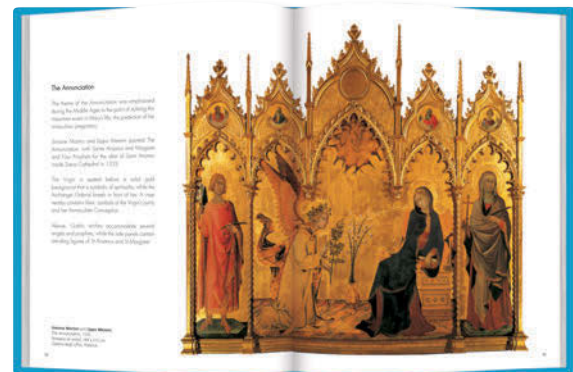
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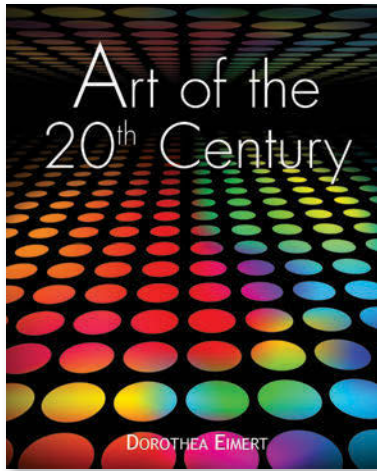




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The Virgin and Child has endured as one of the favourite subjects of artists since the Middle Ages. Depicting Mary and the Christ Child, this religious scene at its heart presents a mother and her son, sometimes accompanied by other individuals. Originally distant and formal, it was at the end of the Middle Ages that the relationship between the two figures was touched with tenderness and became more greatly imbued with the human spirit. Amongst the famous artists who have treated the subject of the Virgin and Child are, most notably, Cimabue, Jean Fouquet, Quentin Metsys, Botticelli, Leonardo da Vinci, Raphael, Rubens, and many others.





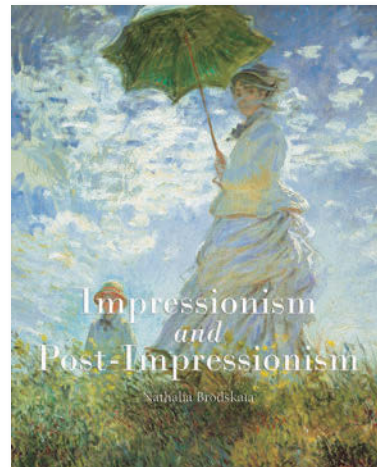
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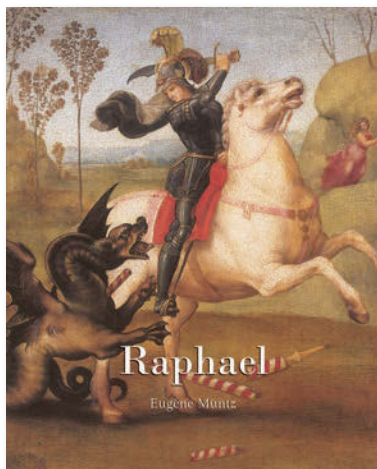
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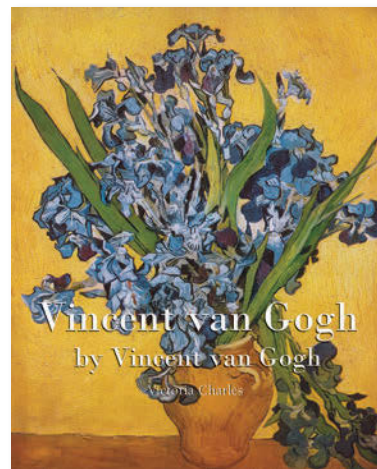
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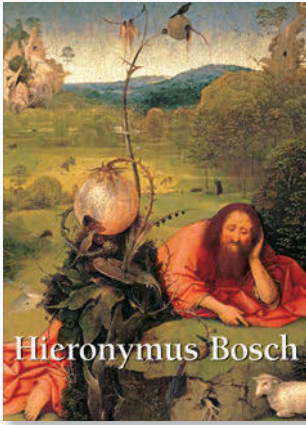
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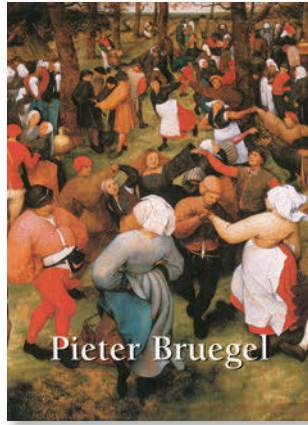


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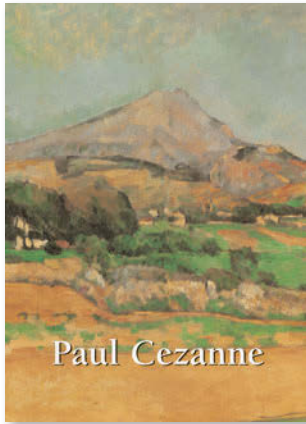
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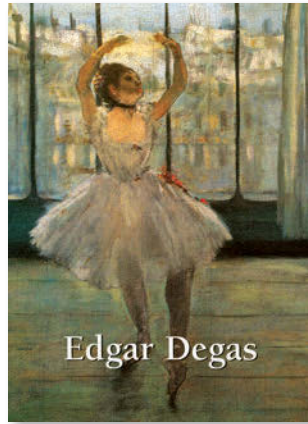
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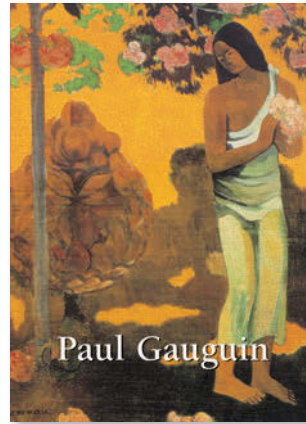
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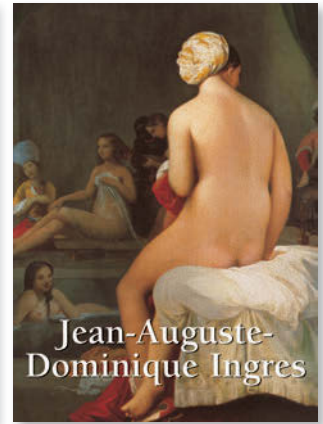
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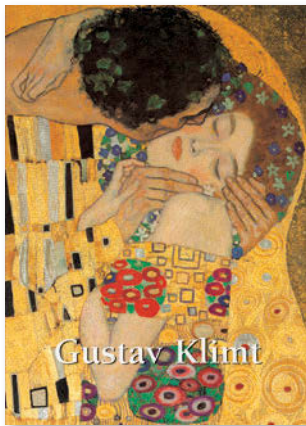
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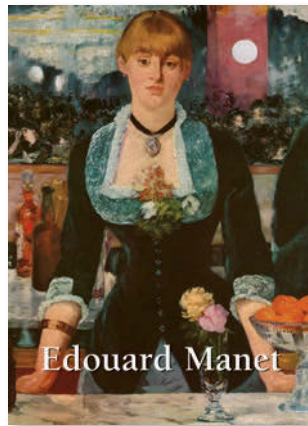
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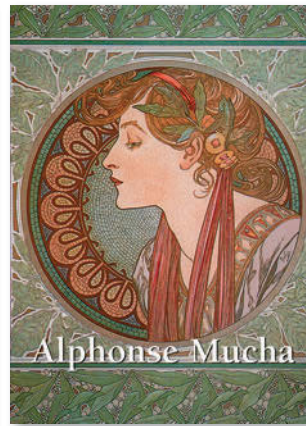
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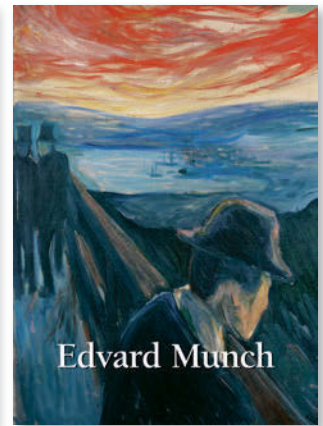
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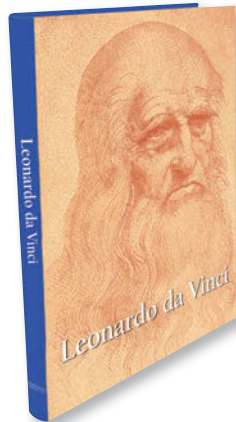
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Combining informative critical essays with full-colour photographs of their best work, these pint-sized introductions to ten artistic legends are sure to whet your appetite for art.

About the authors: Victoria Charles received her PhD in art history. She has published extensively on art history and has contributed to *Art Information*, an international guide to contemporary art. She is a regular contributor to journals and magazines. Klaus H. Carl is the author of numerous works on the history of great cities, and is also a well-known photographer of flora and fauna. A teacher by profession, he is currently devoting himself to a monumental *History of Art*.

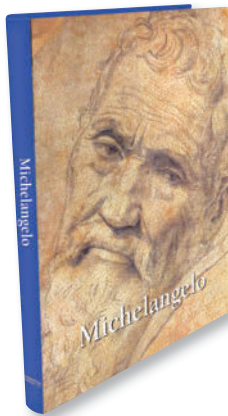
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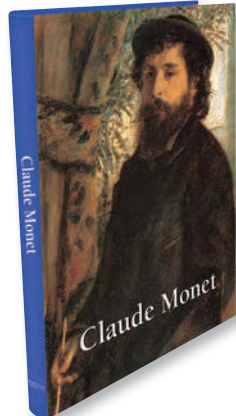
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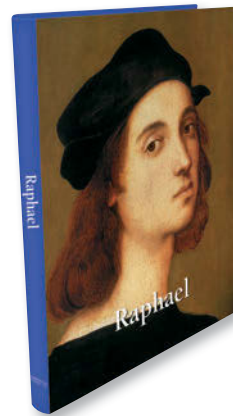
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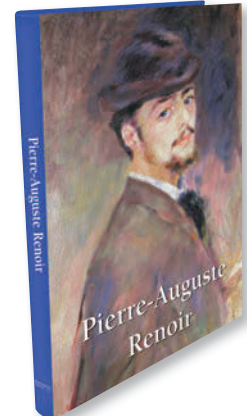
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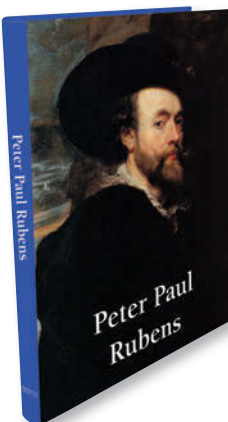
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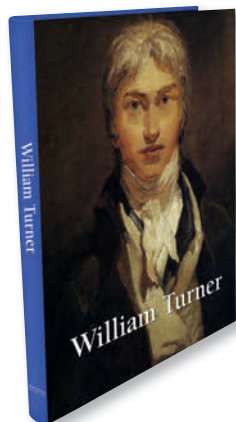
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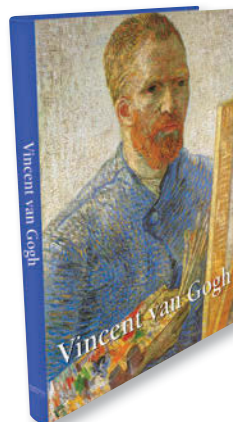
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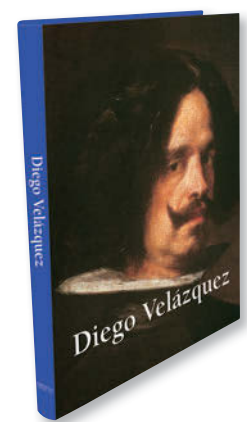
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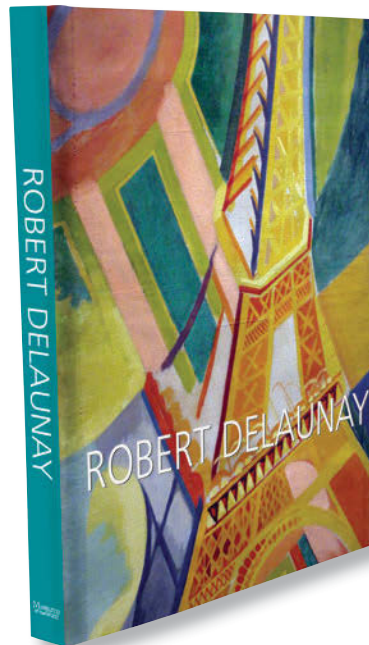
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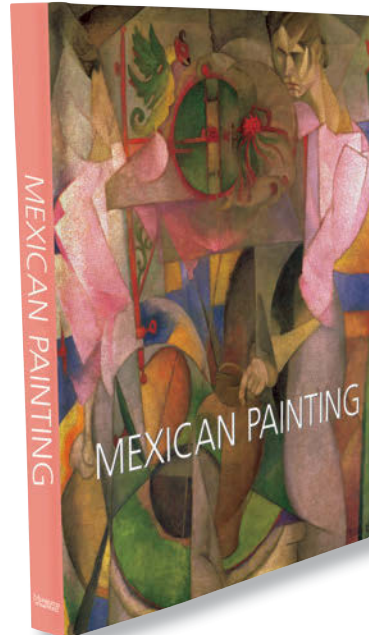


ROBERT DELAUNAY

The French painter Robert Delaunay (1885-1941) revolutionised the use of colour in art. Influenced by the French master Paul Cézanne (1839-1906), close friends with the French poet Apollinaire (1880-1918) and admired by the German painter Paul Klee (1879-1940), he founded the Orphism art movement together with his wife Sonia Delaunay (1885-1979) in the early 1910s. Geometric shapes and bright colours marked his way to a unique form of Abstractionism that earned him a place among the greatest artistic minds of the first half of the 20th century.



MUSEUMS OF THE WORLD



EXHIBITION

Mexique 1900-1950. Diego Rivera, Frida Kahlo, José Clemente Orozco et les avant-gardes

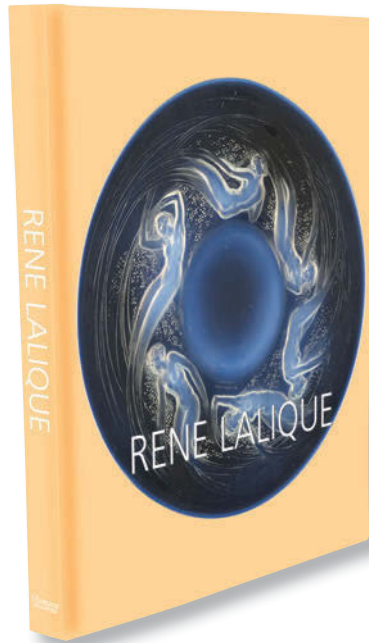
Grand Palais, Paris: 5 October 2016 – 23 January 2017

ISBN: 978-1-68325-177-4

MEXICAN PAINTING

Mexican painting did not come to be internationally recognised until the early 20th century. It was the muralist movement, starting in the 1920s and strongly connected to the Mexican Revolution of the previous decade, from which such great artists as José Clemente Orozco (1883-1949), David Alfaro Siqueiros (1896-1974), and Diego Rivera (1886-1957) emerged. Rarely has art been more political. Thus, what Mexican muralists of the time put up on the walls of the most diverse buildings also tells the story of this ever so restless nation.



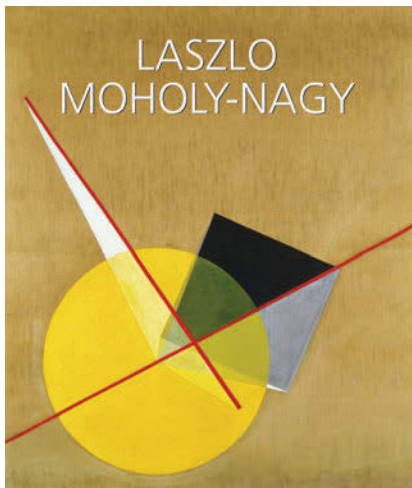


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RENE LALIQUE

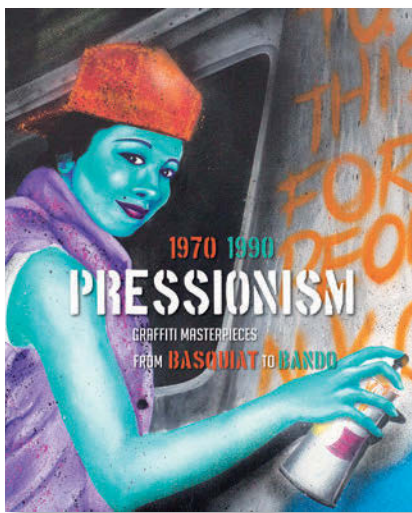
Leading the way during the turn of the 19th century, René Lalique (1860-1945) was the master of glassworks. The French designer created Art Nouveau jewellery pieces for Cartier and Boucheron before opening his own shop. Through his glassworks, Lalique became a leader of the modern Art Deco style, and his hand can be seen on car hood ornaments, clocks, and chandeliers.





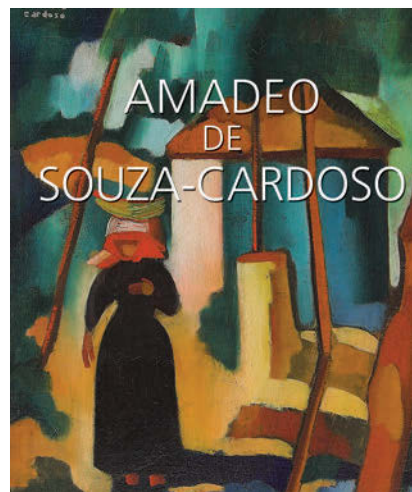
Born in Austria-Hungary, the painter and photographer László Moholy-Nagy (1895-1946) taught at the German Bauhaus school. Among his initial influences were, most notably, the Dada movement and Constructivism. Known for his experimental approach to art, he introduced technology into his works and believed in art bringing forth social change. The rise of the Nazis forced him to leave Germany. He found a new home in America where he continued his lifelong quest to bring together art, technology, and education.

ISBN:978-1-68325-173-6



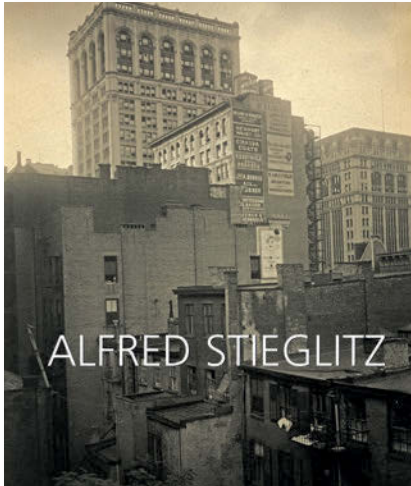
Everybody knows about street art. Who has not seen these colourful “vandalism” displays plastered against walls or the side of trains? This aerosol art known as Pressionism is one of the major artistic revolutions of the 20th century and requires years of practice. The movement, which started in the United States, made its way to Europe, to Paris and more specifically to Saint-Germain-des Prés, before spreading across the globe. The official catalogue of the current Pinacothèque exposition, this work follows the main aesthetic developments of the graffiti movement.

ISBN:978-1-78525-077-4



Amadeo de Souza-Cardoso (1887-1918), an artist who consecutively tried his hand at Impressionism, Fauvism, Futurism, Cubism, and Expressionism, was a pioneer not only for modern art in his home country, Portugal, but for Abstractionism all across Europe. Friends with Amedeo Modigliani, Diego Rivera, and Gaudí, he constantly merged tradition and modernism, thus developing a virtuous and unique style; his seemingly chaotic arrangements only revealing their inherent structure upon closer inspection.

ISBN:978-1-68325-178-1



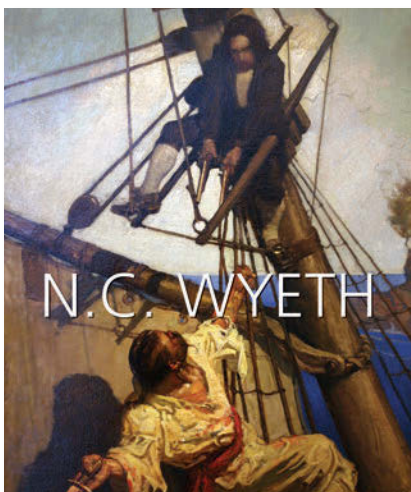
The American photographer Alfred Stieglitz (1864-1946) was married to the American painter Georgia O'Keeffe (1887-1986). In 1905, he founded a gallery on New York's Fifth Avenue which simply came to be known under its street number '291'. The exhibitions he showed there, just like the art magazines he published and his own artistic creation, were crucial in giving photography a new status in the art world. Alfred Stieglitz turned photography into an accepted art form that was no longer considered as inferior to painting or sculpture.

ISBN:978-1-68325-171-2



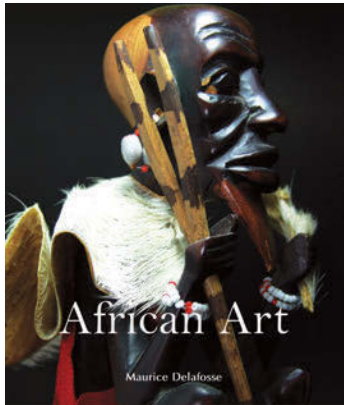
Johannes Vermeer, a 17th century artist, is recognised primarily for his genre scenes. Through meticulous precision in his paintings and drawings he achieved perfection and maximum impact. Unlike his predecessors, Vermeer used a camera obscura to bring even more perspective to his art in the most delicate of manners. He revolutionised the way in which we use and make paint and his colour application techniques predate some of those used by the Impressionists nearly two centuries later. *Girl with a Pearl Earring* remains his greatest masterpiece to this day.

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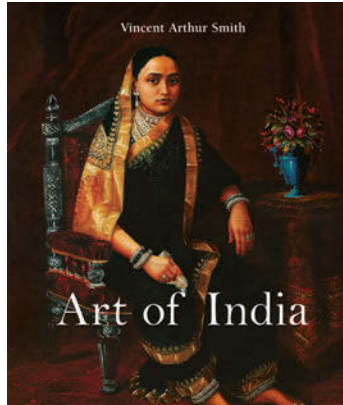


Newell Convers, called N. C. Wyeth (1882-1945) has been cherished by generations of book lovers thanks to his illustrations of all-time classics such as *Treasure Island*, *Robin Hood*, and *Robinson Crusoe*. As one of the greatest illustrators in American history, he fashioned the way we imagine Long John Silver or Little John up to this day. In contrast to his achievements in book illustration, his painting is often overlooked. His Realist style has been carried on by his son Andrew Wyeth (1917-2009) and his grandson Jamie Wyeth (1946-).

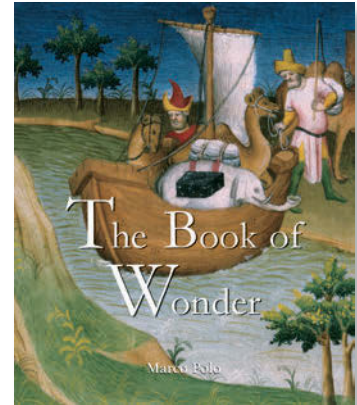
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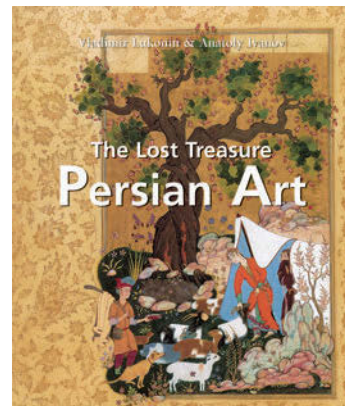
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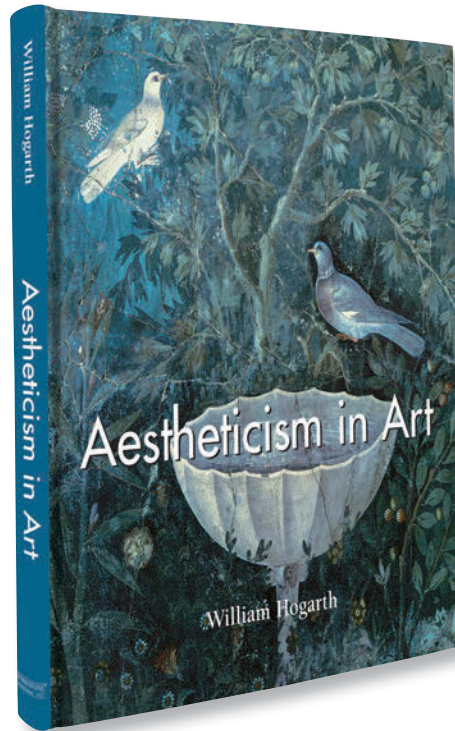
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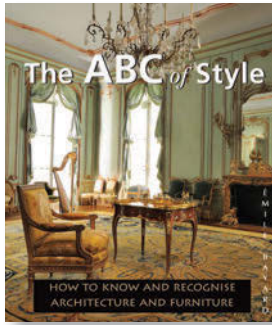
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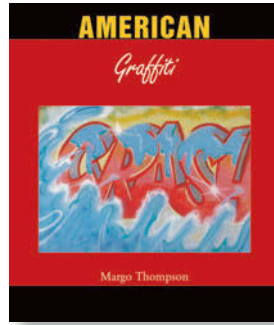


William Hogarth wrote his *Analysis of Beauty* in 1753, during the Age of Enlightenment. Through this captivating text, he tends to define the notion of beauty in painting and states that it is linked, per se, to the use of the serpentine lines in pictorial compositions. He calls it the “line of beauty”. His essay is thus dedicated to the study of the composition of paintings, depending on the correct use of the pictorial lines, light, colour, and the figure’s attitudes. These timeless concepts have been applied by several artists through the centuries. Paintings from every period have been chosen for this book to support this demonstration. They allow us to explore the various manners in which beauty can be expressed in painting.

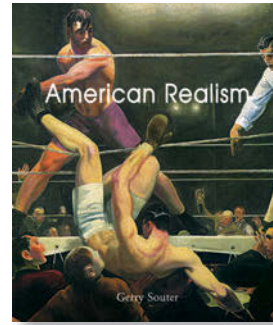




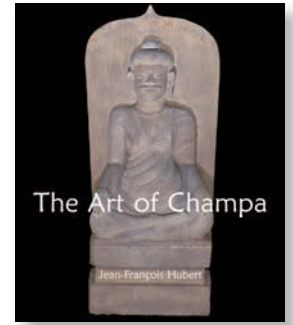
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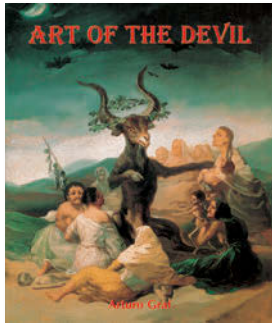
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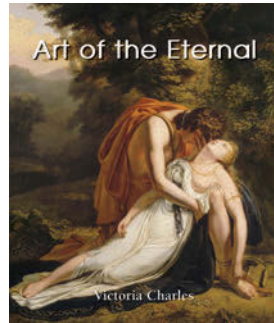
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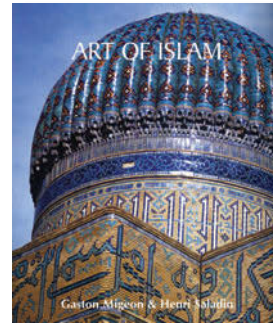
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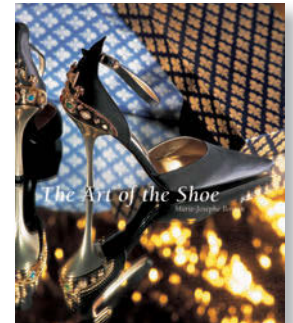
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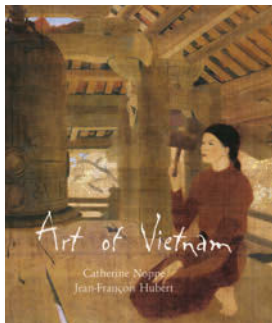
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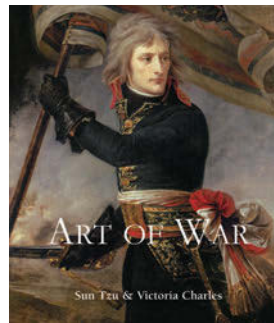
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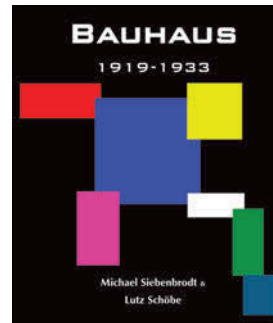
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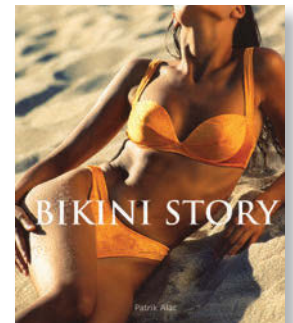
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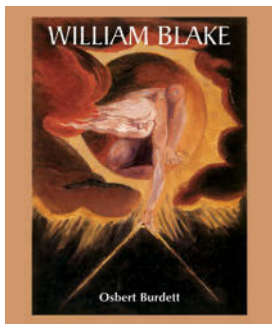
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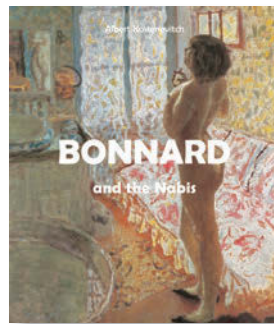
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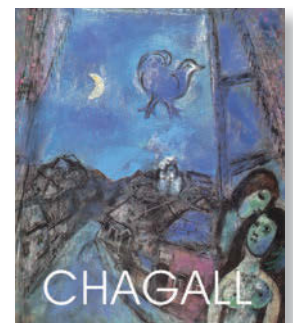
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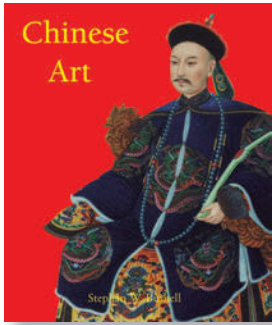
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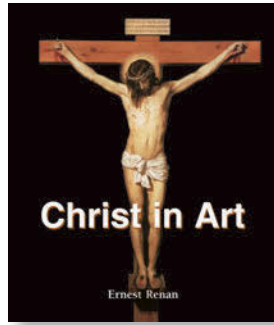
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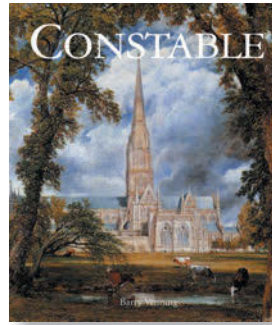
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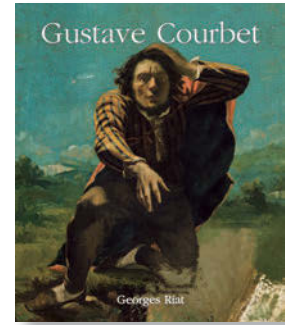
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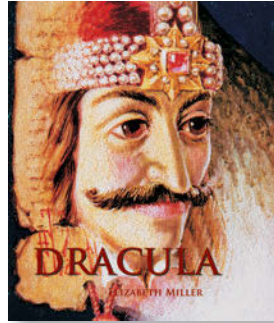
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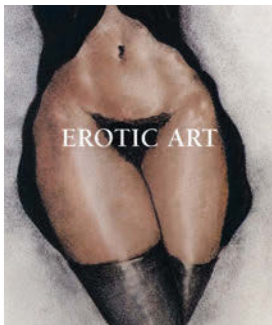
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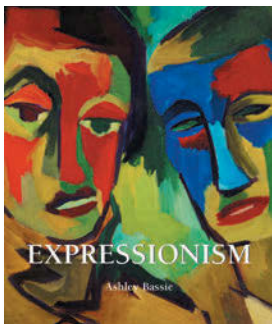
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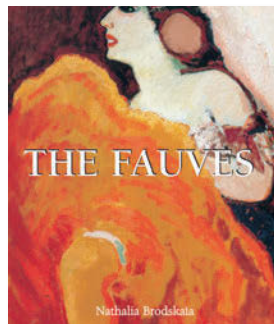
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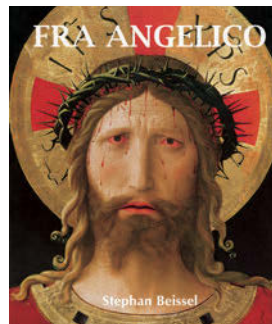
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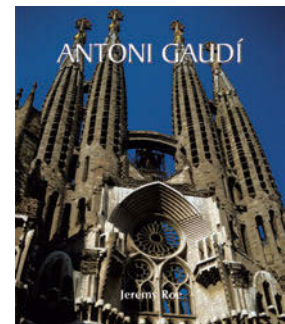
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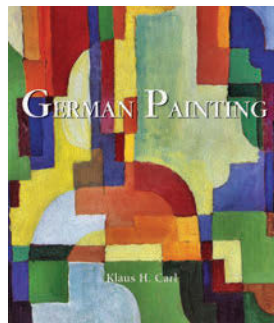
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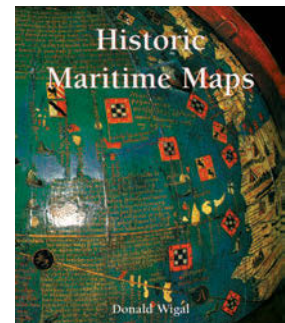
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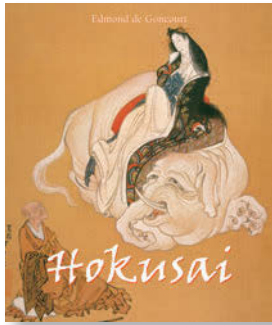
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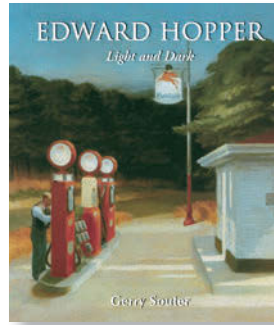
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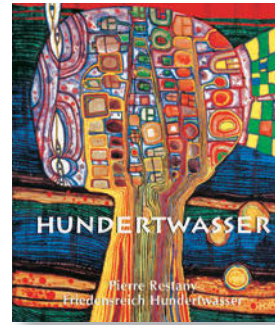
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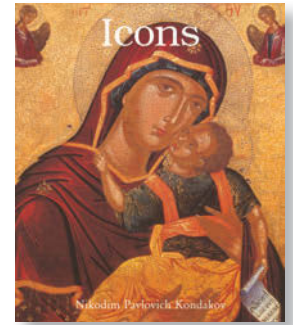
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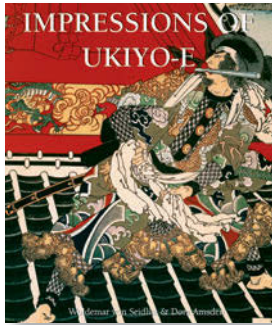
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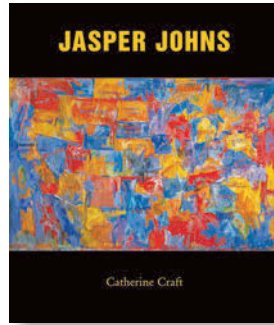
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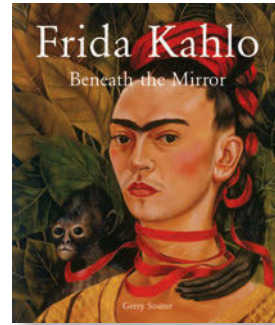
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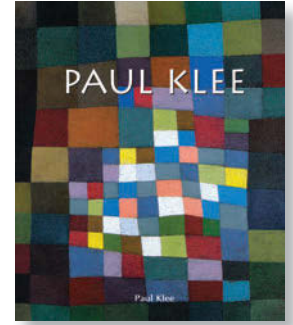
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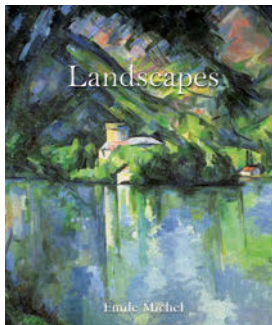
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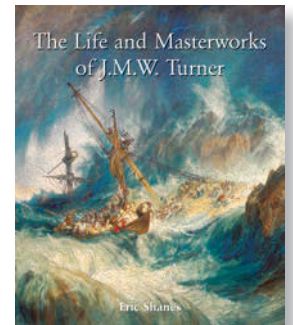
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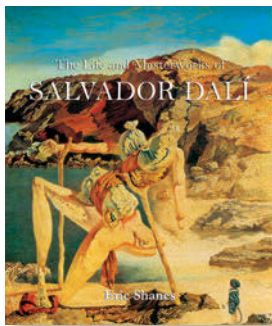
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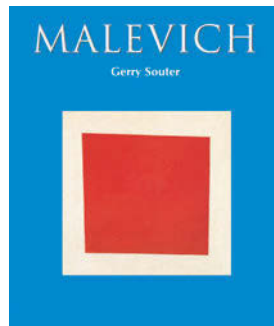
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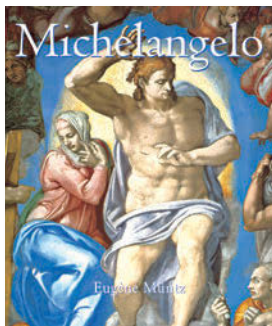
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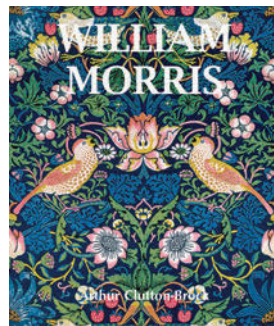
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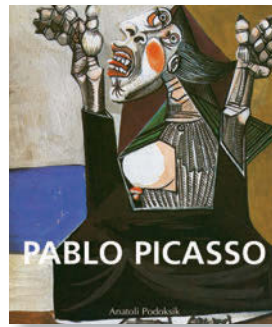
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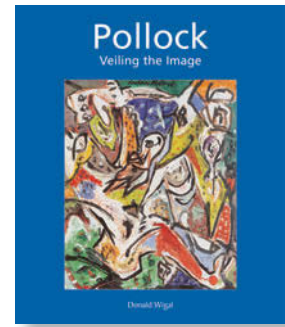
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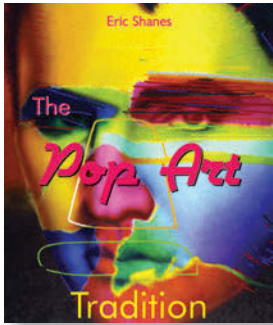
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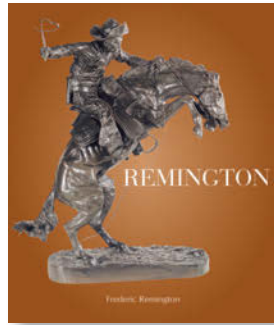
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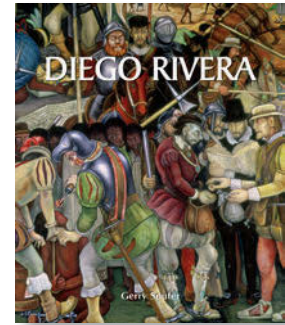
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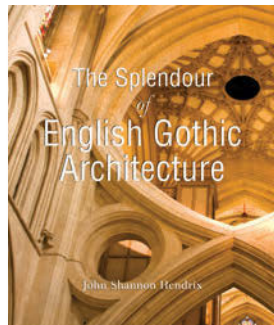
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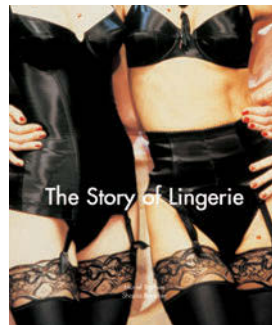
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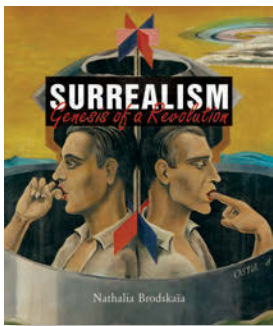
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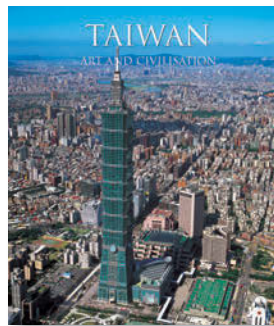
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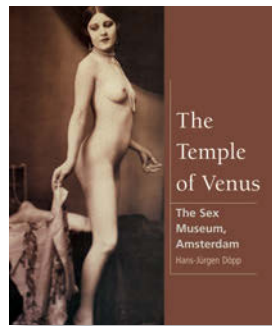
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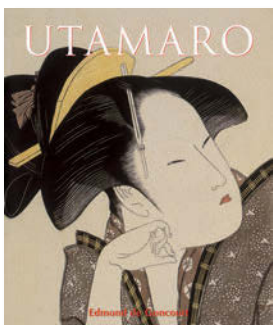
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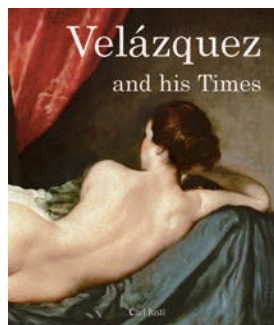
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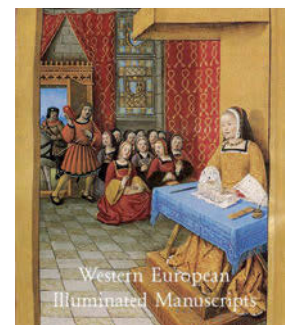
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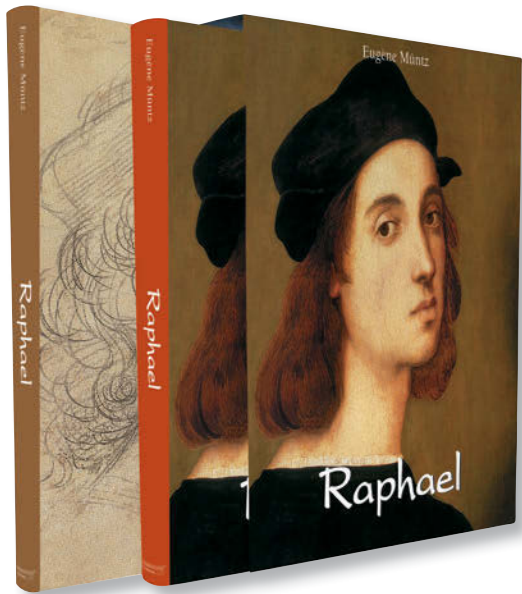
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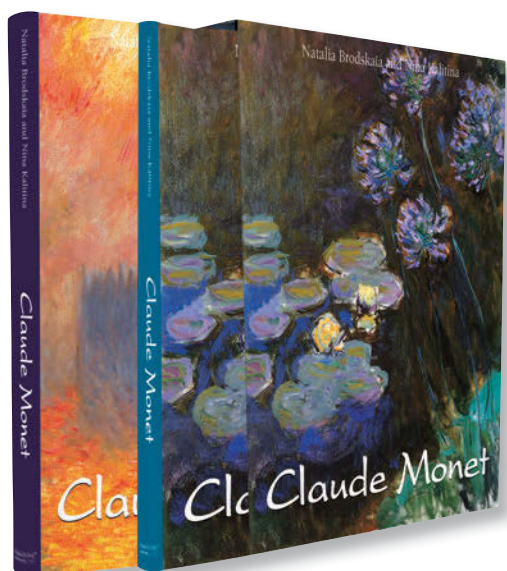
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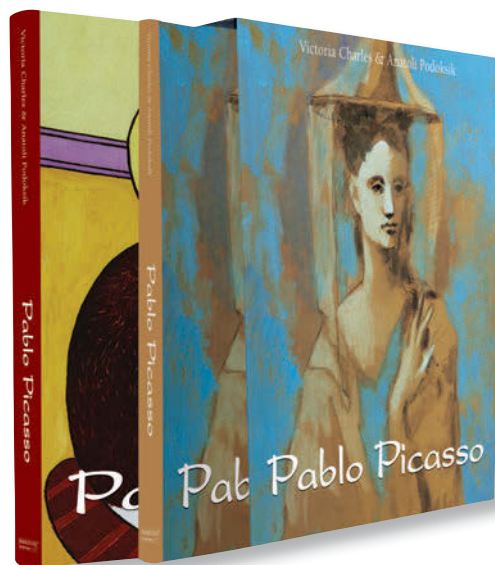
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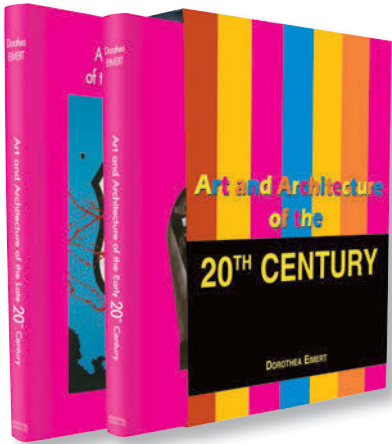
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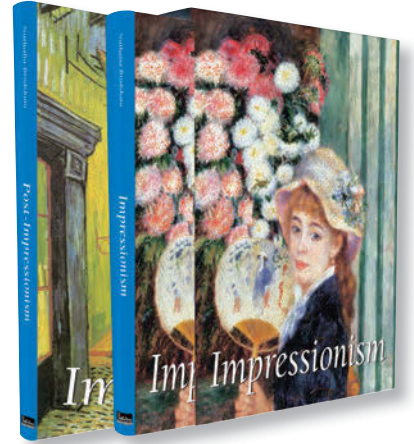




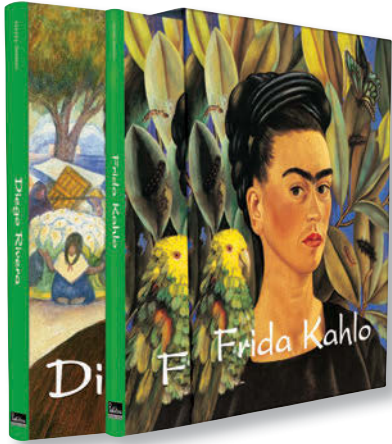
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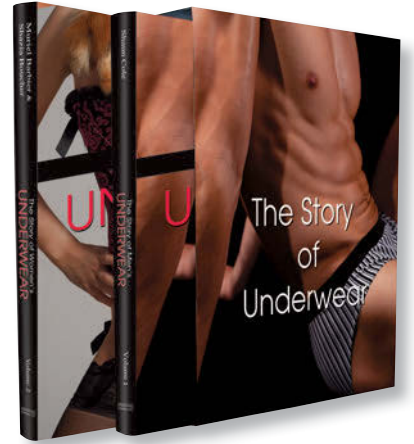
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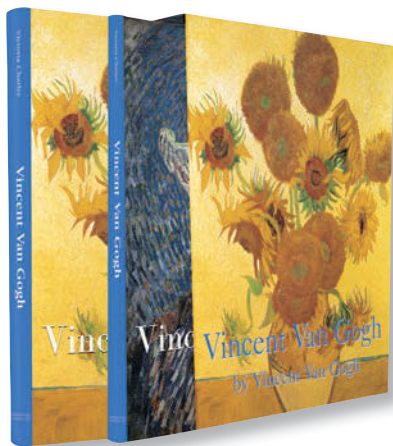
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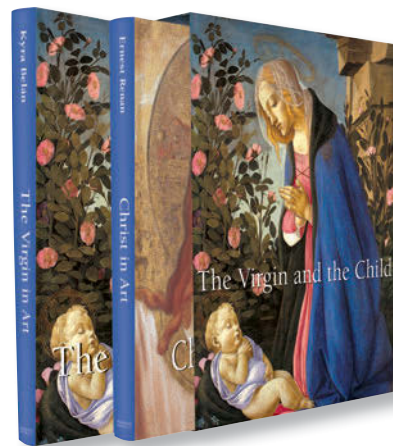
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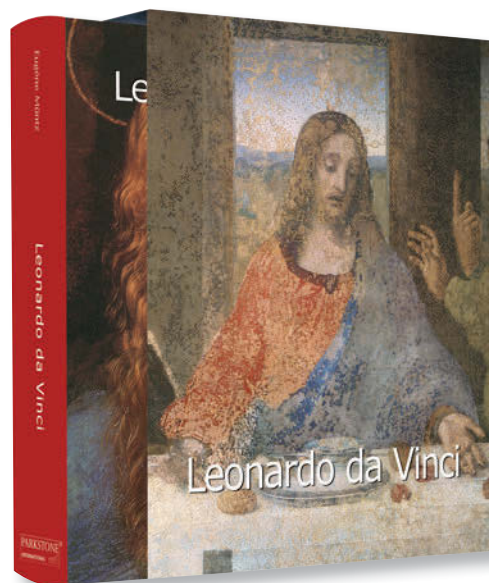
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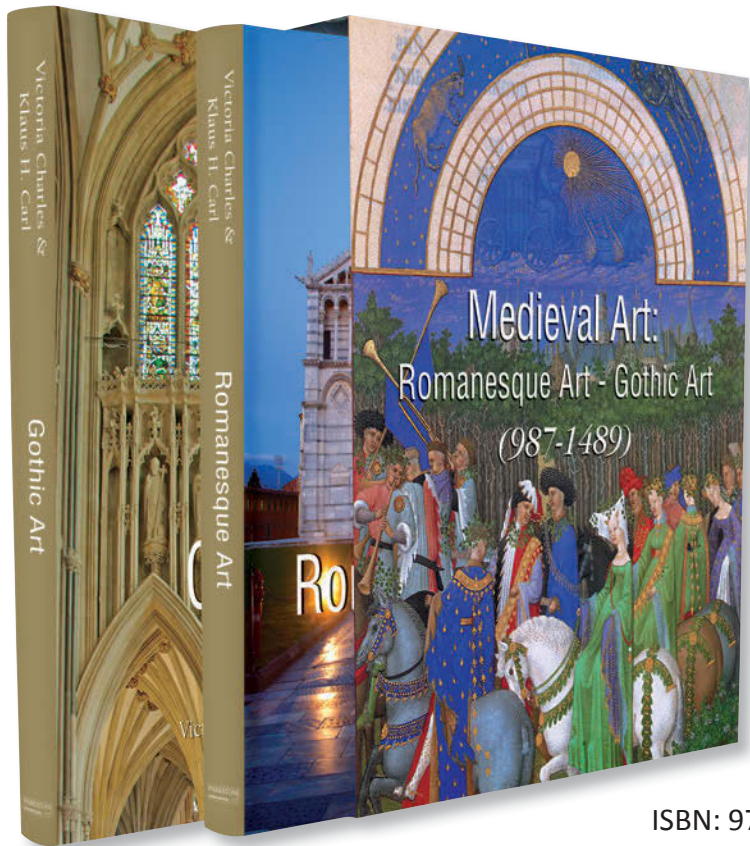
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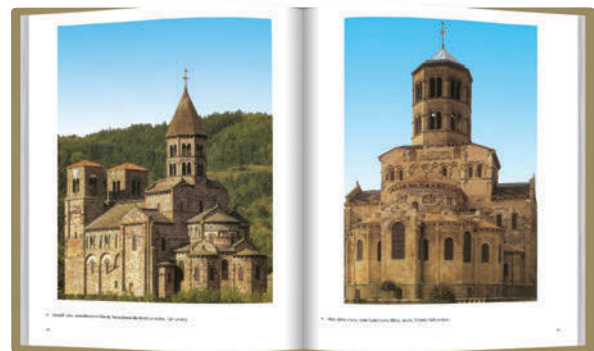
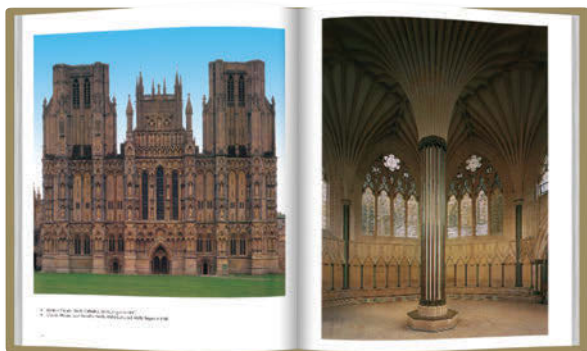
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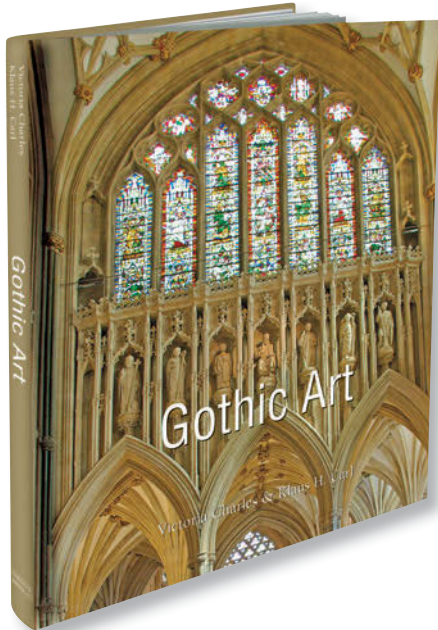
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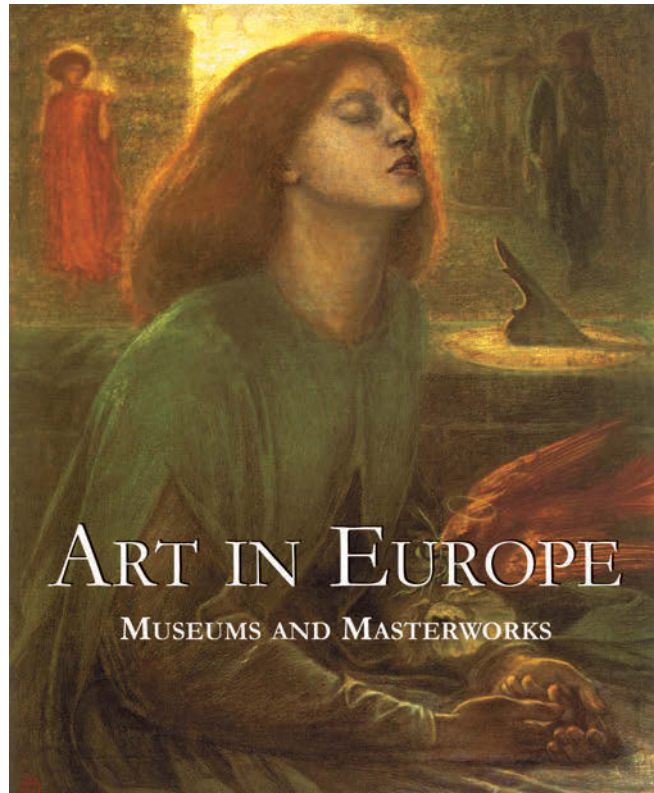
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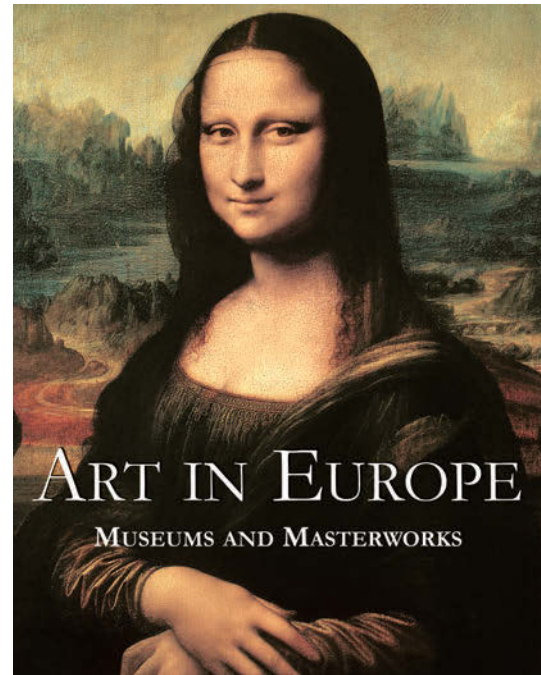
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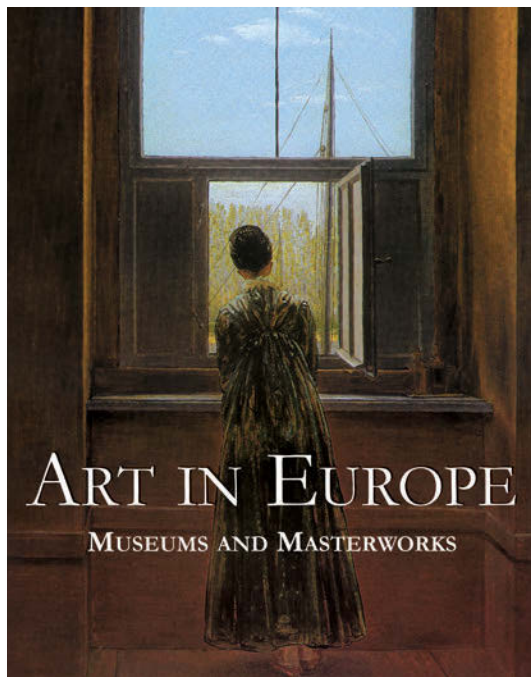
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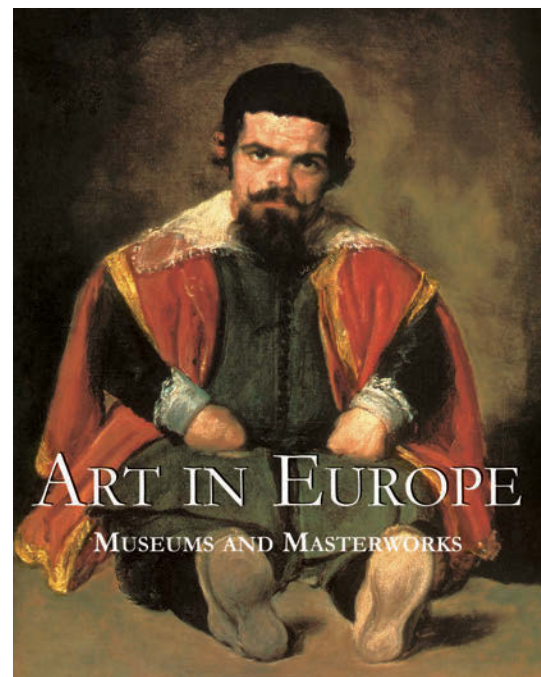
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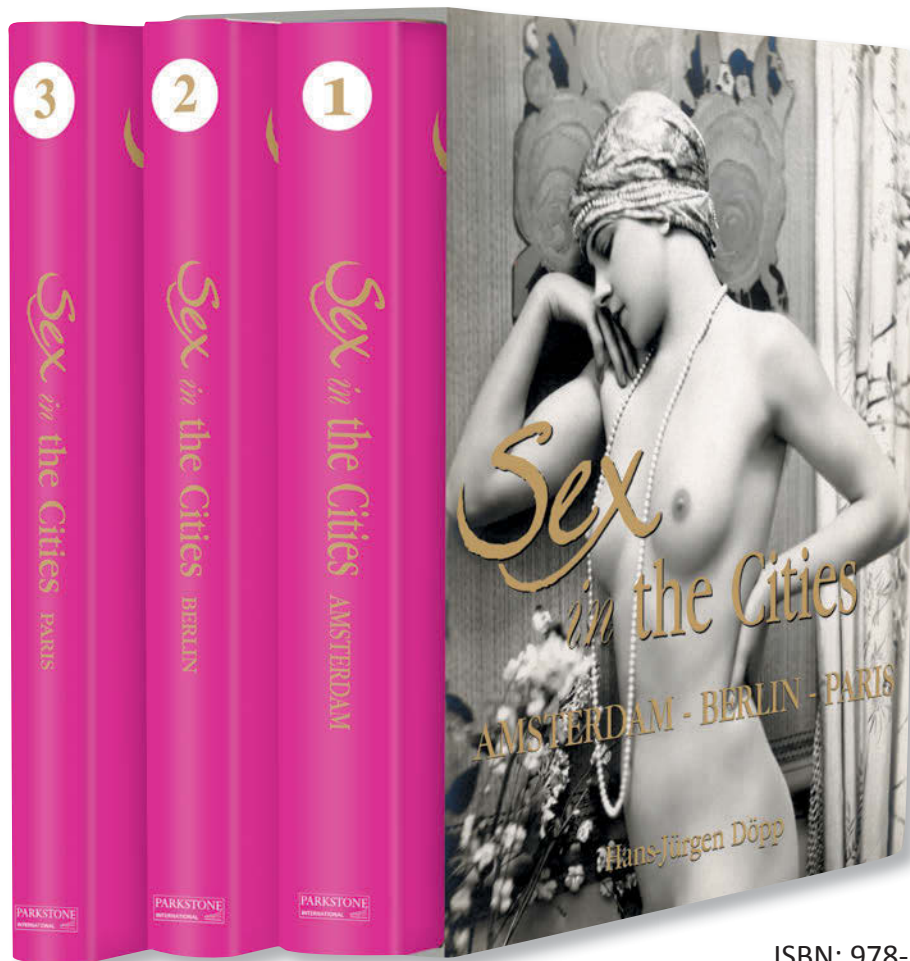


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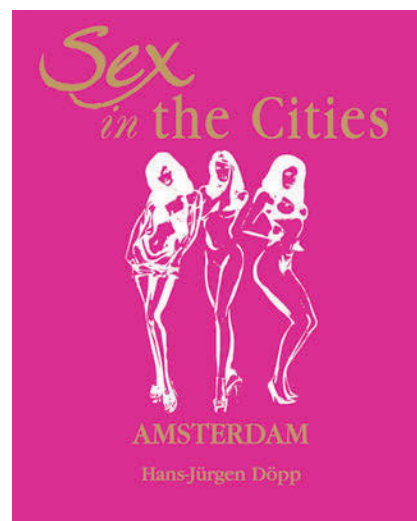
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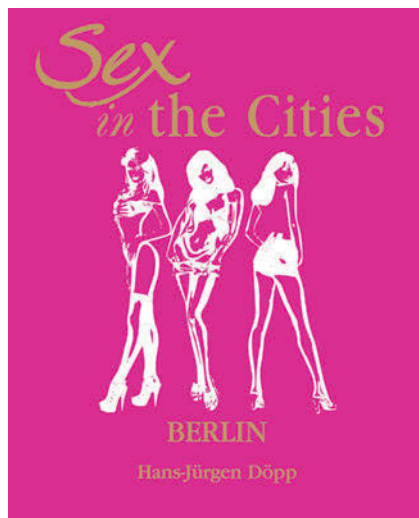
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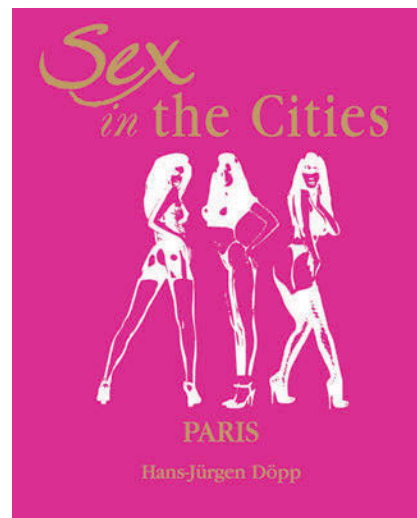
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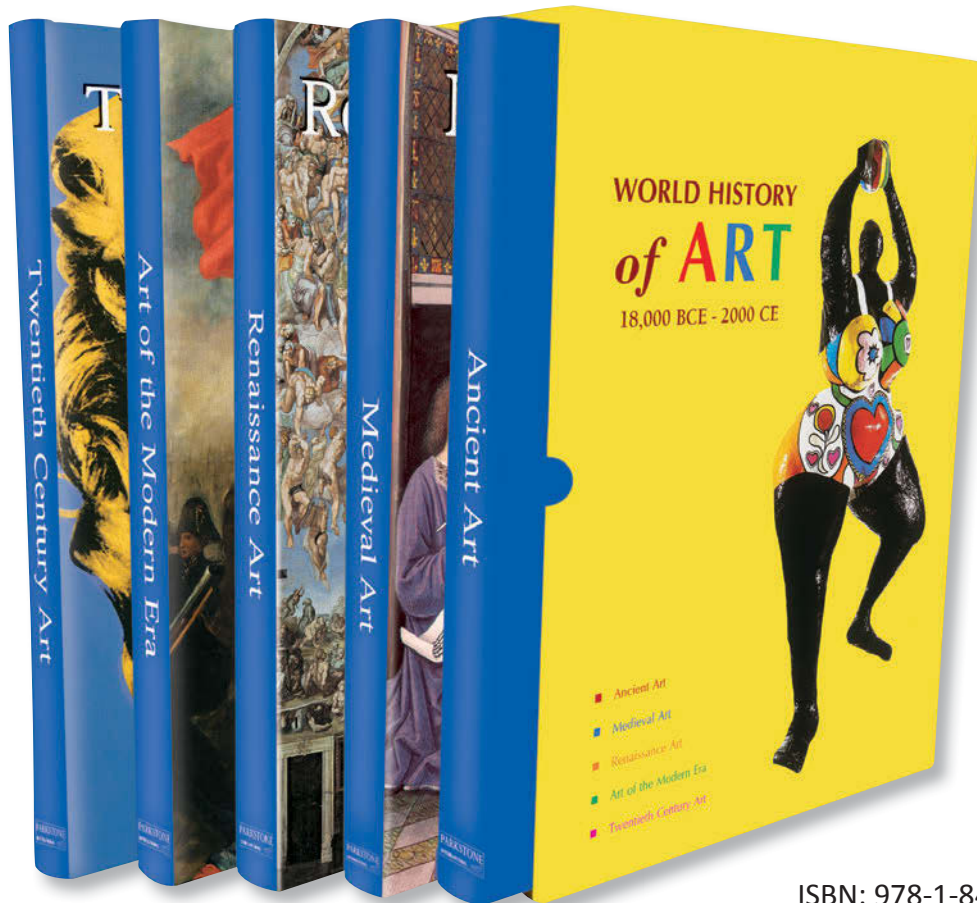
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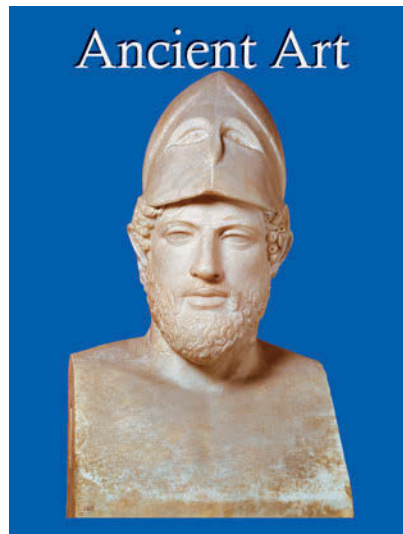
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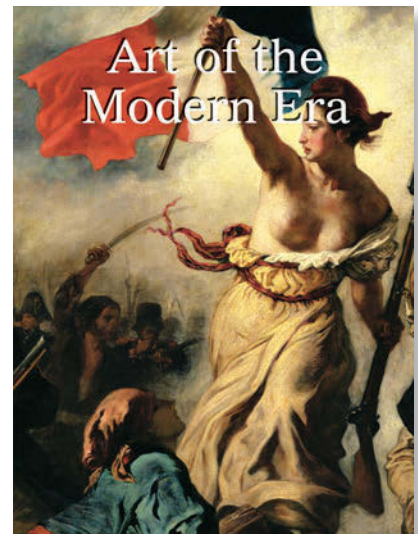
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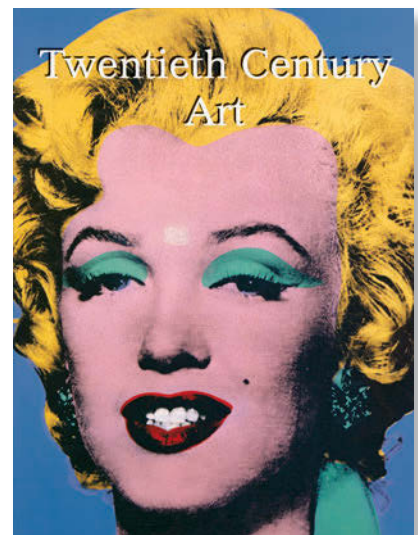
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INDEX

MEGA SQUARE	2-15		
New titles			
Bazille	4	Rivera	14
Camille Claudel	4	Rodin	14
Edgar Degas	3	Rubens	14
Delacroix	3	Sargent	14
Fantin-Latour	6	Schiele	14
El Greco	6	Schlemmer	15
Kandinsky	6	Seurat	15
Carl Larsson	6	Signac, Paul	15
In Praise of Hands	7	Tiffany	15
Puvis de Chavannes	7	Turner	15
Odilon Redon	7	Vallotton	15
Henri Rousseau	5	Van Dyck	15
Souza-Cardoso	5	Van Gogh	15
Toulouse-Lautrec	7	Vigée-Lebrun	15
		Warhol	15
Themes		BEST OF...	16-23
Angels	8	New titles	
Apocalypse	8	Pierre Bonnard	17
Art of India	8	Sandro Botticelli	18
Art Nouveau	8	William Adolphe Bouguereau	18
Audubon's Birds	8	Paul Gauguin	18
Beauty of the Beast	8	Jean-Léon Gérôme	19
Chinese Porcelain	8	Augusto Giacometti	19
Dutch Painting	8	Franz Marc	19
Erotic Drawings	8	Albert Marquet	20
Erotic Photography	8	Camille Pissarro	20
Fans	8	Hubert Robert	20
Flowers	8	John Singer Sargent	21
Forbidden Asia	9	Jean-Antoine Watteau	21
French Painting	9	James McNeill Whistler	21
Herbarium	9		
Historic Maritime Maps	9	Published	
Icons	9	Aivazovsky, Ivan	22
Illuminated Manuscripts	9	Bosch, Hieronymus	22
Impressionism	9	Bouchardon, Edmé	22
Kama Sutra	9	Caravaggio, Michelangelo	22
Lingerie	9	Dali, Salvador	22
Love	9	Degas, Edgar	22
Naive Art	9	Gallé, Émile	22
Natural Curiosities	9	Hokusai, Katsushika	22
Nudes	10	Hopper, Edward	22
Opium	10	Kandinsky, Wassily	22
The Origin of the World	10	Klee, Paul	22
Persian Miniatures	10	Klimt, Gustav	22
In Praise of the Backside	10	Manet, Édouard	22
Pre-Raphaelites	10	Michelangelo	22
Roses	10	Modigliani, Amedeo	22
Sculpture	10	Mondrian, Piet	22
Shoes	10	Monet, Claude	22
Still Life	10	William, Morris	22
Ukiyo-e	10	Mucha, Alphonse	22
Virgin Portraits	10	Munch, Edvard	22
		Poussin, Nicolas	23
Monographs		Rembrandt	23
Arcimboldo	11	Repin, Ilya	23
Bakst	11	Rousseau, Henri	23
Bernard, Émile	11	Rodin, Auguste	23
Bonnard	11	Rubens, Peter Paul	23
Bosch	11	Schiele, Egon	23
Bruegel, Pieter	11	Serov, Valentin	23
Caillebotte	11	Shishkin, Ivan	23
Caravaggio	11	Soutine, Chaim	23
Cassatt	11	Souza-Cardoso, Amadeo de	23
Cézanne	11	Whistler, James McNeill	23
Chagall	11	Turner, J.M.W.	23
Courbet	11	Vallotton, Félix	23
da Vinci, Leonardo	12	Van Gogh, Vincent	23
Dali	12	Vigée-Lebrun, Élisabeth	23
Denis, Maurice	12		
Dürer, Albrecht	12	ART OF CENTURY	24-29
Fragonard	12	New titles	
Gaudi	12	Greek Sculpture	25
Gauguin	12	Renaissance Paintings	26
Goya	12	Surrealism	27
Hiroshige	12		
Hokusai	12	Published	
Kahlo	12	Academic Painting	28
Kirchner	12	Art Deco	28
Klee	13	Art Nouveau	28
Klimt	13	Arts & Crafts	28
Lempicka	13	Baroque Art	28
Lorrain, Claude	13	Byzantine Art	28
Macke, August	13	Cubism	28
Manet	13	Early Italian Painting	28
Marc, Franz	13	Encaustic Art	28
Michelangelo	13	Expressionism	28
Mondrian	13	The Fauves	28
Monet	13	Gothic Art	28
Mucha	13	Impressionism	28
Munch	13	The Nabis	28
O'Keeffe	14	Naive Art	28
Pascin	14	Orientalism	28
Picasso	14	Pop Art	29
Pissarro	14	Post-Impressionism	29
Poussin	14	The Pre-Raphaelites	29
Raphael	14	Renaissance Art	29
Renoir	14	Rococo	29

Romanesque Art	29	Erotic Art Photography	51
Romanticism	29	Erotic Fantasy	51
Russian Avant-Garde	29	The Erotic Museum in Berlin	51
Symbolism	29	Expressionism	51
The Viennese Secession	29	The Fauves	51
THE BOOK	30-31	Fra Angelico	51
1000 Buddhas of Genius	31	Gaudí, Antoni	51
1000 Drawings of Genius	30	Gay Art	51
1000 Erotic Works of Genius	31	German Painting	51
1000 Masterpieces of Decorative Art	30	Greek Sculpture	51
1000 Monuments of Genius	31	Historic Maritime Maps	51
1000 Paintings of Genius	31	Hokusai	52
1000 Portraits of Genius	31	Hopper, Edward	52
1000 Sculptures of Genius	31	Hundertwasser	52
1000 Watercolours of Genius	30	Icons	52
30 MILLENNIA OF ART	32-33	Impressions of Ukiyo-e	52
30 Millennia of Erotic Art	33	Johns, Jasper	52
30 Millennia of Painting	32	Kahlo, Frida	52
30 Millennia of Sculpture	33	Klee, Paul	52
ESSENTIAL	34-39	Landscapes	52
New titles		The Last Tsar	52
Frida Kahlo & Diego Rivera	34	Lempicka	52
Claude Monet	35	The Life and Masterworks of J.M.W. Turner	52
Picasso	36	The Life and Masterworks of Salvador Dalí	52
Portraits	36	Malevich	52
Rembrandt	37	Mantegna, Andrea	52
Still Life	37	Memling, Hans	52
The Virgin and Child	38	Michelangelo	52
Published		Morris, William	52
Art of the 20 th Century	39	Music & Eros	52
da Vinci, Leonardo	39	New York Underground 1970-1980	52
Hokusai	39	O'Keeffe	53
Impressionism and Post-Impressionism	39	Paris Eros – The Imaginary	53
Raphael	39	Picasso, Pablo	53
Van Gogh, Vincent	39	Pollock – Veiling the Image	53
ART GALLERY	40-41	The Pop Art Tradition	53
MUSEUMS OF THE WORLD	42-47	Remington	53
New titles		The Renaissance Engravers	53
Robert Delaunay	42	Rivera, Diego	53
Rene Laliue	44	Russian Painting	53
Mexican Painting	43	The Splendour of English Gothic Architecture	53
Laszlo Moholy-Nagy	45	The Story of Lingerie	53
Prressionism	45	The Story of Men's Underwear	53
Amadeo de Souza Cardoso	45	Surrealism	53
Alfred Stieglitz	46	Taiwan	53
Vermeer in his Time	46	The Temple of Venus	53
N.C. Wyeth	46	Titian	53
Published		Utamaro	53
African Art	47	Velázquez and his Times	53
Art of India	47	Warhol	53
The Book of Wonder	47	Western European	53
Central Asian Art	47	PRESTIGE	54-57
Persian Art	47	Claude Monet	55
TEMPORIS	48-53	Pablo Picasso	55
New title		Raphael	54
Aestheticism in Art	49	Art and Architecture of the 20th Century	56
Published		Leonardo da Vinci	56, 57
The ABC of Style	50	Impressionism and Post-Impressionism	56
American Graffiti	50	Japanese Woodblock Prints	57
American Realism	50	Frida Kahlo	56
The Art of Champa	50	Rembrandt: Painter, Engraver, Draftsman	56
Art of the Devil	50	The Story of Underwear	56
Art of the Eternal	50	Vincent van Gogh by Vincent van Gogh	56
Art of Islam	50	The Virgin and the Child	56
The Art of the Shoe	50	THE MUST	58-59
Art of Vietnam	50	Gothic Art	59
Art of War	50	Medieval Art	58
Bauhaus	50	Romanesque Art	59
Bikini Story	50	ART IN EUROPE	60-61
Blake, William	50	SEX IN THE CITIES	62-63
Bonnard and the Nabis	50	Sex in the Cities Box Set	62
Bosch	50	Sex in the Cities: Amsterdam	63
Botticelli	50	Sex in the Cities: Berlin	63
The Brueghels	50	Sex in the Cities: Paris	63
Canaletto	50	WORLD HISTORY OF ART	64-65
Caravaggio	50	World History of Art Box Set:	64
Chagall	50	Ancient Art	65
Chinese Art	51	Art of the Modern Era	65
Christ in Art	51	Medieval Art	65
Constable	51	Renaissance Art	65
Courbet, Gustave	51	Twentieth Century Art	65
Decorative Art	51		
Dracula	51		
Encyclopædia Erotica	51		
English Painting	51		
Erotic Art	51		

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