

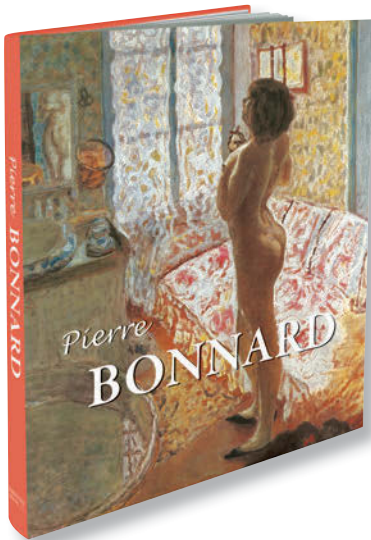
The background of the entire page is a rich, textured oil painting of a forest. It features several large, ancient-looking trees with thick, gnarled trunks and dense, leafy canopies. The lighting is warm and golden, suggesting a late afternoon or early morning sun filtering through the leaves. The ground is covered in tall grasses and small plants, with dappled sunlight creating a sense of depth and atmosphere. The overall style is classical and detailed, with visible brushstrokes and a vibrant color palette of greens, browns, and yellows.

精美的艺术—画册—儿童书

出版2019年

TABLE OF CONTENTS / 目录

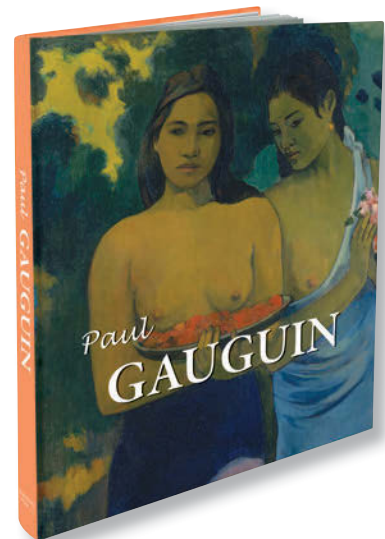
BEST OF...	最佳画家 ...	2-9
MEGA SQUARE	精彩广场	10-19
ART OF CENTURY	世纪艺术	20-25
THE BOOK	图书	26-27
30 MILLENNIA OF ART	30 个千年的艺术	28-29
ESSENTIAL	基本系列	30-35
ART GALLERY	艺术走廊	36-37
MUSEUMS OF THE WORLD	MUSEUMS OF THE WORLD	38-43
TEMPORIS	时光收藏	44-49
PRESTIGE	声望	50-53
THE MUST	必备	54-55
OUR EARTH	我们的地球	56-57
ART IN EUROPE	欧洲艺术	58-59
PERFECT SQUARE	完美广场	60-63
SEX IN THE CITIES	城市性感	64-65
WORLD HISTORY OF ART	世界艺术史	66-67
INDEX	索引	68-69
SOCIAL MEDIA	社交媒体	70-71



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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.

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.



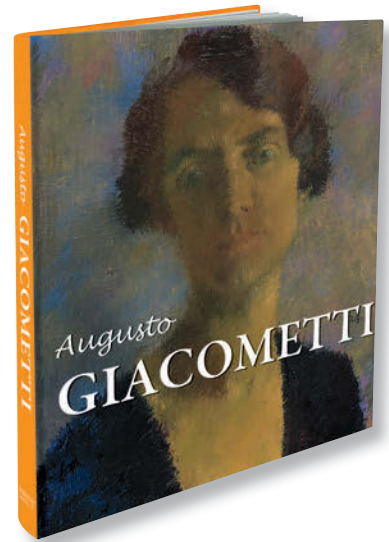
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最佳画家...

BEST OF...

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.



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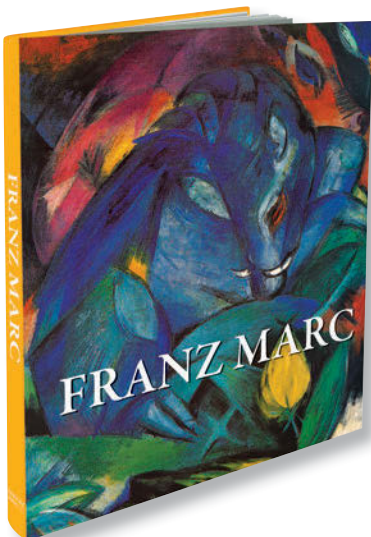


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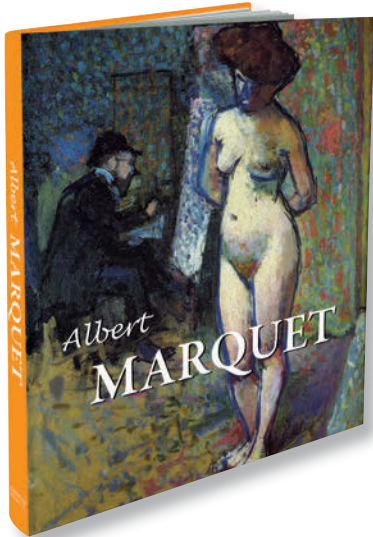
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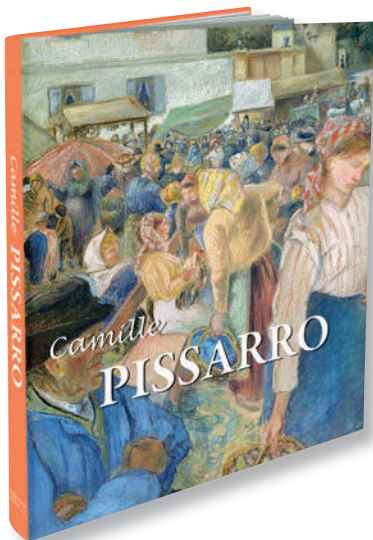
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Franz Marc (1880-1916) was a key figure in the German Expressionist movement of the early 20th century. Marc was a founding member of the expressionist group Der Blaue Reiter along with other great artists of the time: Wassily Kandinsky, August Macke, 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.



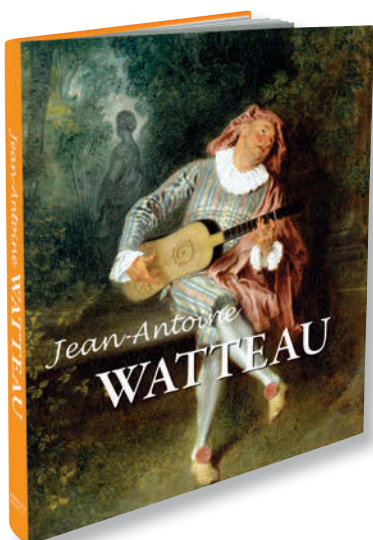
As a French painter of the Fauvist movement, Albert Marquet (1875-1947) is famous for his landscapes and seascapes. While he favoured a more muted palette than his contemporaries, the beauty of Marquet's work is displayed through the movement of his depictions of seas and lakes and the reflection of objects and 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.

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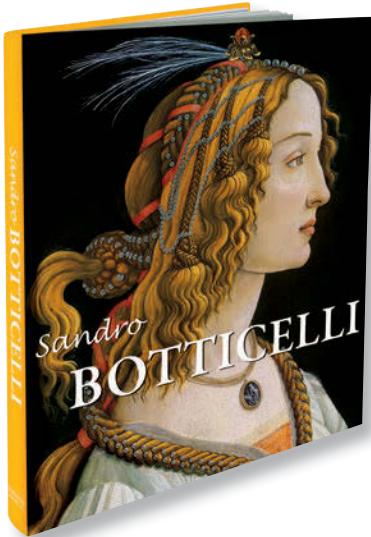
Camille Pissarro (1830-1903) had a great effect on many of his impressionist contemporaries, and he also served as an inspiration and mentor to other great masters such as Cézanne, Renoir, and Gauguin. He is credited to not only bolstering the Impressionist movement, but for keeping it alive in moments 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.

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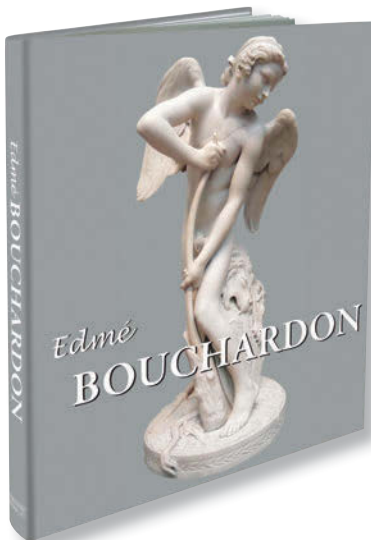
Credited with having created the *fêtes galantes* genre, Antoine Watteau (1684-1721) produced works that fused the gentle beauty of the bucolic lifestyle with a comedic and playful sense of theatricality. The French painter revitalised the Baroque genre by enlivening it with a more Rococo style, but 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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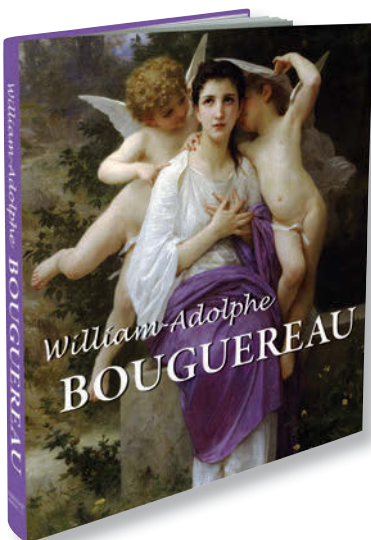
The Medici court painter Botticelli is one of the most brilliant artists of the Italian Renaissance alongside Leonardo da Vinci, Michelangelo and Raphael. Favouing feminine portraits, Botticelli stands apart through the finesse of his lines and the unbridled sensuality of his paintings. Between religious 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.

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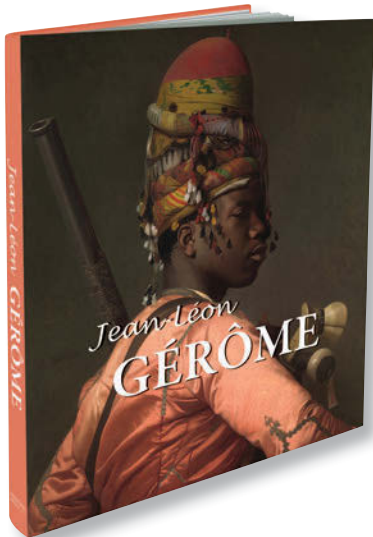
Edmé Bouchardon (1698-1762), is a French sculptor from the first half of the 18th century. A pioneer of Neo-classicism in sculpture, he broke away from the Rococo style and applied classical rules to his work giving it a more supple edge. Bouchardon's art reached noble acclaim in 1748 when King Louis XV of France commissioned an equestrian statue for the Place de la Concorde. His Fountain of Four Seasons on rue de Grenelle in Paris is now considered a historic monument and it is a true architectural masterpiece that inspired many generations after him.

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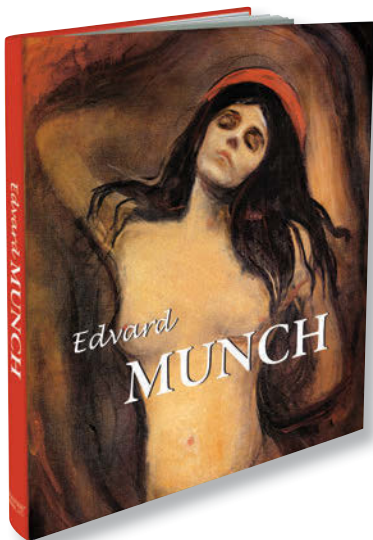
William-Adolphe Bouguereau (1825-1905) was among the protagonists of academic art when Monet and the impressionists heralded the dawn of the modern era. Unperturbed by the young Avant-garde, he remained true to his classic concept of ideal beauty, the mythological subjects and his predilection for allegoric depictions. Bouguereau soon made a name for himself thanks to his decorative work, like that of the Grand-Théâtre de Bordeaux, and his frequent appearances at the Salon de Paris. But above all, he will always be remembered as the master of the nude who managed to render the beauty of the female body like few before or after him.

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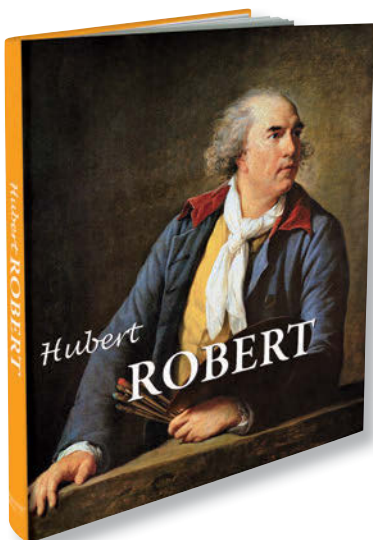
Jean-Léon Gérôme (1824-1904) was a French sculptor and historical painter of the academic classical style; he is counted among the greatest representatives of the genre. His work distinguishes itself through strong sense of melodrama and eroticism. Many of his paintings were influenced by his travels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

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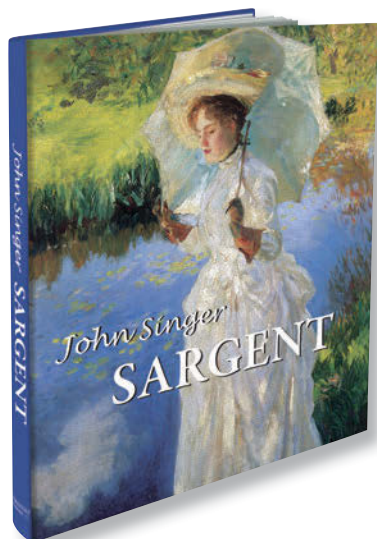
Edvard Munch (1863-1944), a Norwegian painter involved in Expressionism, was so attached to his work that he called his paintings his children, which is rather unsurprising given that they were deeply personal. Indeed, Munch expressed much of his own inner turmoil through his art, particularly in the earlier part of his career. He painted not what he saw, but what he felt when he saw it, allowing his morbidity and illness to imbue his paintings with a sombre tone. These darker paintings, including his famous *The Scream*, endured and would greatly influence German Expressionism.

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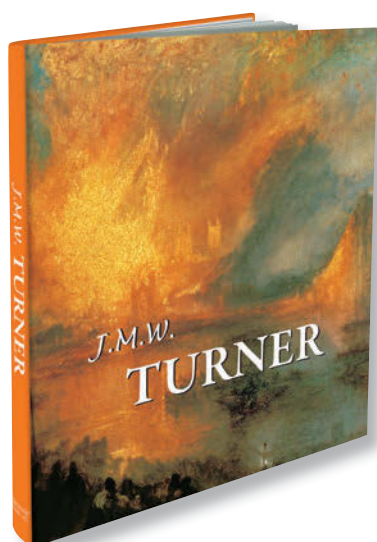
French painter Hubert Robert (1733-1808) truly merited the nickname given to him by friends and admirers: “Robert des Ruines.” Already one of the most influential and venerated French artists of his time, the former member of the Académie Royale is today considered the most creative and imaginative painter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

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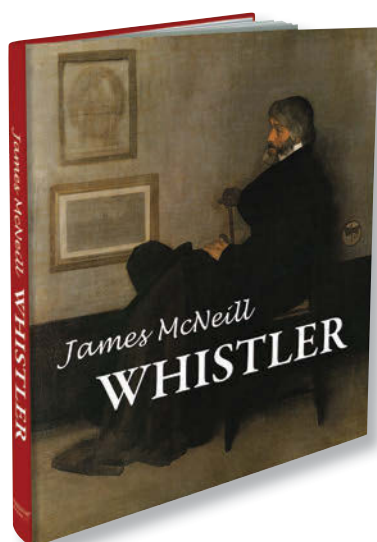
John Singer Sargent's (1856-1925) paintings carry the mark of his privileged upbringing; the influence of Florence, the struggle between nature and culture – from rolling landscapes to galleries filled with masterpieces – as well as the constant opportunity to partake in intellectual and artistic discussions 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.

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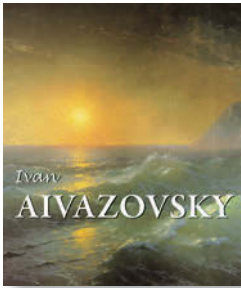
Atrue free radical of his era, J. M. W. Turner (1775-1851) was known as 'the painter of light' and was a revelation for the Impressionist movement. This traveller-landscapist's paintings intensified over time to definitively leave figurative reality behind, offering instead a luminous vision transfigured by nature. A visionary ahead of his time, his art was received with much controversy. In step with his life, his last years were synonymous with self-denial for the benefit of his art, and upon his death he bequeathed over 20,000 works to the British state.

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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 well-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.

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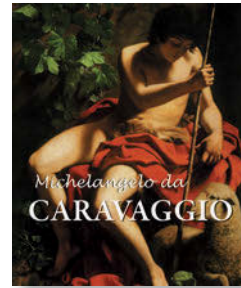
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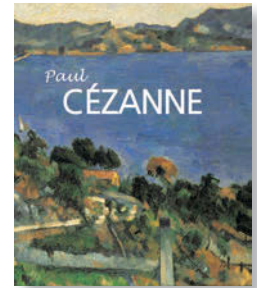
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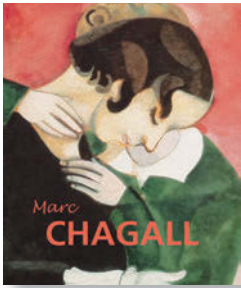
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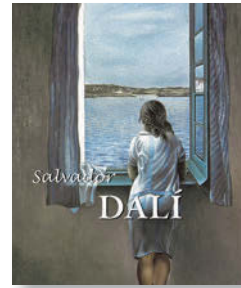
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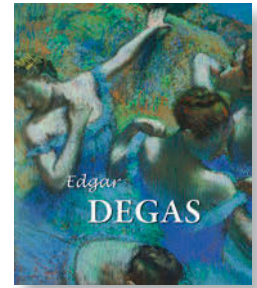
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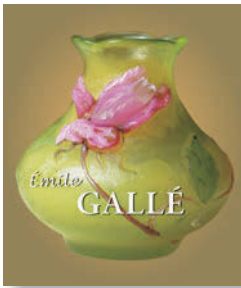
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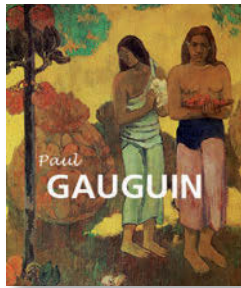
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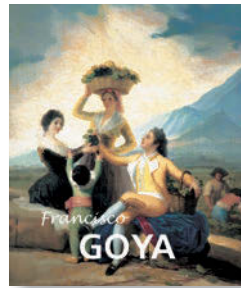
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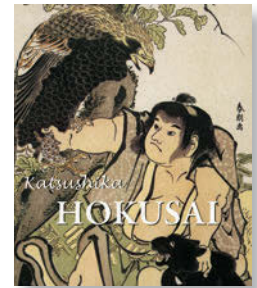
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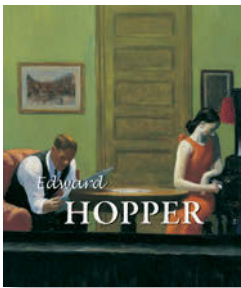
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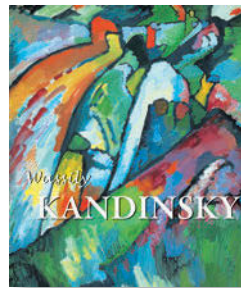
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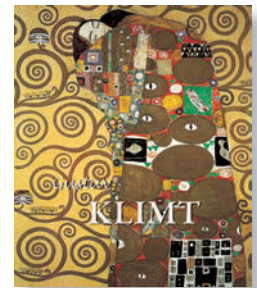
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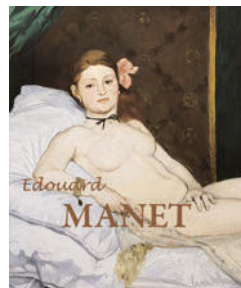
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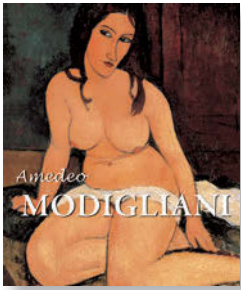
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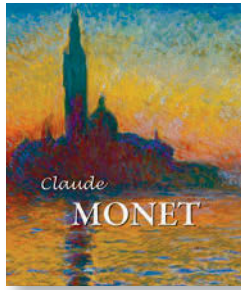
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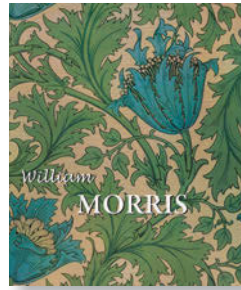
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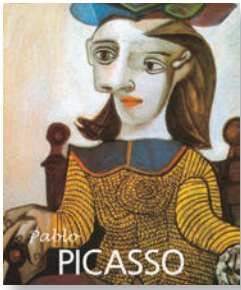
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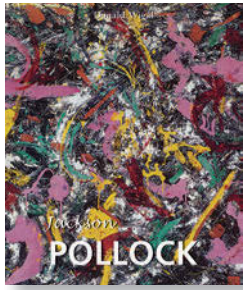
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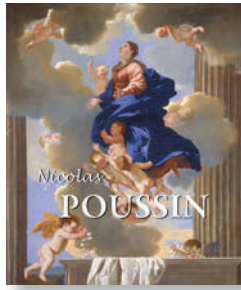
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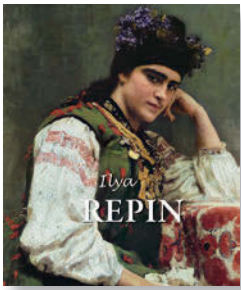
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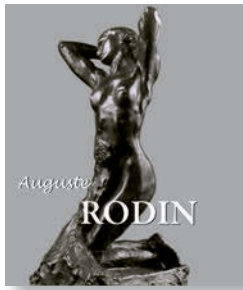
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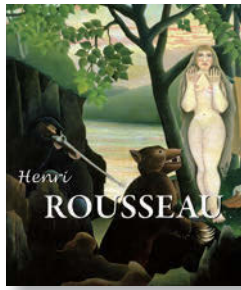
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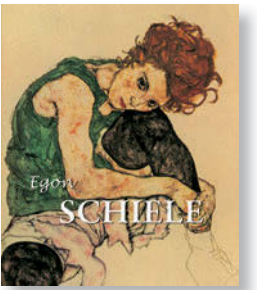
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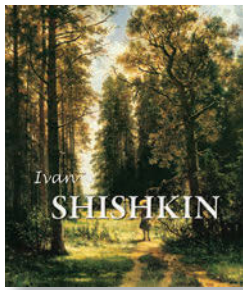
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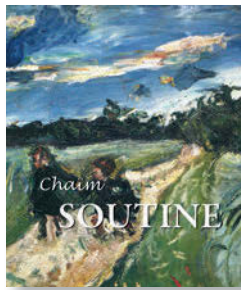
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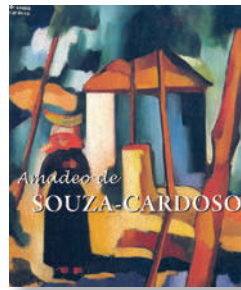
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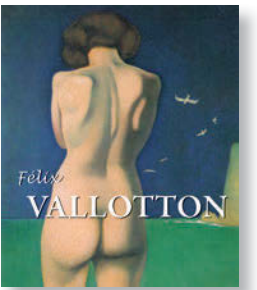
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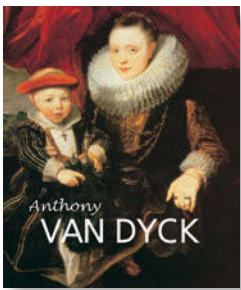
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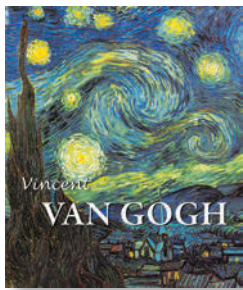
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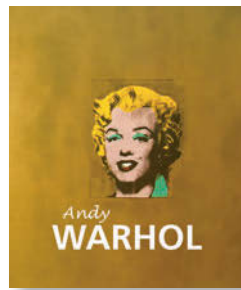
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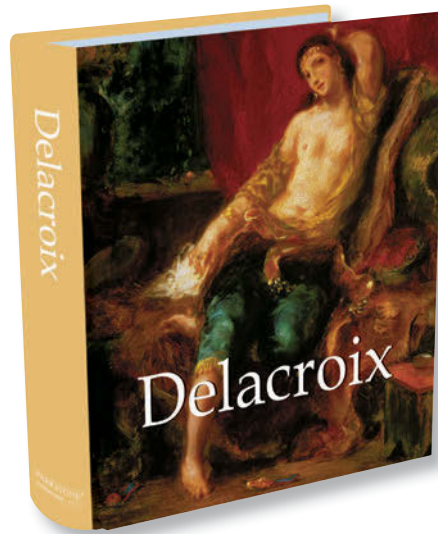
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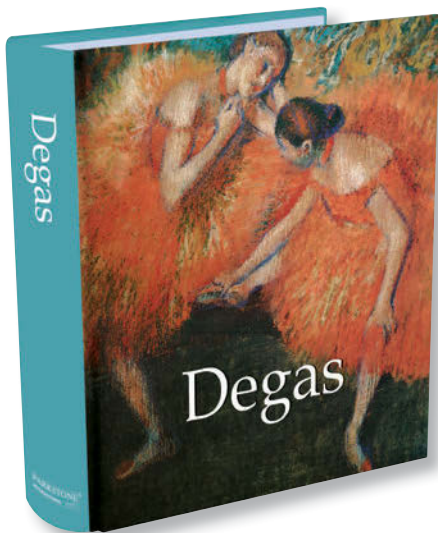
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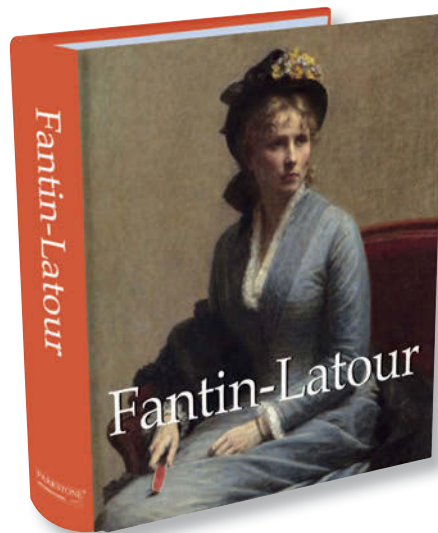
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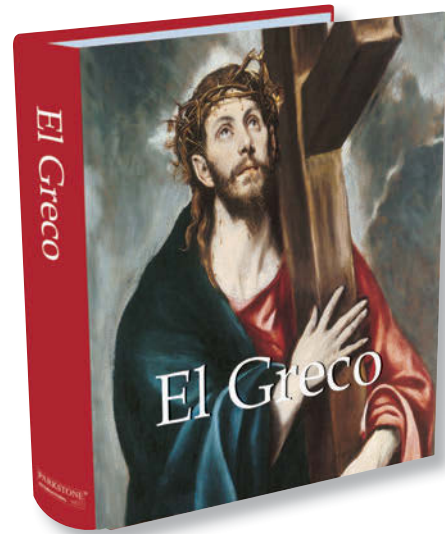
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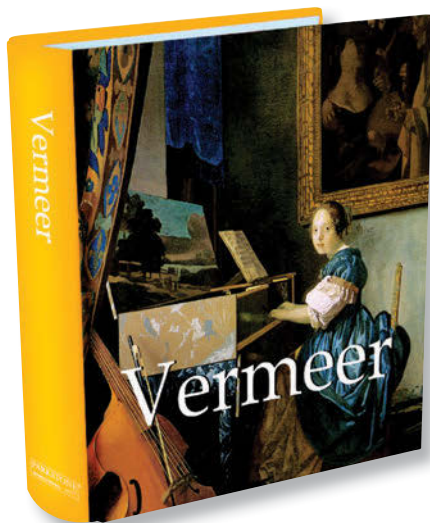
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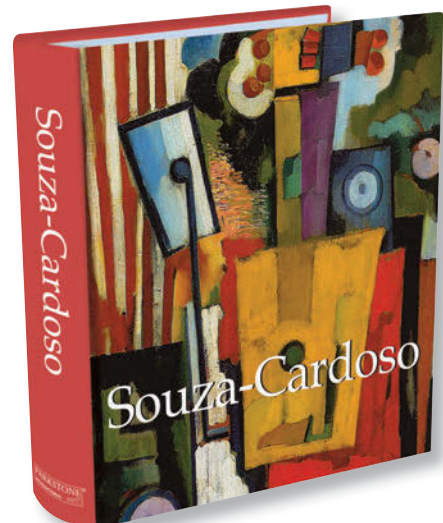
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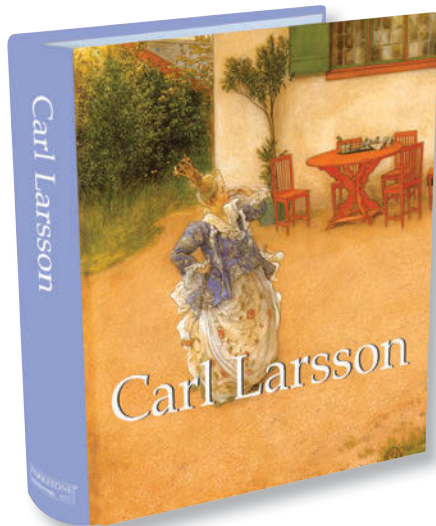
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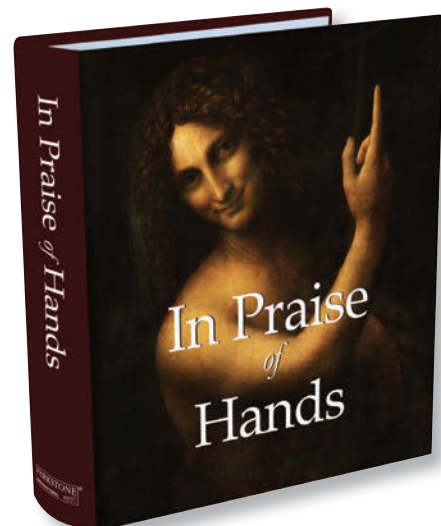
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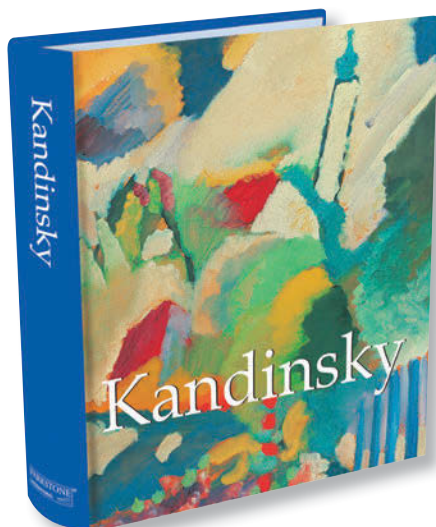
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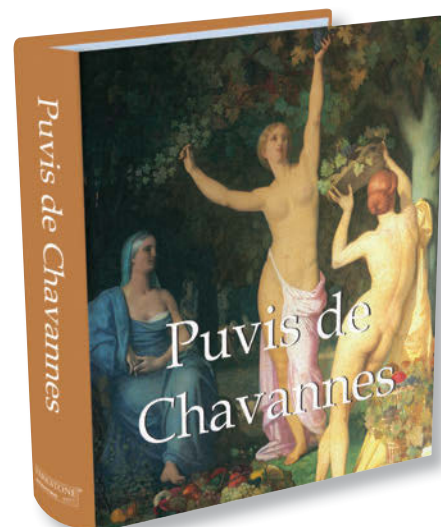
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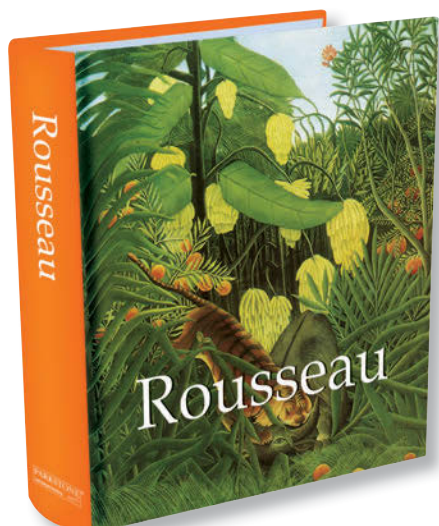
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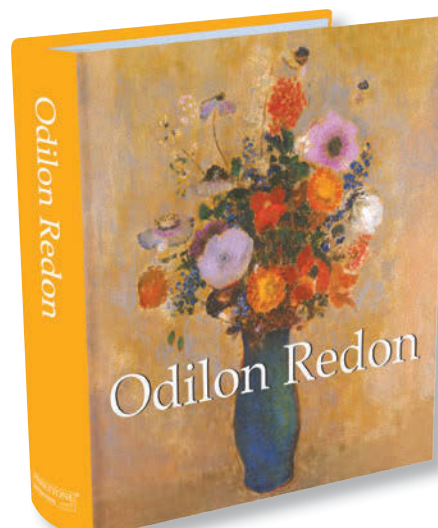
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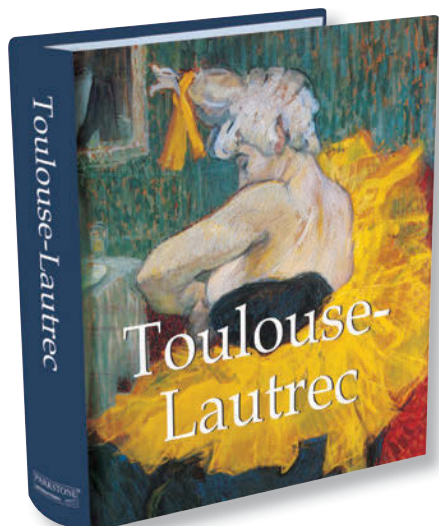
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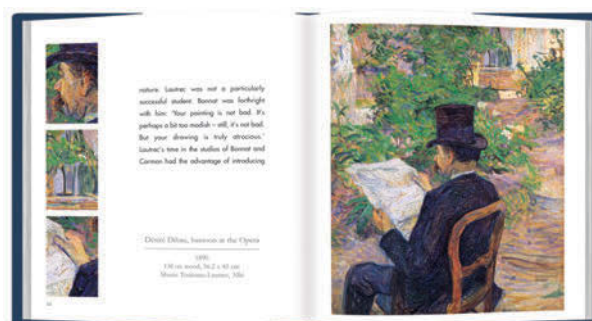
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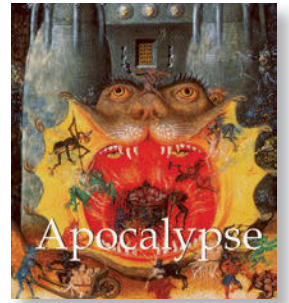
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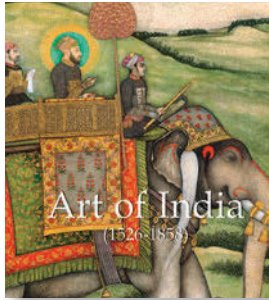
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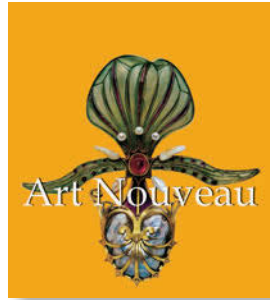
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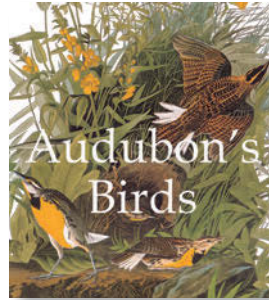
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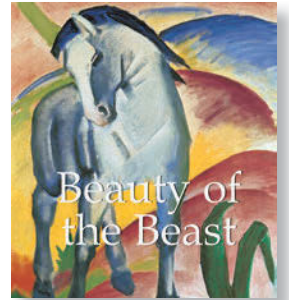
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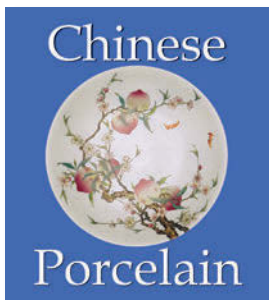
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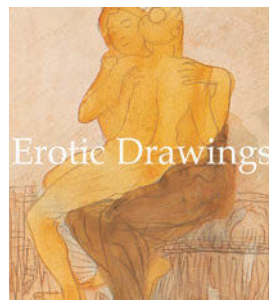
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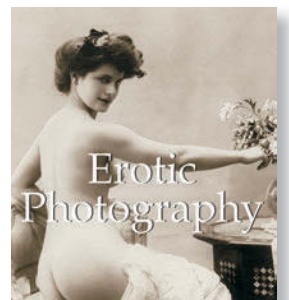
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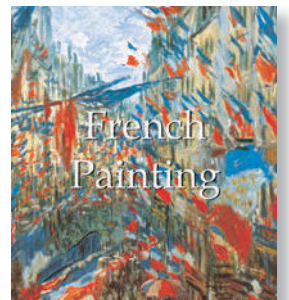
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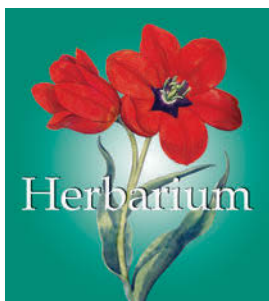
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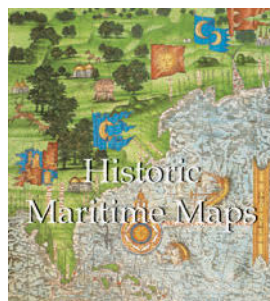
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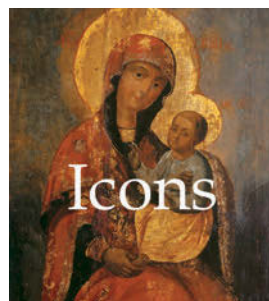
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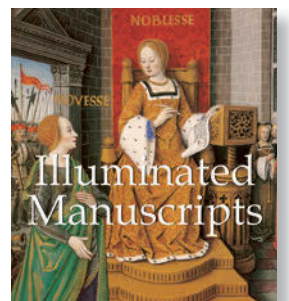
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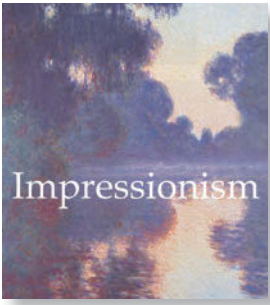
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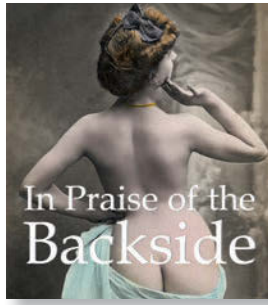


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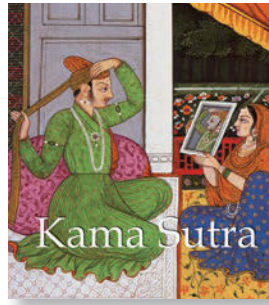
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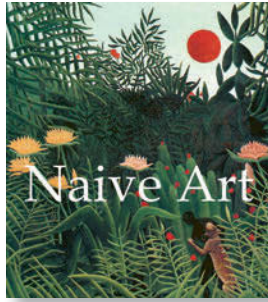
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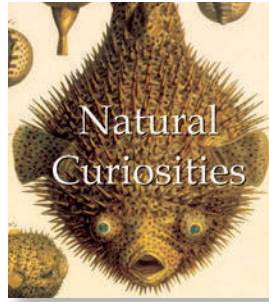
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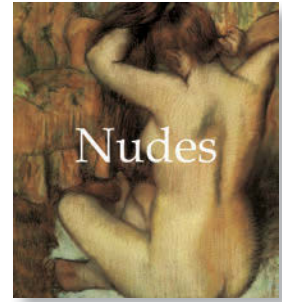
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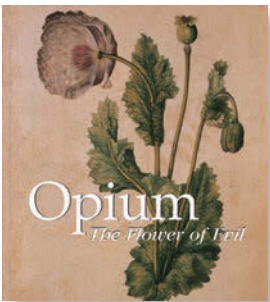
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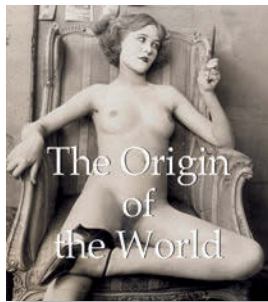
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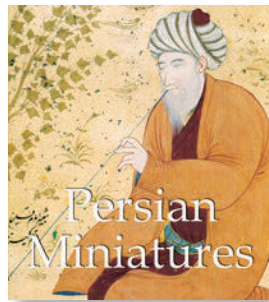
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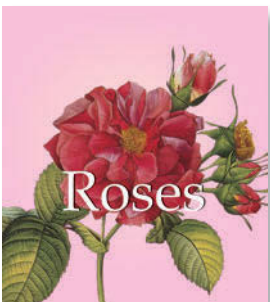
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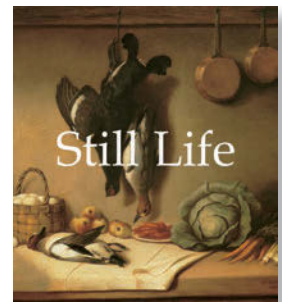
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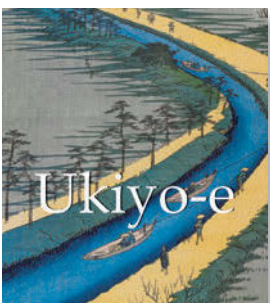
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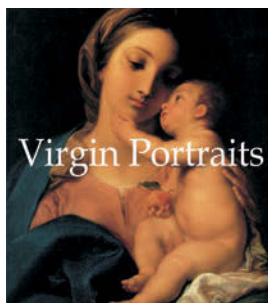
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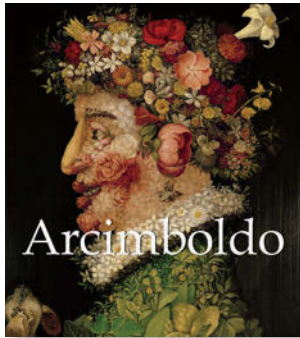
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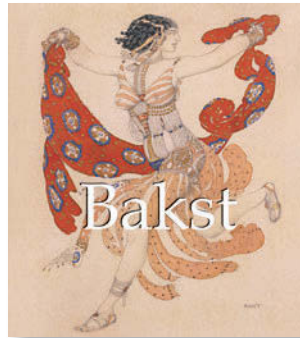
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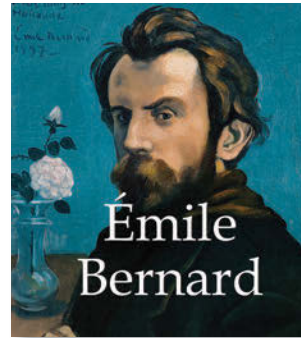
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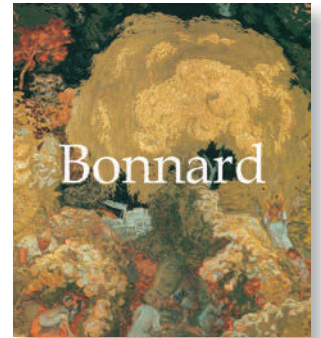
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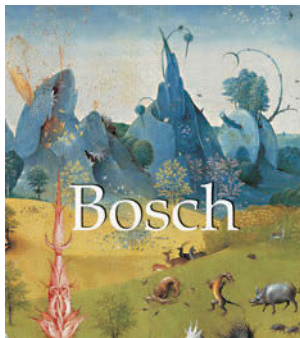
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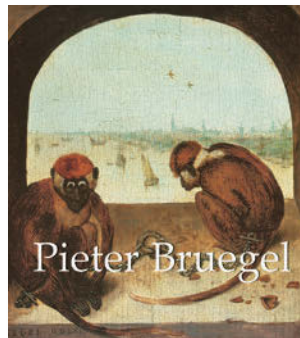
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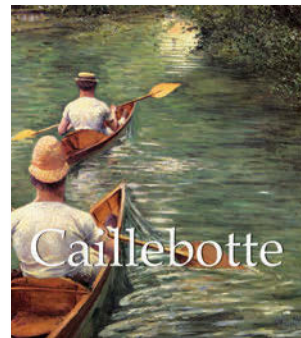
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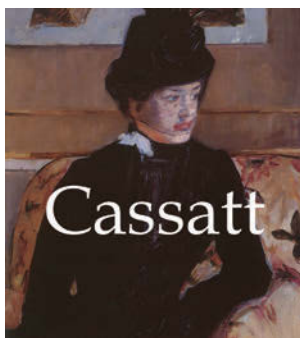
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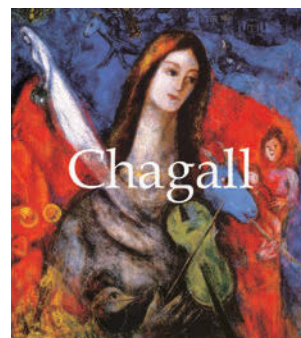
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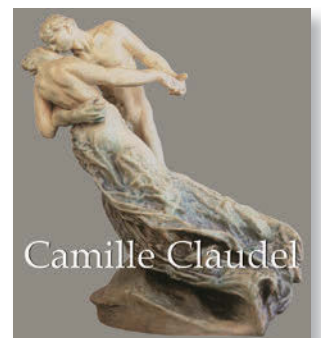
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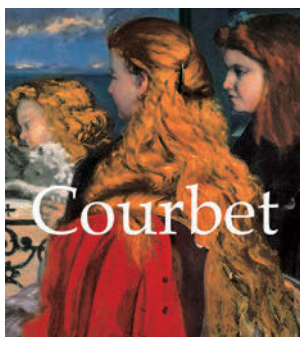
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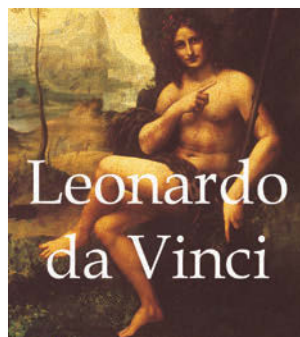
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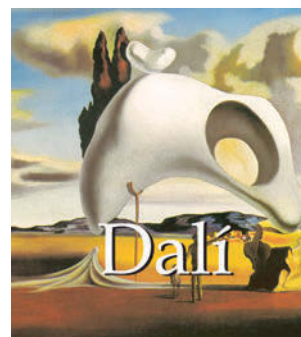
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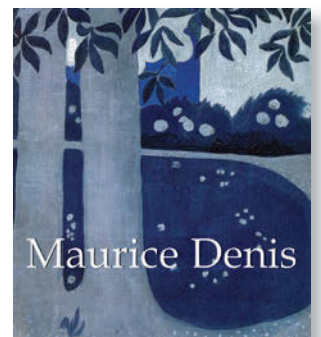
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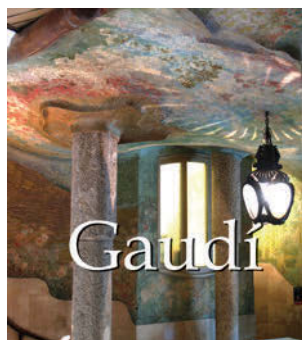
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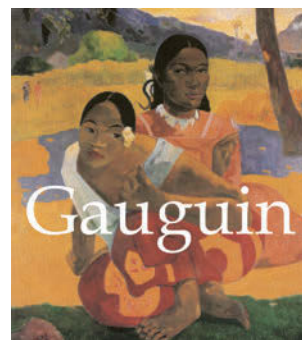
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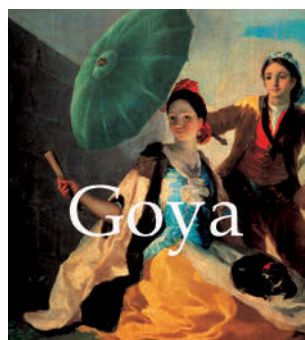
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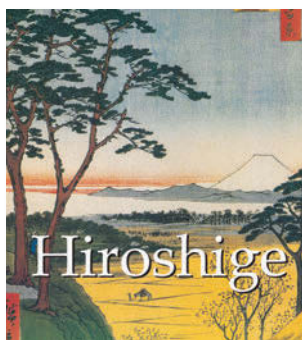
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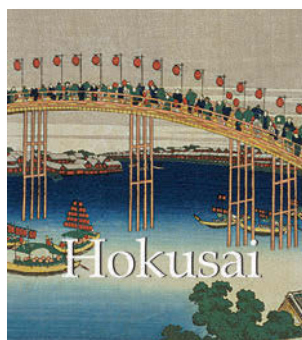
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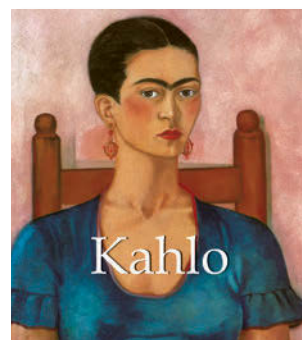
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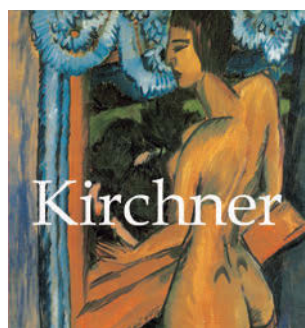
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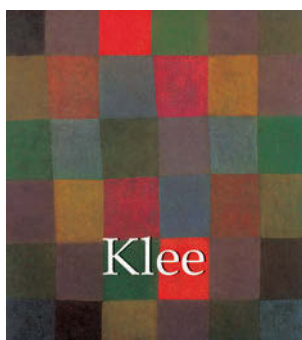
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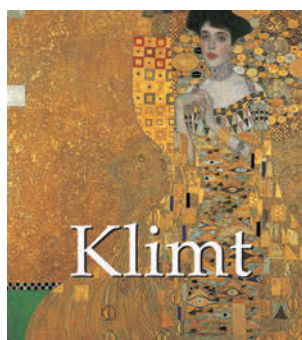
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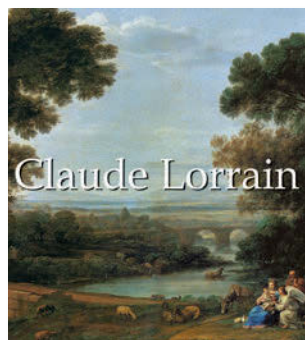
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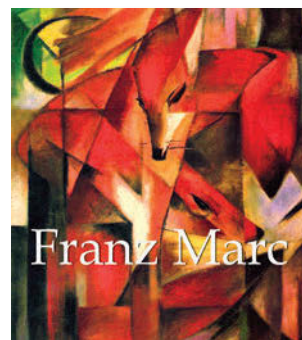
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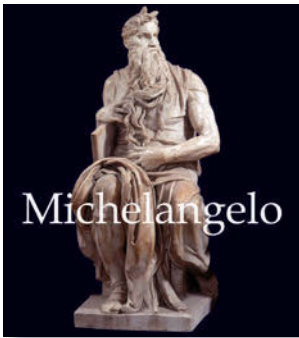
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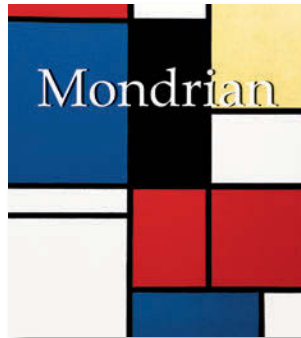


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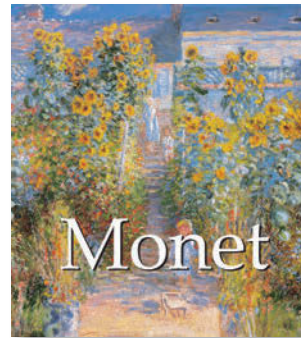
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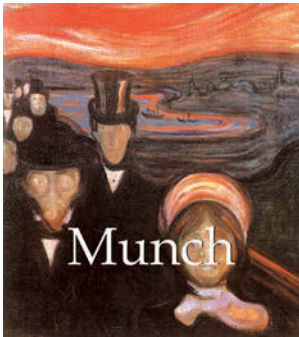
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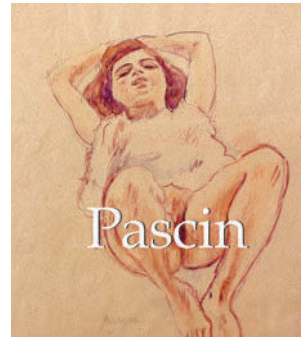
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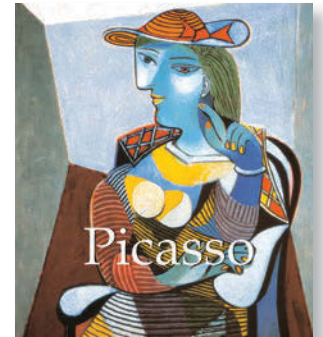
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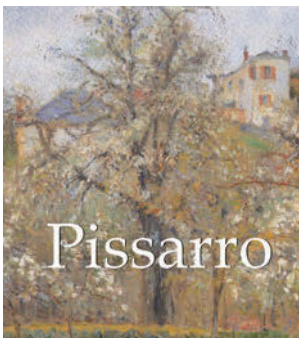
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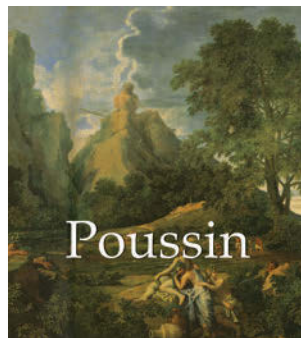
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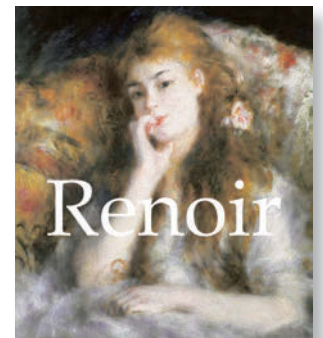
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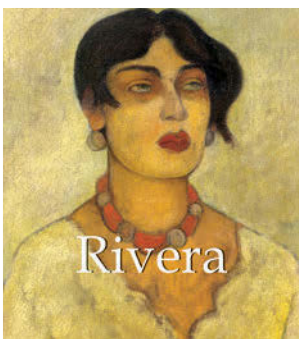
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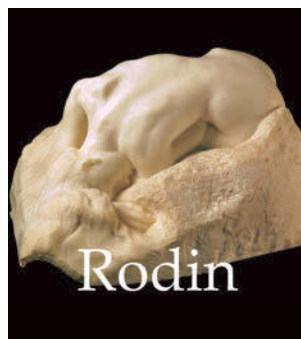
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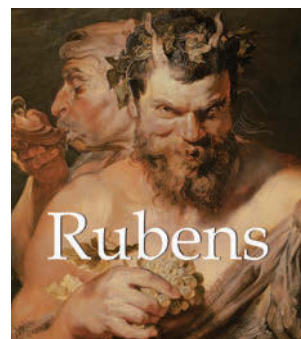
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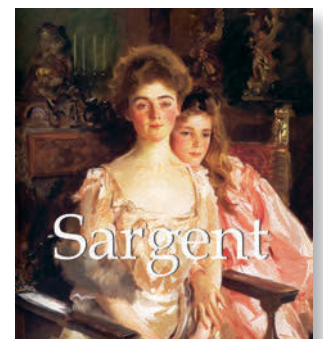
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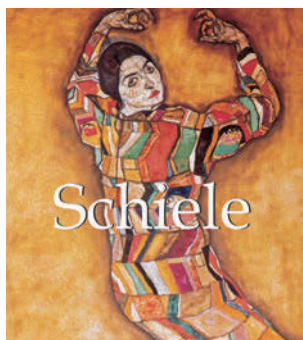
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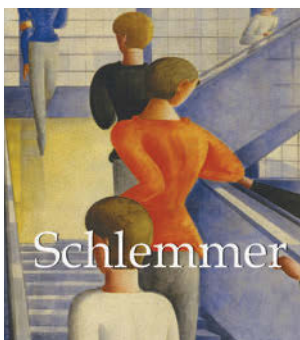
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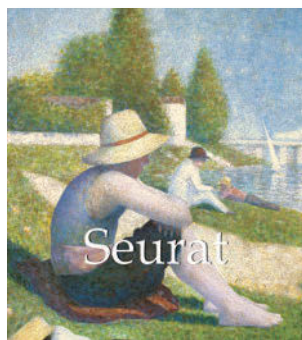
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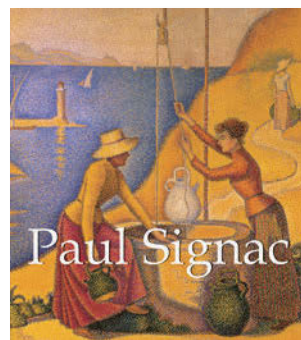
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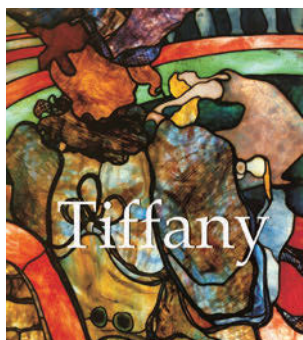
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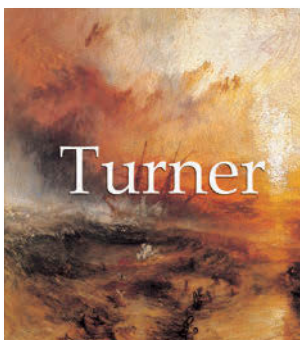
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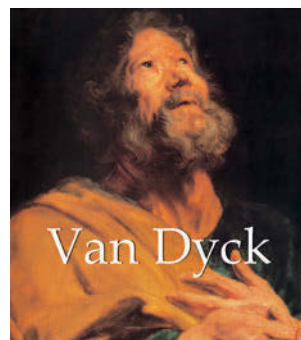
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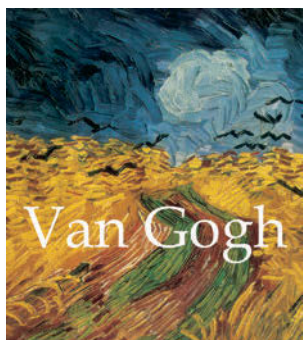
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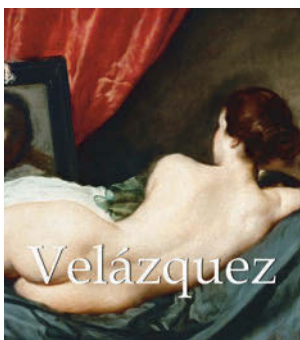
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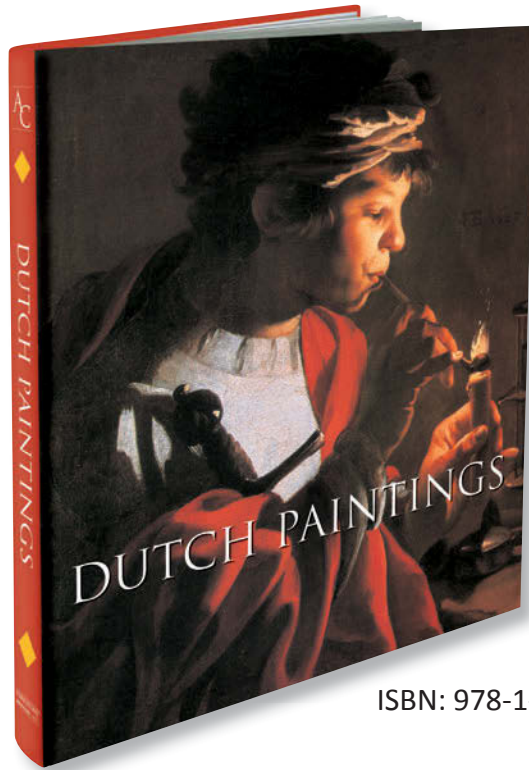
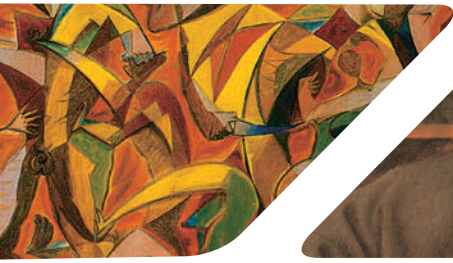
ISBN: 978-1-78310-557-1



ISBN: 978-1-78525-035-4



ISBN: 978-1-84484-593-4



ISBN: 978-1-78525-096-5

The glorious streams of water and abundant use of colour characteristically unique to Dutch landscape painting are not only found in representations of nature but also in famous portraits and depictions of high society scenes of the time. This book assembles the most well-renowned Dutch artists from the 15th to the 19th century, notably Bosch, Rembrandt, Rubens, and Van Eyck, to recognize and commemorate the highlights of Dutch painting.





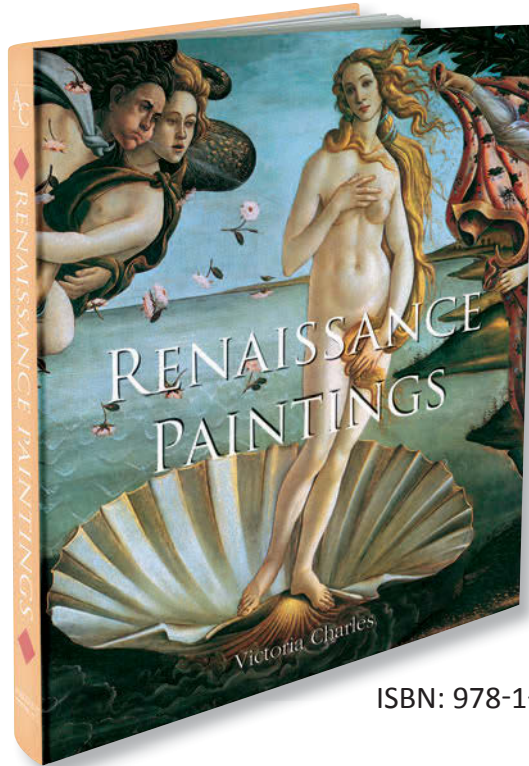
世纪艺术

ART OF CENTURY



Specifications

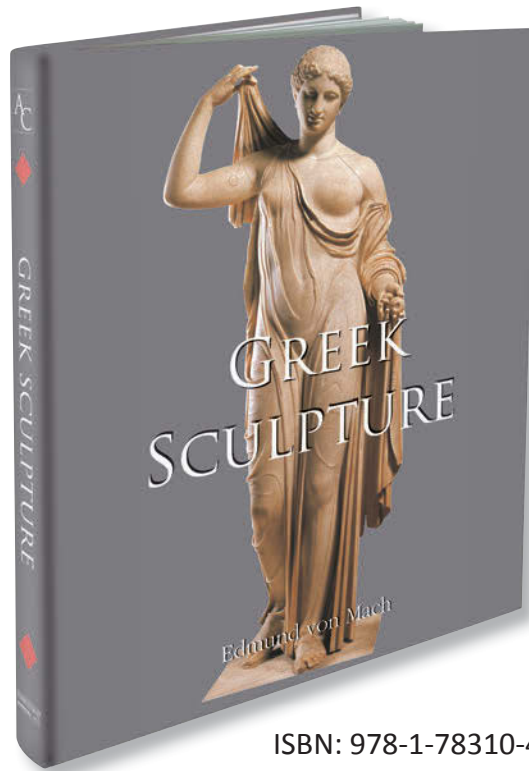
238 x 280 mm; 9.4 x 11 in
200 pages
130 illustrations in colour
Hardcover with dust jacket



ISBN: 978-1-78310-569-4

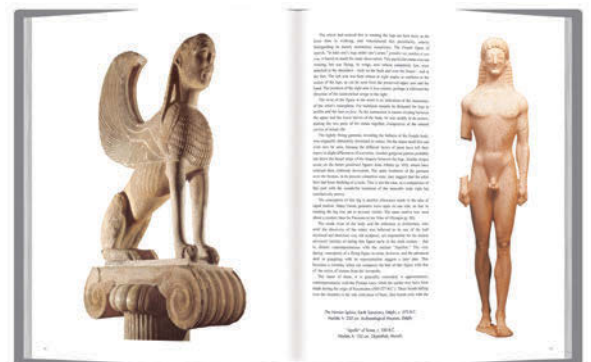
In utter contrast to the obscurity of the medieval period which preceded it, the rapid and unexpected arrival of the Renaissance conquered Europe during the 14th to the 16th centuries. Placing man at its centre, the actors of this illustrious movement radically altered their vision of the world and refocused 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 today hang on the walls of museums the world over.

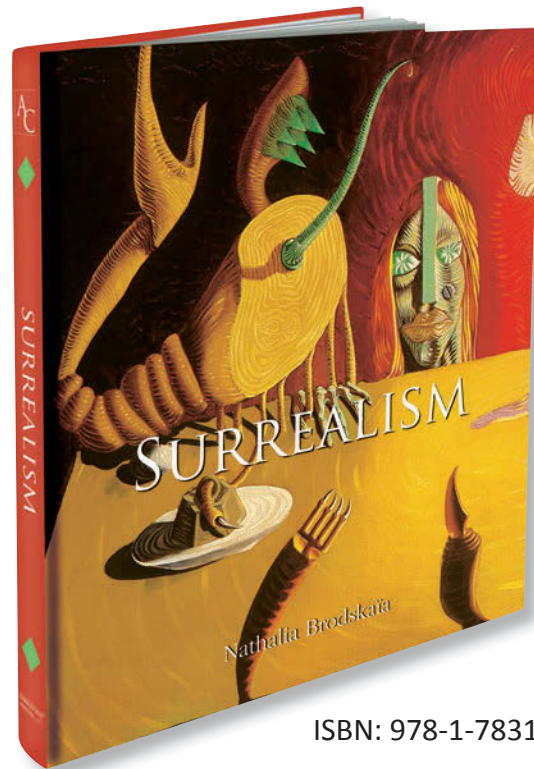




ISBN: 978-1-78310-473-4

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 7th and the 1st centuries BC, based on an extensive examination of iconography and presented as an erudite, yet accessible text for everyone.





ISBN: 978-1-78310-474-1

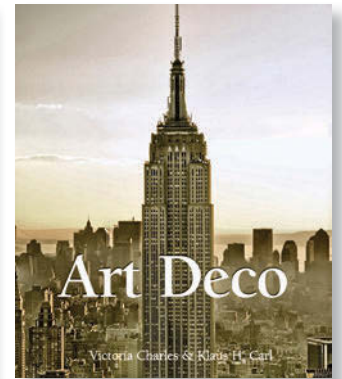
The Dada movement and then the surrealists appeared in the First World War aftermath with a bang: revolution of thought, creativity, and the wish to break away from the past and all that was left in ruins. Breton asserted that Dada does not produce perspective, “a machine which functions full steam, but where it remains to be seen how it can feed itself.” Surrealism emerged amidst such feeling. These artists 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.





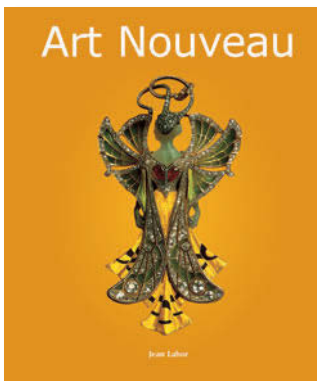
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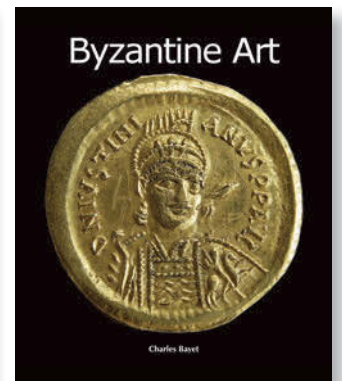
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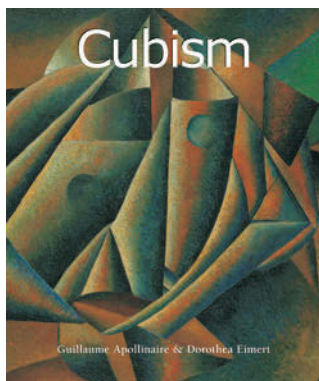
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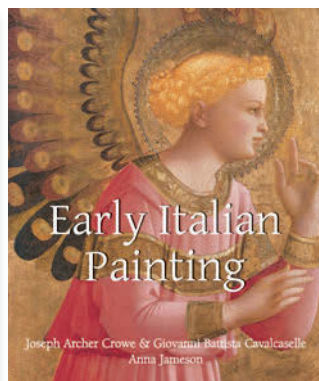
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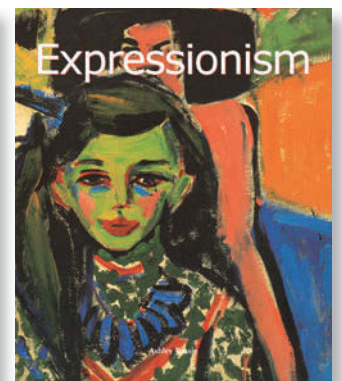
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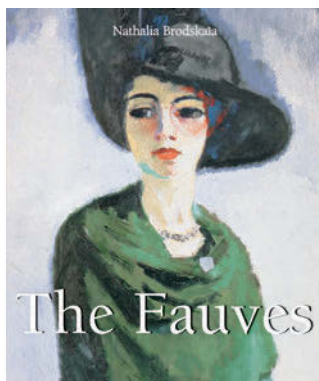
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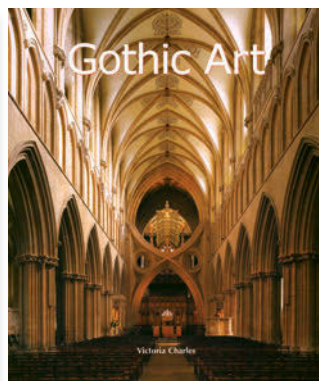
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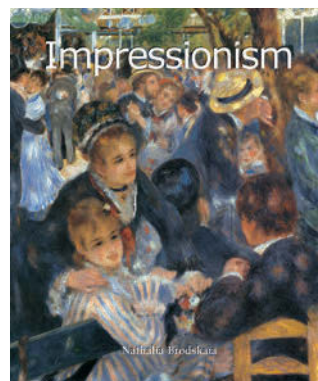
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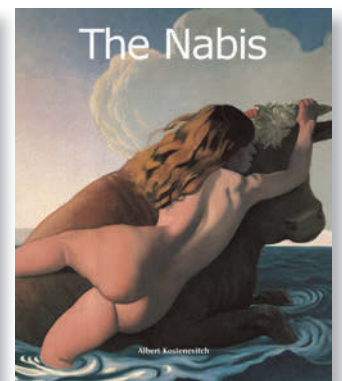
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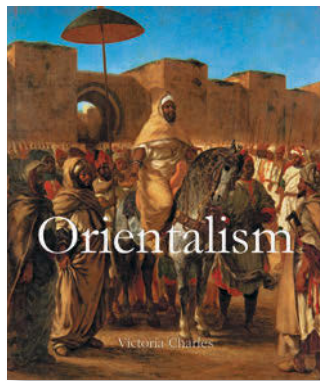


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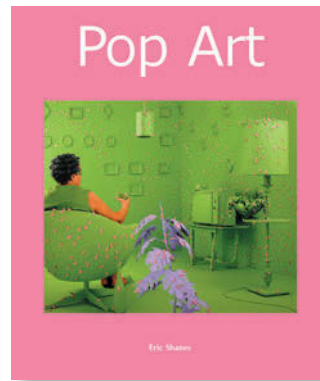
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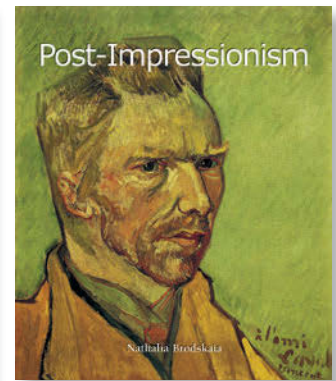
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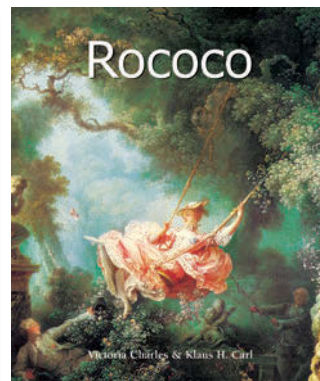
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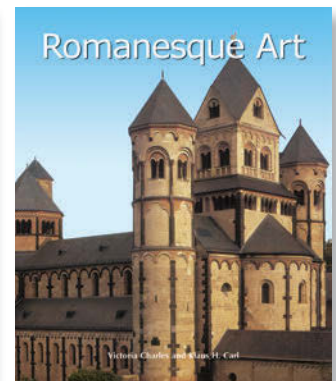
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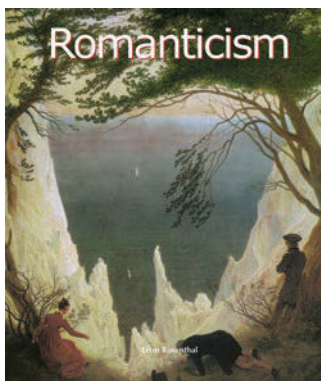
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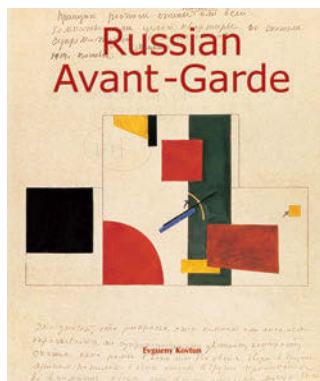
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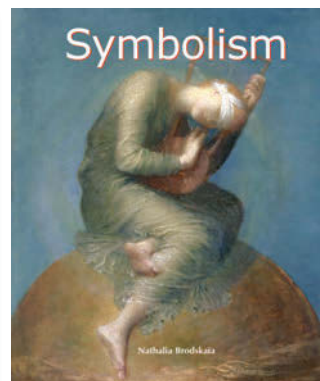
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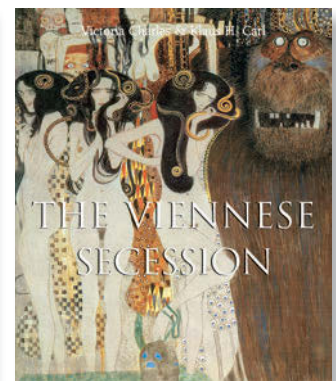
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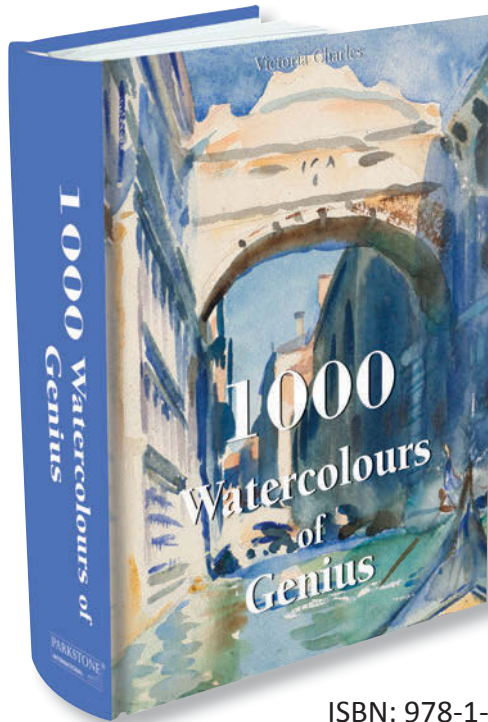


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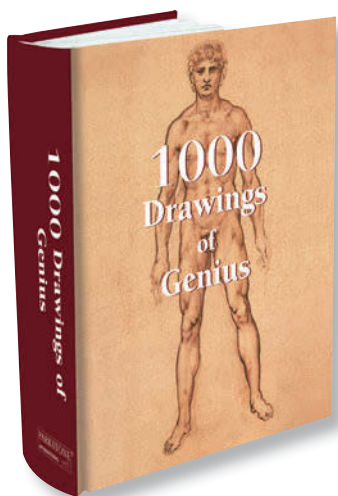


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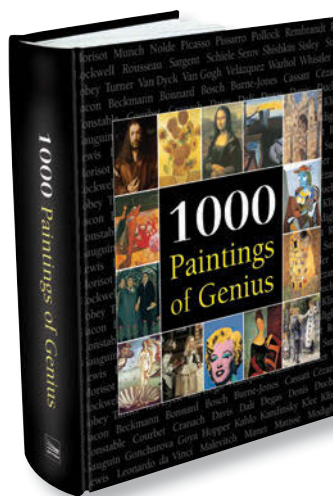


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 544 pages
 1000 illustrations in colour
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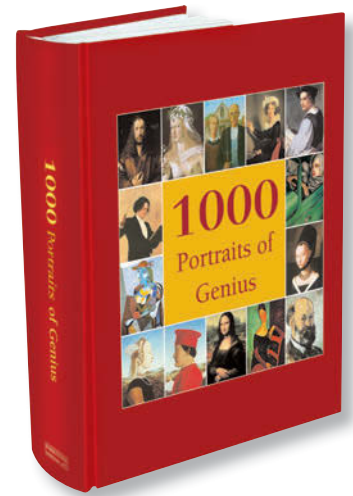
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ISBN: 978-1-84484-830-0



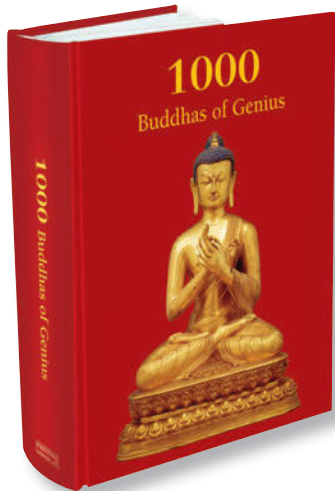
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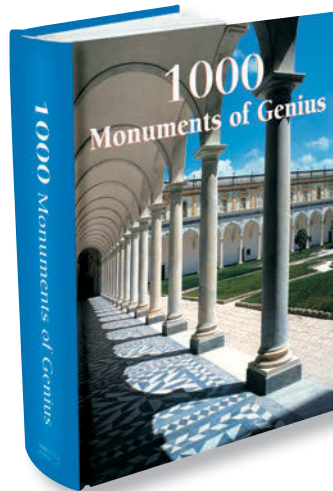
图书

THE BOOK

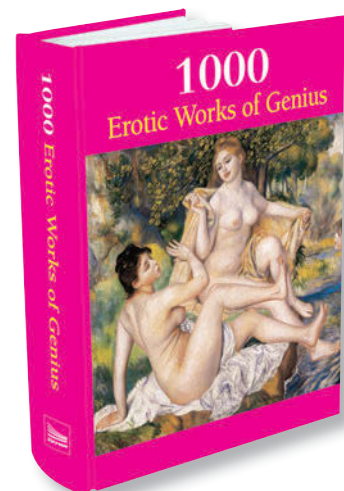
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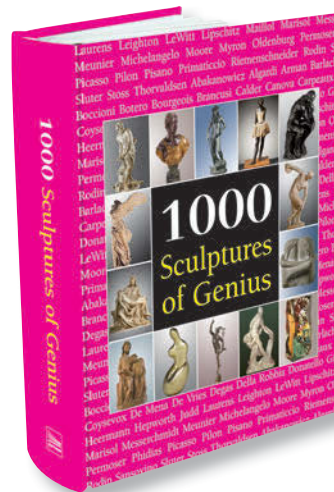
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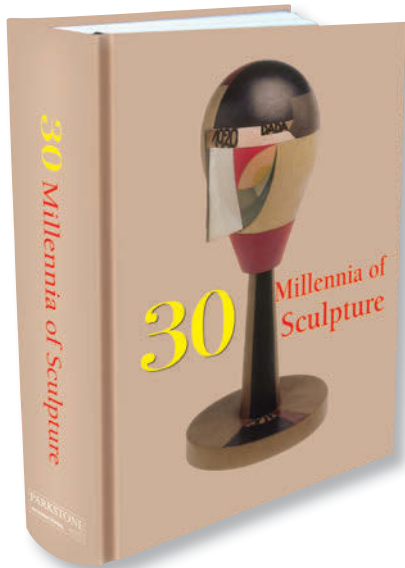
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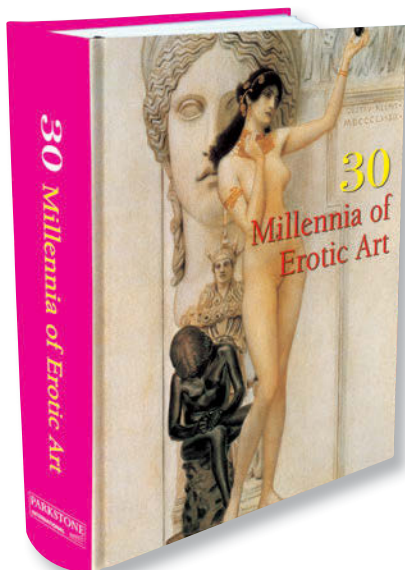
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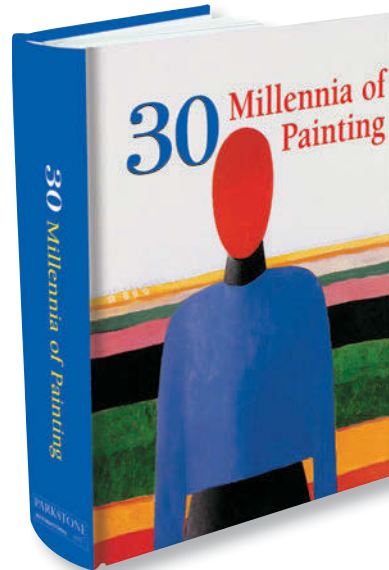
30 个千年的艺术

30 MILLENNIA OF ART

30 MILLENNIA OF ART / 30个千年的艺术

Specifications 

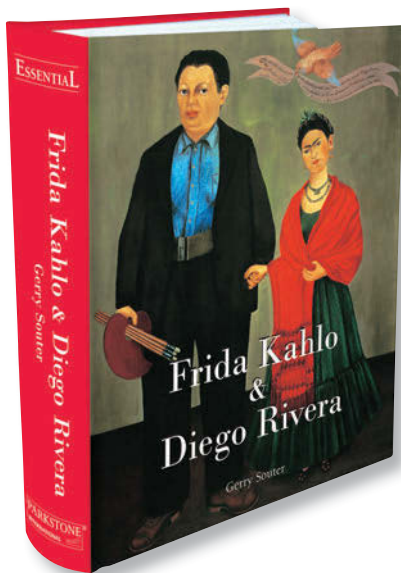
185 x 230 mm; 7.2 x 9 in
 544 pages
 1000 illustrations in colour
 Hardcover with dust jacket
 or softcover



ISBN: 978-1-84484-815-7

Art has always been an expression of humanity, our way of reflecting the world around us, as well as the feelings we experience in relation to it. This collection, highlighting painting, sculpture, and erotic works, offers a panoramic view of the way art has reflected the evolution of civilisations and cultures. Each book features 1,000 images, accompanied by extended commentary on significant works, as well as detailed biographies of the most prominent artists.





ISBN: 978-1-78310-578-6

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.

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.



ISBN: 978-1-78310-582-3



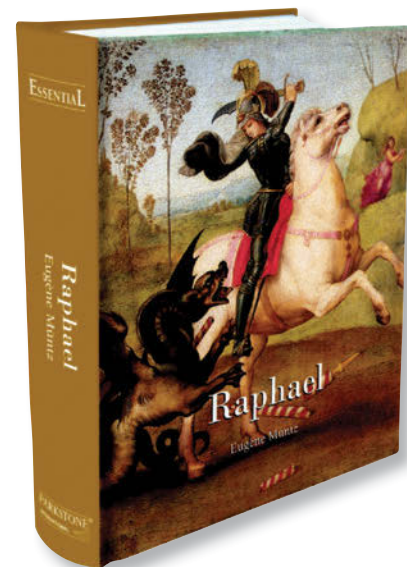
基本系列

ESSENTIAL

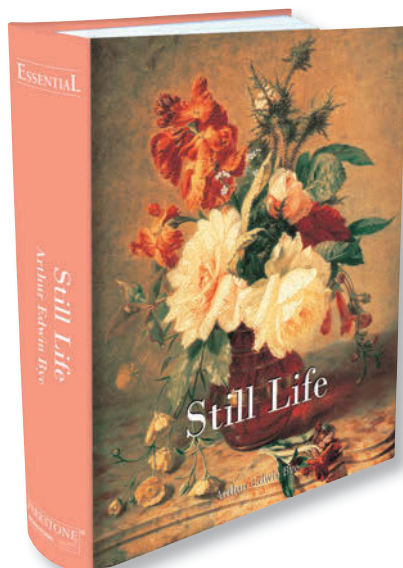
Specifications

185 x 230 mm; 7.2 x 9 in
512 pages
300 illustrations in colour
Hardcover and softcover

Raphael (1483-1520), the Italian painter and architect of the High Renaissance, was a genius in and ahead of his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era. His works comprise various themes of theology and philosophy, including but not limited to famous images of the Madonna. His surroundings and experience gave rise to his propensity to combine the ideals of humanism with those of religion, and firmly established in him a conviction that art is a necessary medium to reveal the beauty of nature.

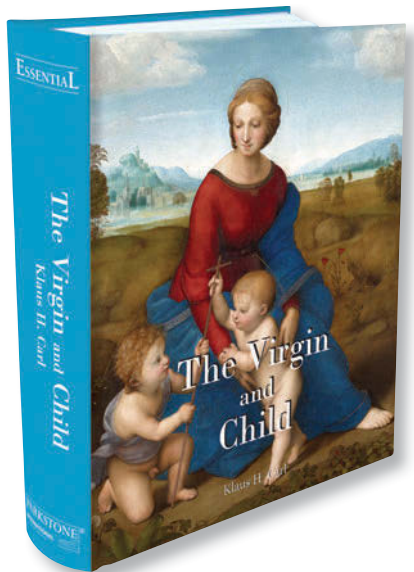


ISBN: 978-1-78310-129-0



ISBN: 978-1-78310-580-9

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.



ISBN: 978-1-78310-579-3

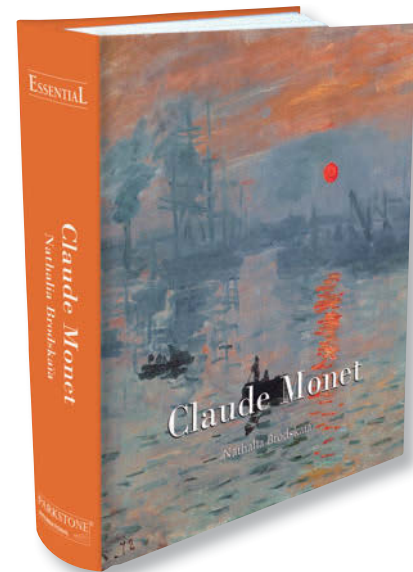
The Virgin and Child has endured as one of the favourite subjects of artists since the Middle Ages. Depicting Mary and the Christ Child, this religious scene at its heart presents a mother and her son, sometimes accompanied by other individuals. Originally distant and formal, it was at the end of the 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.

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.

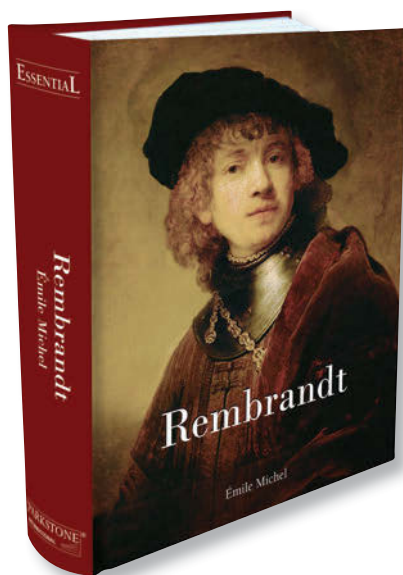


ISBN: 978-1-78310-130-6

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.

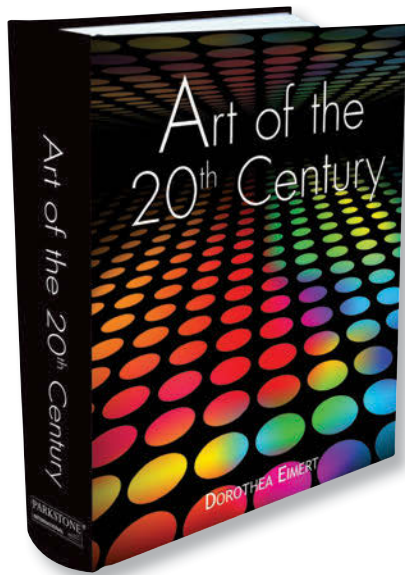


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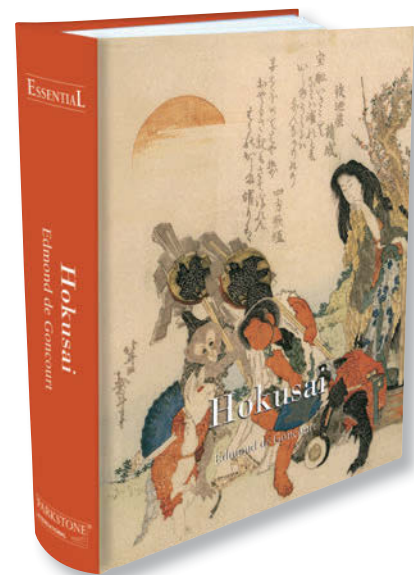
As famous during his lifetime as after his death, Rembrandt (1606-1669) was one of the greatest masters of the Dutch Golden Age of the 17th century. His portraits not only transport us back to that fascinating time, but also represent, above all, a human adventure; beneath every dab of paint the spirit 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.



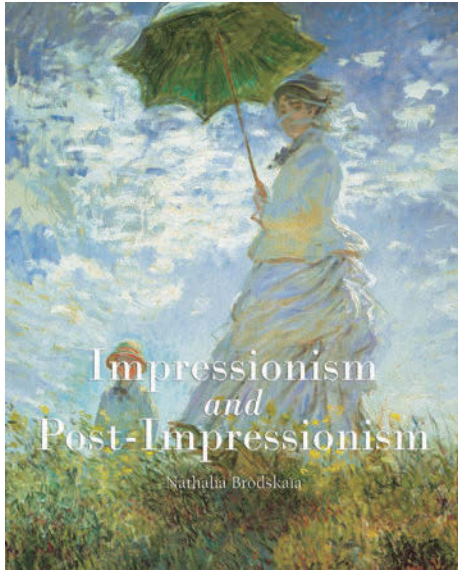
ISBN: 978-1-78160-235-5

The 20th century was a revolutionary period in art history. In the span of a few short years, Modernism exploded into being, disrupting centuries of classical figurative tradition to create something entirely new. This astoundingly thorough survey of art's modern era showcases all of the key artistic movements of the 20th century, from Fauvism to Pop Art, featuring illustrative examples of some of the most renowned works of the era along with illuminating companion essays by expert critics and art historians.

Through his elegant brush paintings and masterful woodblocks, Katsushika Hokusai (1760-1849) became one of Japan's most internationally-renowned artists. A master of Ukiyo-e art, he single-handedly transformed the art form from a simple style focused on courtesans and famous actors into a grander style depicting the beauty of nature seen through landscapes and wildlife. His style of art and subject evolved as many times as he changed his name, but Hokusai's talent as an artist remained constant and his influential role in later art movements such as Art Nouveau and Impressionism remains eternal.



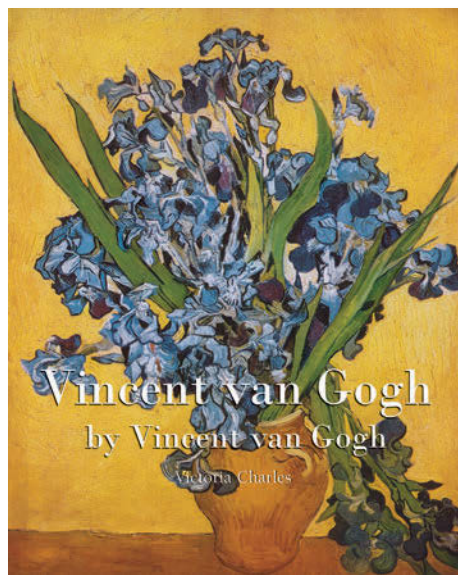
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ISBN: 978-1-78310-143-6



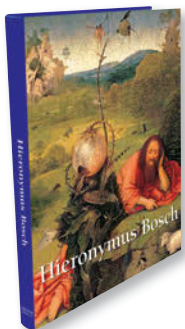
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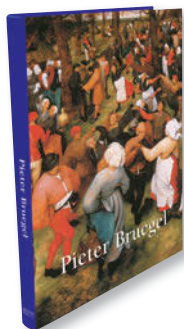
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 144 pages
 100 illustrations in colour
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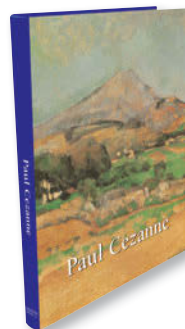
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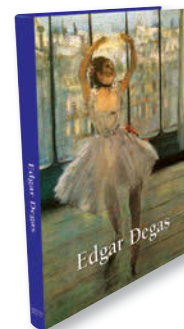
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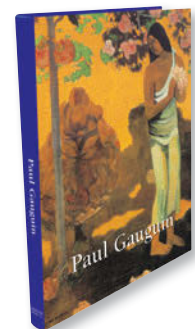
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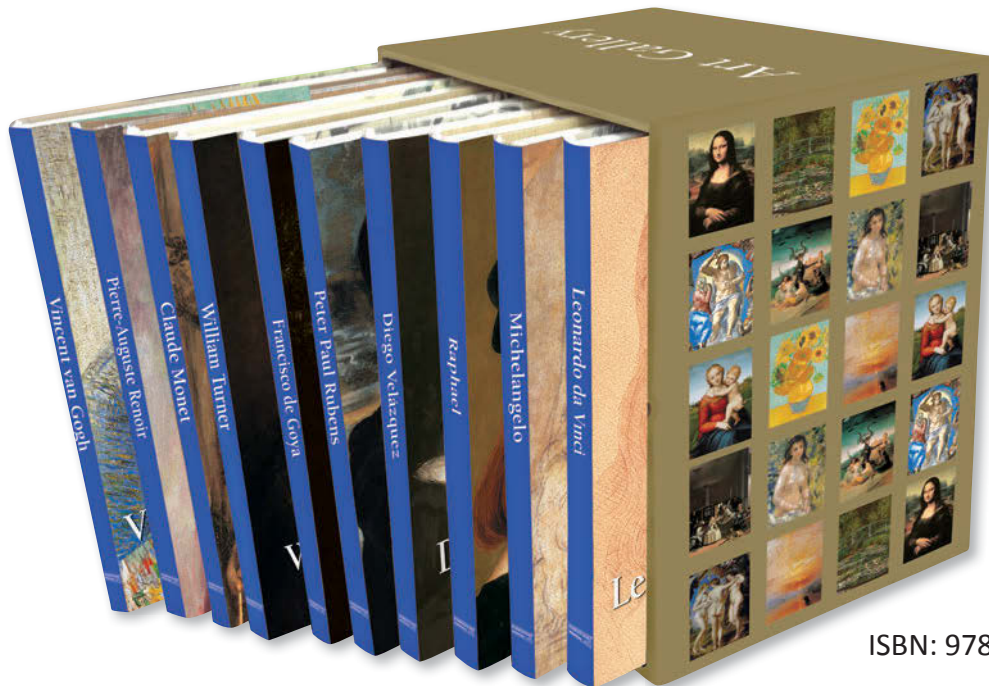
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This beautifully packaged box set, a perfect gift for seasoned art lovers and novices alike, offers readers a glimpse into the lives and works of ten of the greatest artists in history. Combining informative critical essays with full colour photographs of their best work, these pint-sized introductions to ten artistic legends are sure to whet your appetite for art.



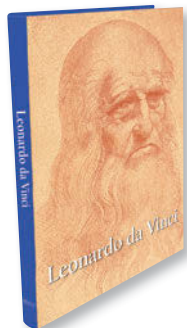
艺术走廊

ART GALLERY

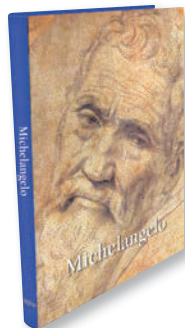


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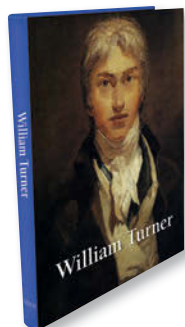
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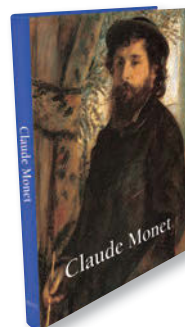
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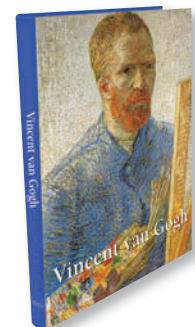
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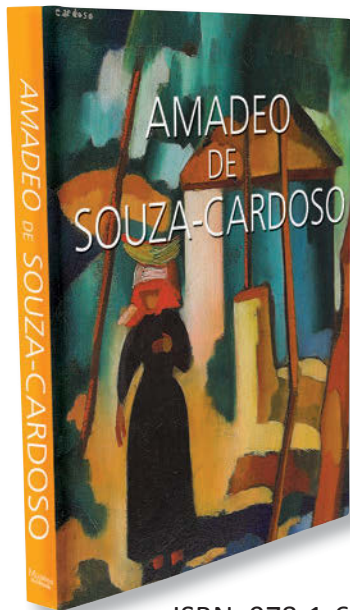
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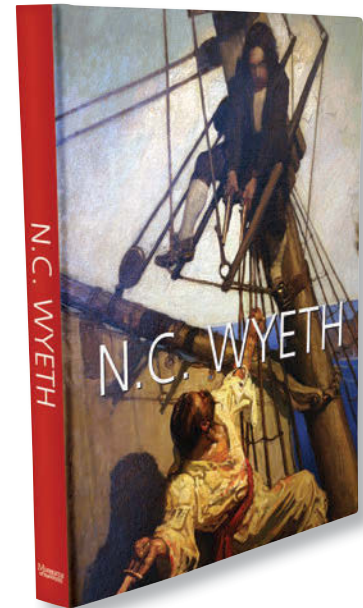
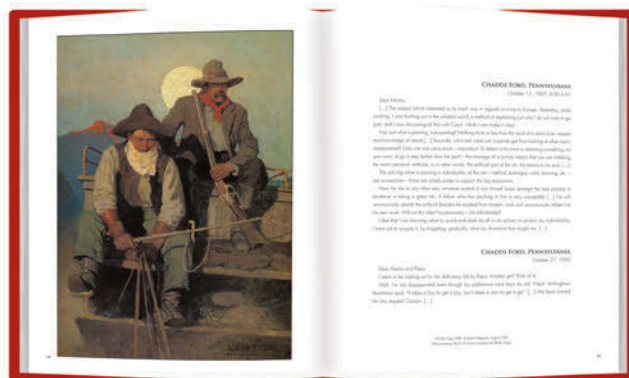
240 x 290 mm; 9.4 x 11.4 in
200 pages
130 illustrations in colour
Hardcover

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.

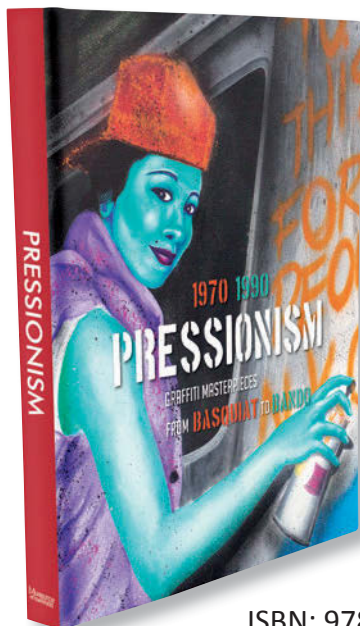


MUSEUMS OF THE WORLD

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).

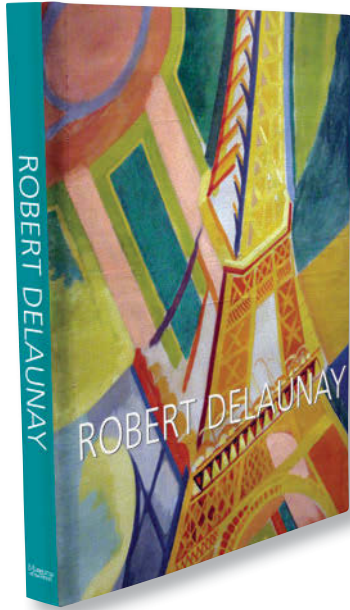


ISBN: 978-1-78525-167-2



ISBN: 978-1-78525-077-4

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. This official catalogue of last year’s Pinacothèque exposition follows the main aesthetic developments of the graffiti movement.



ROBERT DELAUNAY

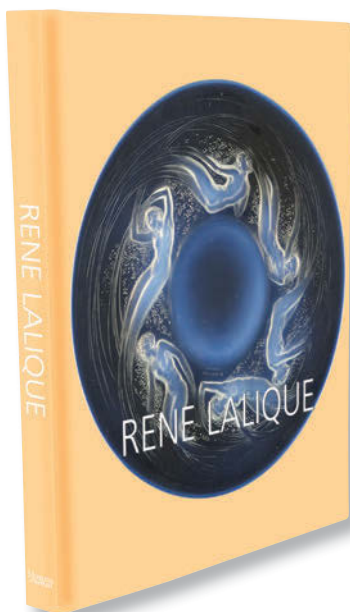
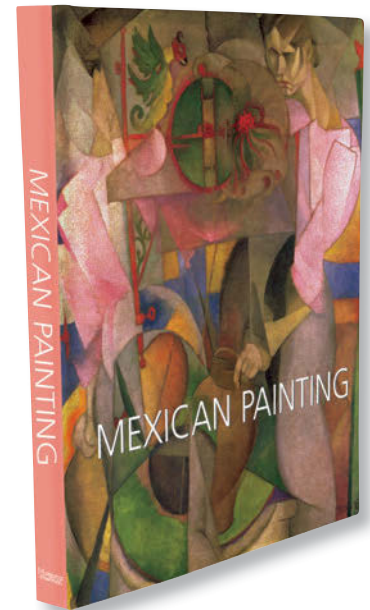
The French painter Robert Delaunay (1885-1941) revolutionised the use of colour in art. Influenced by the French master Paul Cézanne (1839-1906), close friends with the French poet Apollinaire (1880-1918) and admired by the German painter Paul Klee (1879-1940), he founded the Orphism art movement together 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.

ISBN: 978-1-68325-175-0

MEXICAN PAINTING

Mexican painting did not come to be internationally recognized 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.

ISBN: 978-1-68325-177-4



RENE LALIQUE

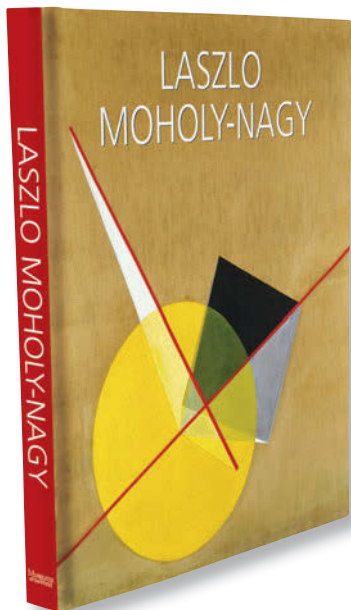
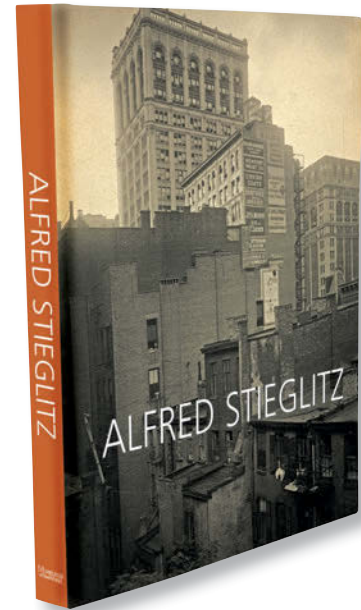
Leading the way during the turn of the 19th century, René Lalique (1860-1945) was the master of glassworks. The French designer created Art Nouveau jewellery pieces for Cartier and Boucheron before opening his own shop. Through his glassworks, Lalique became a leader of the modern Art Deco style, and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

ISBN: 978-1-68325-169-9

ALFRED STIEGLITZ

The American photographer Alfred Stieglitz (1864-1946) was married to the “Mother of American modernism,” 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



LASZLO MOHOLY-NAGY

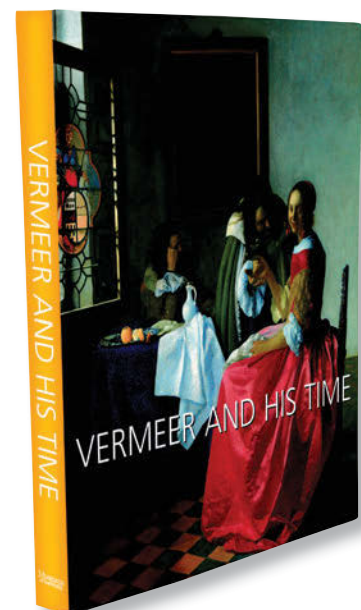
Born in Austria-Hungary, the painter and photographer László Moholy-Nagy (1895-1946) taught at the German Bauhaus school. Among his initial influences were, most notably, the Dada movement and Constructivism. Known for his experimental approach to art, he introduced technology into his works and believed in art bringing forth social change. Nazism 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.

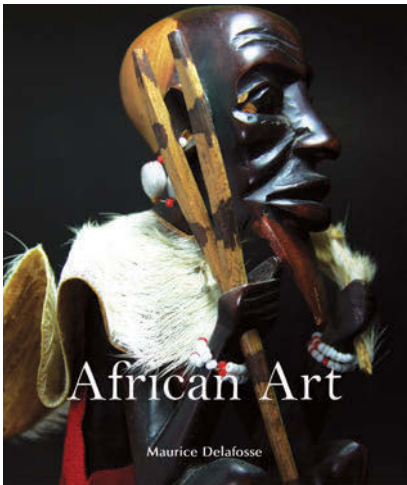
ISBN: 978-1-68325-173-6

VERMEER AND HIS TIME

Johannes Vermeer, a 17th century artist, is recognised primarily for his genre scenes. Through meticulous precision in his paintings and drawings he achieves 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 to this day his greatest masterpiece.

ISBN: 978-1-78525-169-6

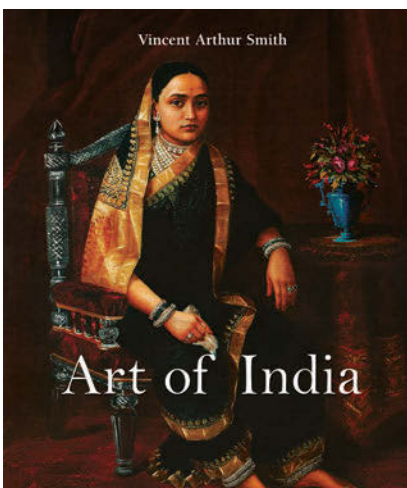




ISBN: 978-1-78525-803-9

African Art invites you to explore the dynamic origins of the vast artistic expressions arising from the exotic and mystifying African continent. Since the discovery of African art at the end of the 19th century during the colonial expositions, it has been a limitless source of inspiration for artists who, over time, have perpetually recreated these artworks.

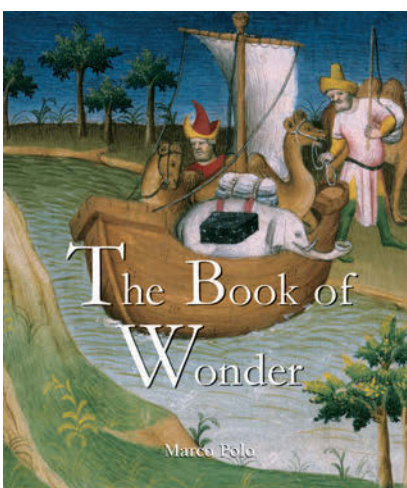
The power of Sub-Saharan African art lies within its visual diversity, demonstrating the creativity of the artists who are continuing to conceptualise new stylistic forms. From Mauritania to South Africa and from the Ivory Coast to Somalia, statues, masks, jewellery, pottery, and tapestries compose a variety of daily and ritual objects springing from these richly varied societies.



ISBN: 978-1-78525-802-2

India, with its extensive and colourful history, has produced an artistic tradition in many forms: architecture, painting, sculpture, calligraphy, mosaics, and artisan products. From Hinduism, with its pantheon of imagery of gods, goddesses, animals, and many other figures, to Islam, with its astounding architecture and intricate calligraphy, the many facets of India have given rise to a fascinating and beautiful collection of artworks.

Featuring incredible images and a text written by a renowned scholar on the subject, this work offers an in-depth look at the masterpieces of India, showcasing this fascinating country and her artists and covering a wide range of styles and techniques.



ISBN: 978-1-78525-804-6

The most famous travel story of the Middle Ages has never lost its charm. A story of true wonder, Marco Polo's experiences as well as the reported myths transport us to the heart of Central Asia, China, Indochina, and the Indian Ocean. The original manuscripts were accompanied with illustrations realised from the few descriptions made by the traveller. The various illustrations found here will send the reader, through the footsteps of Marco Polo, on the path to discovering the distant lands as we know them today.

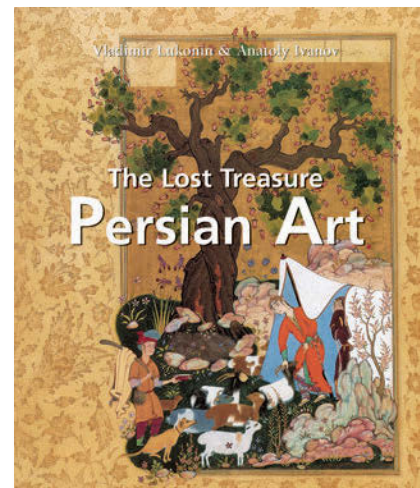
The strict prohibition on the representation of the human form has channeled artistic creation in this region into architecture and architectural decoration. This book is a magical tour through Central Asia – Kyrgyzstan, Tadjikistan, Turkmenistan, and Uzbekistan – a cradle of ancient civilisations and a repository of the Oriental arts inspired by Buddhism and Islam. There are magnificent, full-colour photographs of the abandoned cities of Merv and Urgench, Khiva, the capital of the Khwarezm, with its mausoleum of Sheikh Seid Allahuddin, and “the Golden Road to Samarkand,” the Blue City, a centre of civilisation for 2,500 years.



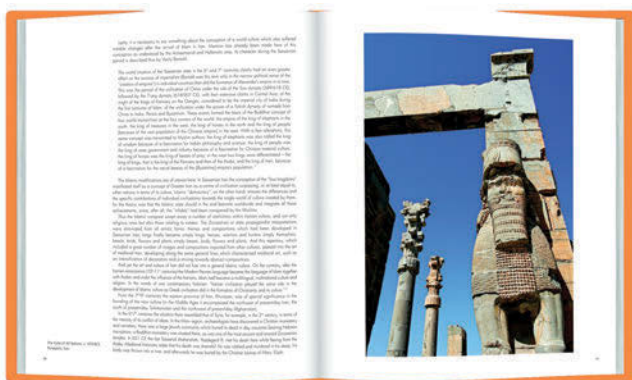
ISBN: 978-1-78525-805-3

Housed in the Hermitage Museum along with other institutes, libraries, and museums in Russia and the republics of the former Soviet Union are some of the most magnificent treasures of Persian Art. Many of these works have been catalogued and published here for the first time with an unsurpassed selection of colour plates.

In a comprehensive introduction, Vladimir Lukonin, Director of the Oriental Art section of the Hermitage Museum, and his colleague Anatoli Ivanov have broadly documented the major developments of Persian Art: from the first signs of civilisation on the plains of Iran around the 10th century BCE through to the early 20th century.



ISBN: 978-1-78525-816-9

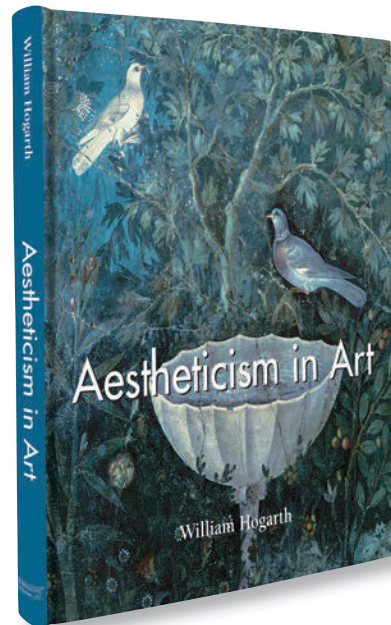




Specifications



240 x 290 mm; 9.4 x 11.4 in
256 pages
150 illustrations in colour
Hardcover



ISBN: 978-1-906981-92-1

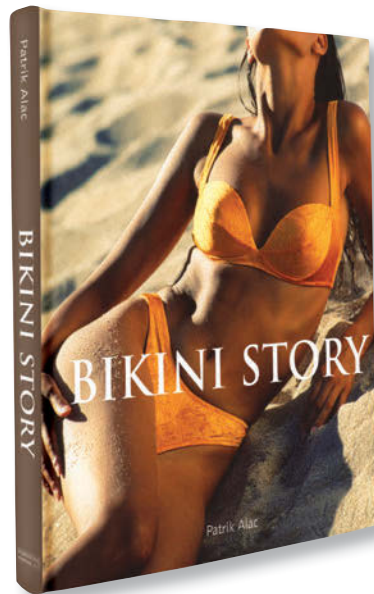
William Hogarth wrote his *Analysis of Beauty* in 1753, during the Age of Enlightenment. Through this captivating text, he tends to define the notion of beauty in painting and states that it is linked, per se, to the use of the serpentine lines in pictorial compositions. He calls it the “line of beauty.” 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 here been chosen to support this demonstration. They allow us to explore the various manners in which beauty can be expressed in painting.





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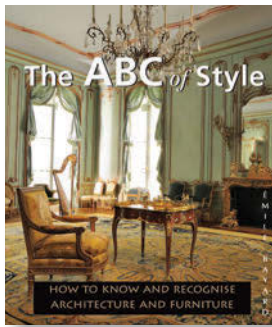
TEMPORIS



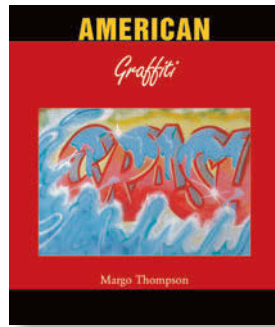
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It was in 1946 that the world first came to hear of a coral atoll in the Marshall Islands called Bikini. The following year, French couturier Louis Réard applied the name to a bathing costume for women. Réard dared to 'undress' women's bodies in order to better emphasise what remained clothed. An ideal of perfection was reinforced by the appearance on the cinema screen of stars such as Marilyn Monroe, Brigitte Bardot, and Ursula Andress. More than a bathing costume, the bikini made its own contribution during the 1970s to the sexual revolution and to the changing relationship between men and women in general. This book investigates the history of the bikini and its effect on the evolution in the perception of women in society.





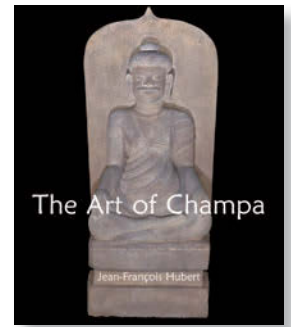
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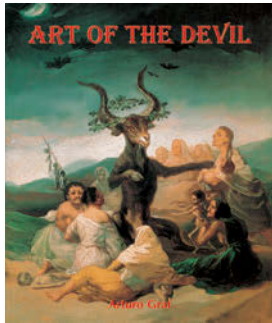
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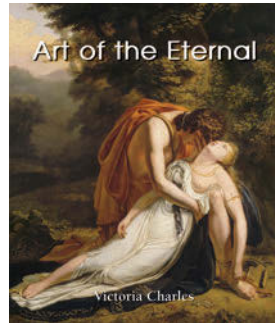
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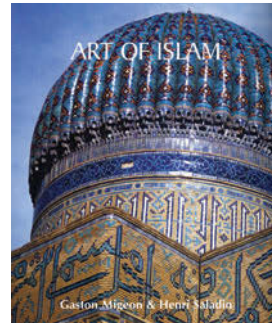
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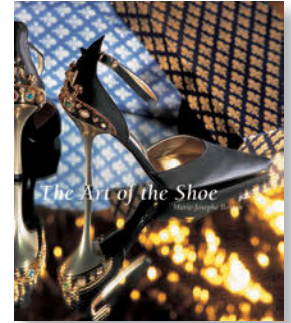
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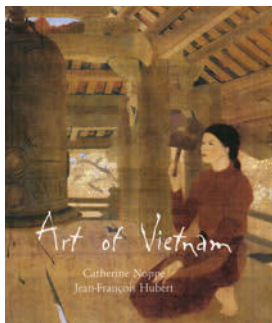
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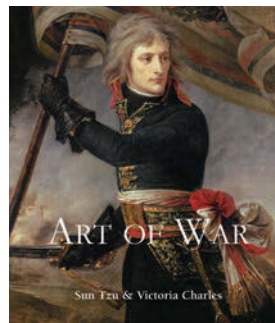
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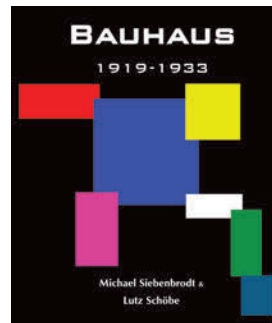
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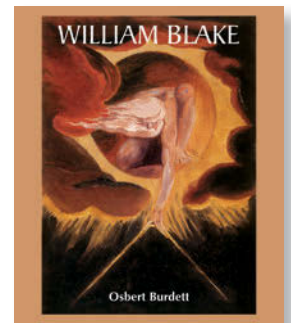
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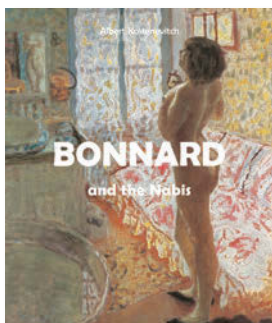
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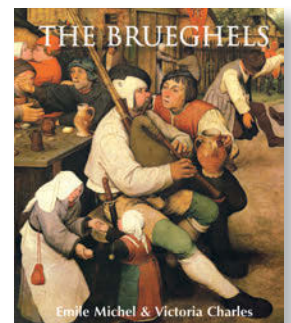
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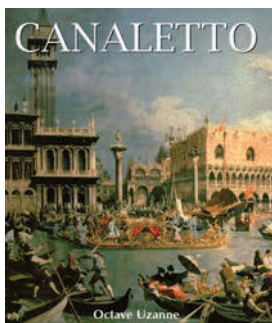
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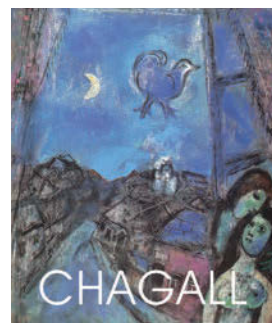
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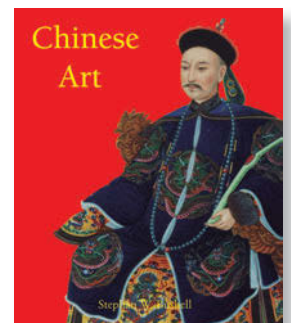
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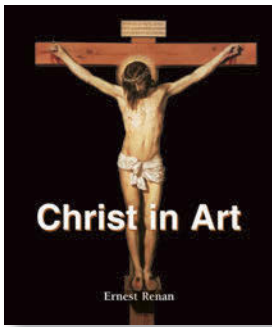
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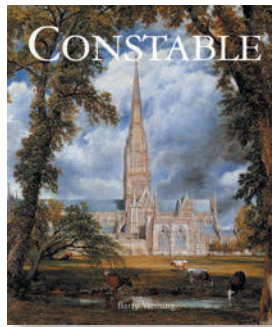
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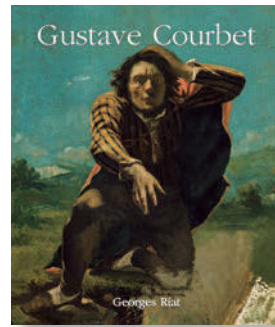
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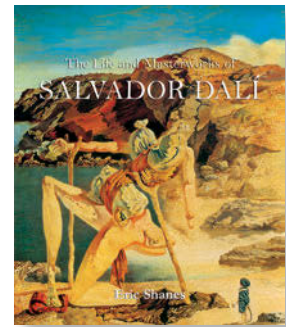
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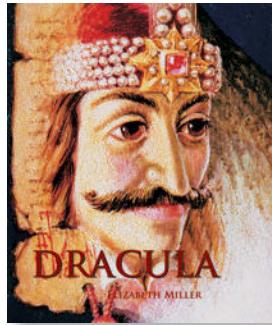
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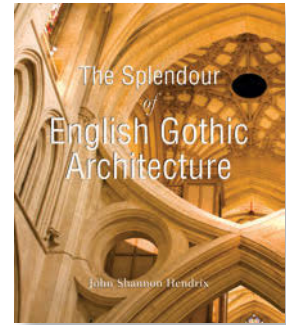
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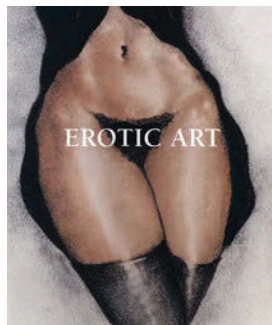
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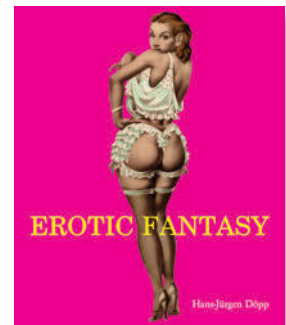
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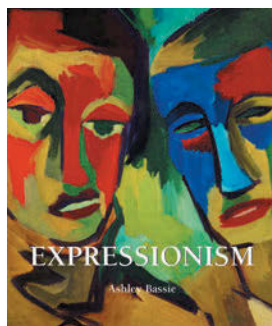
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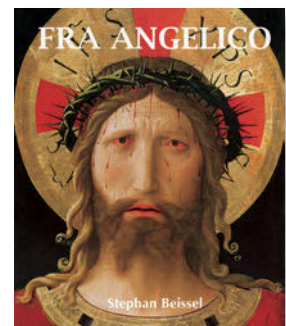
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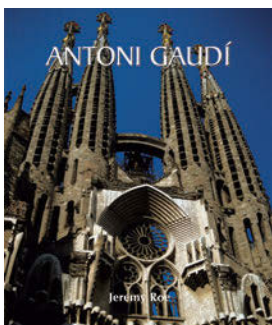
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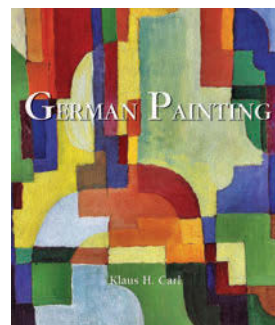
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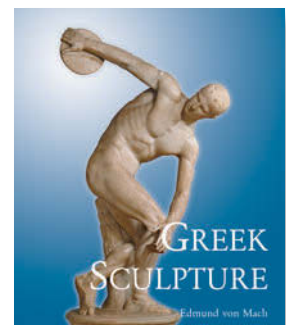
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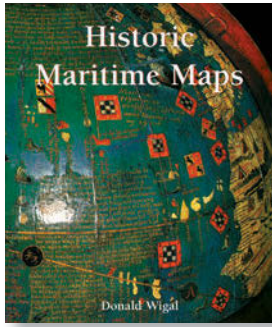
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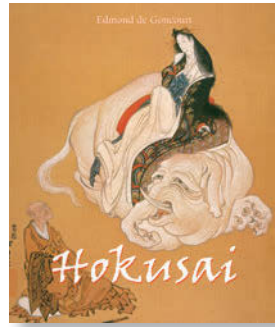
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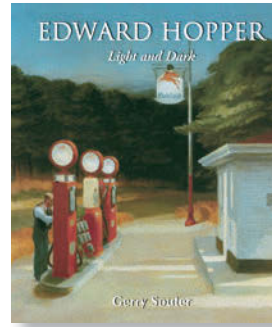
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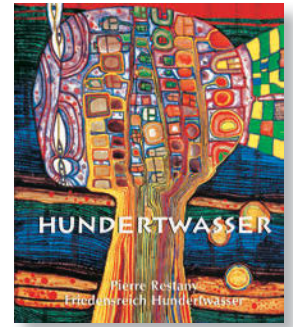
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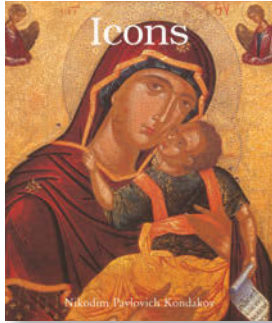
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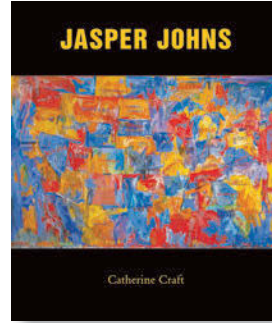
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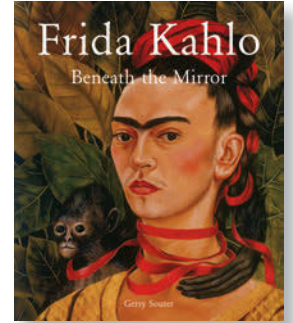
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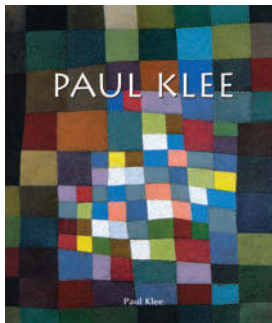
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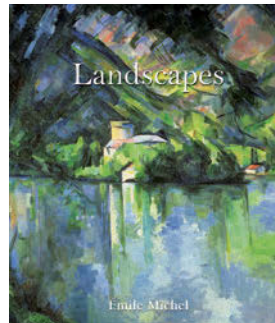
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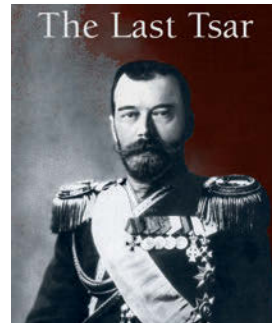
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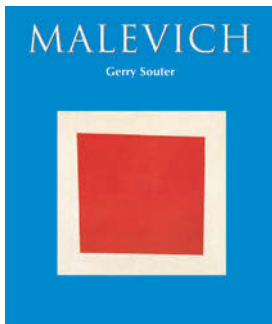
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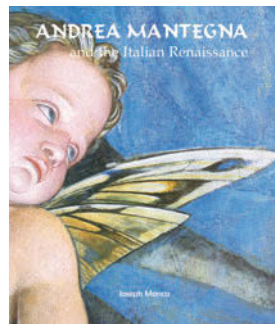
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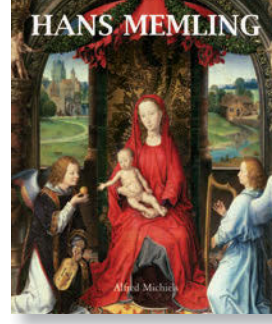
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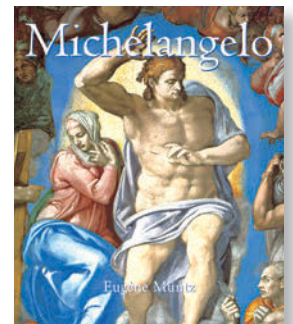
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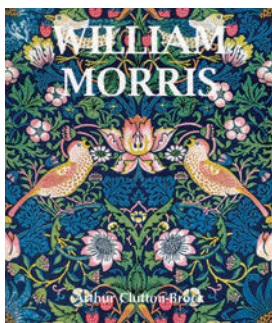
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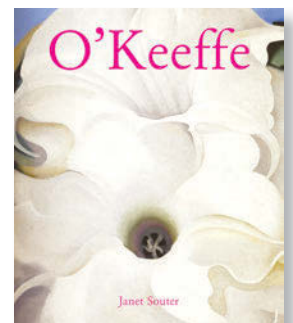
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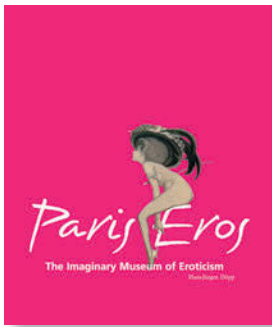
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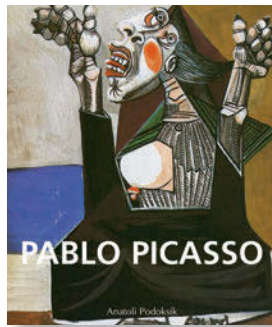
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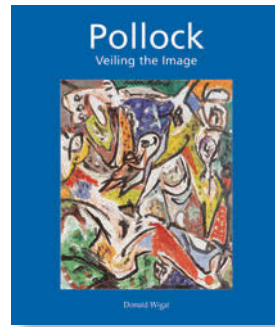
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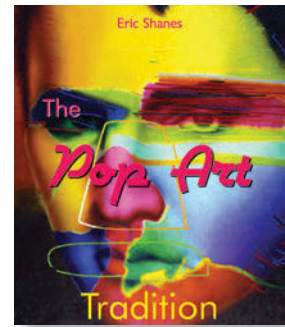
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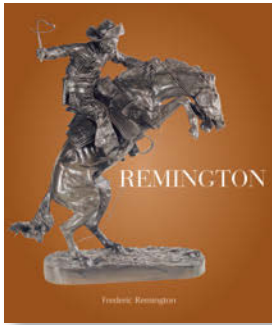
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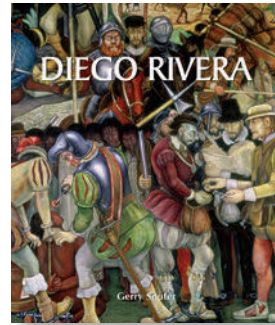
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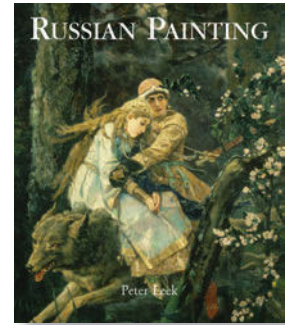
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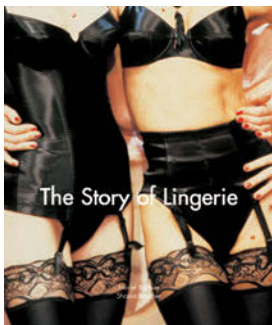
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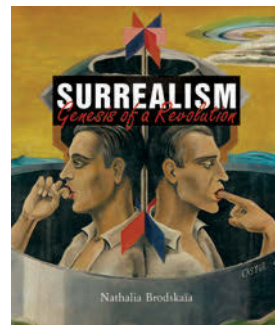
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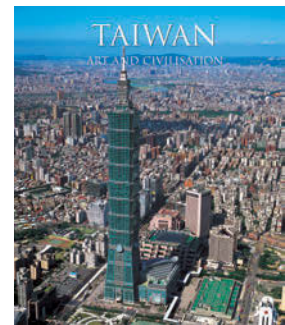
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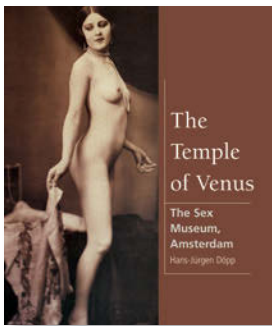
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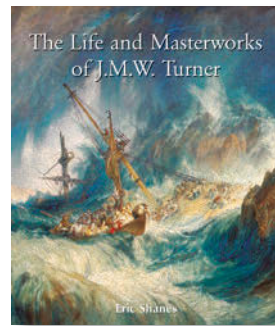
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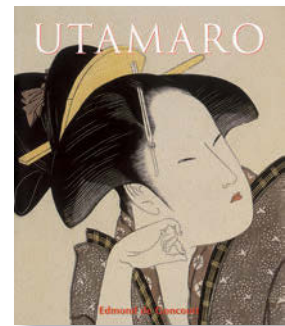
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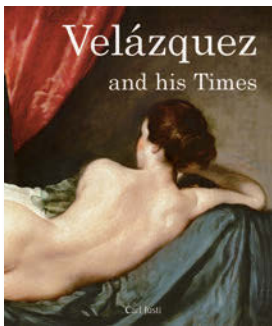
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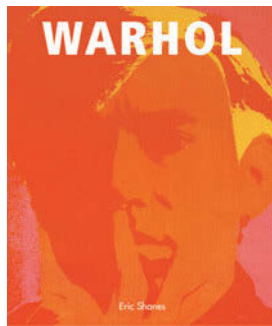
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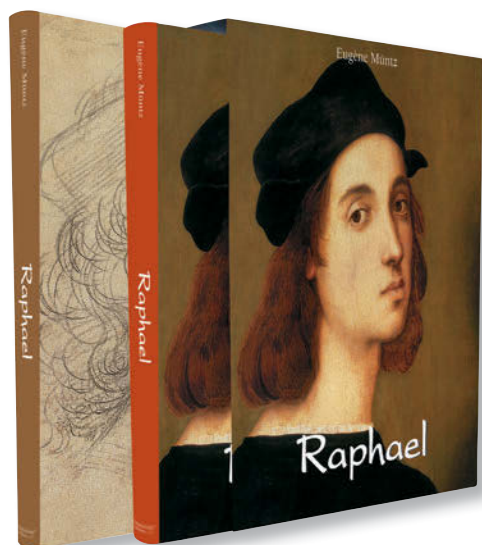


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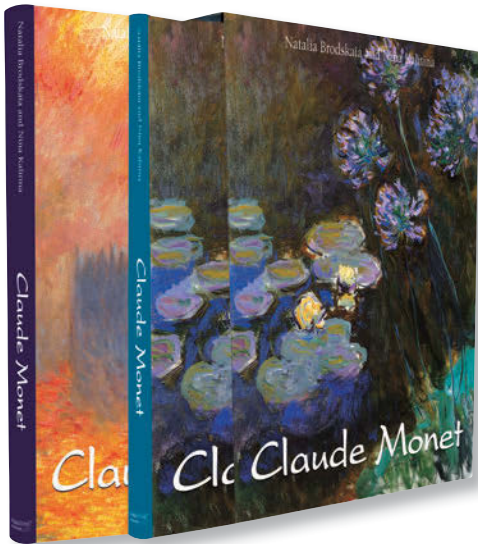


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Raphael (1483-1520), the Italian painter and architect of the High Renaissance, was a genius in and ahead of his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era. As one of the great masters of the Renaissance and artist to European royalty and the Papal court in Rome, his works comprise various themes of theology and philosophy, including but not limited to famous images of the Madonna. His surroundings and experience gave rise to his propensity to combine the ideals of humanism with those of religion, and firmly established in him a conviction that art is a necessary medium to reveal the beauty of nature.

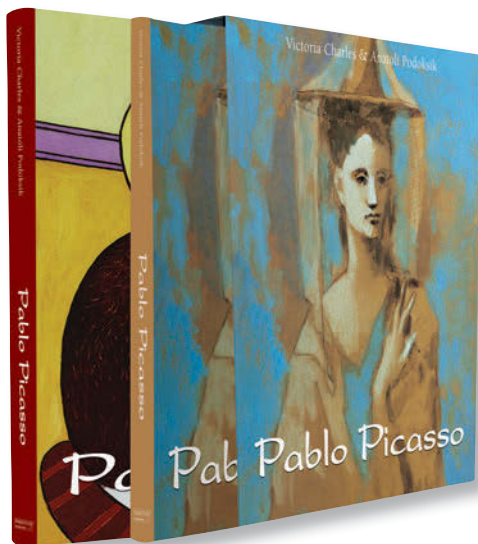
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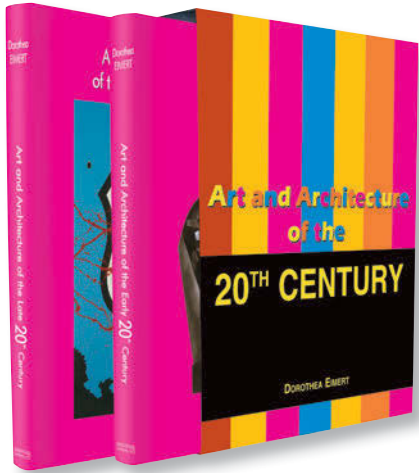
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With *Impression, Soleil levant*, exhibited in 1874, Claude Monet (1840-1926) took part in the creation of the Impressionist movement that introduced the 19th century to modern art. All his life, he captured natural movements around him and translated 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.

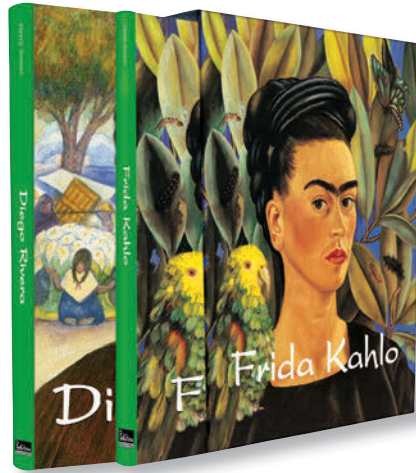


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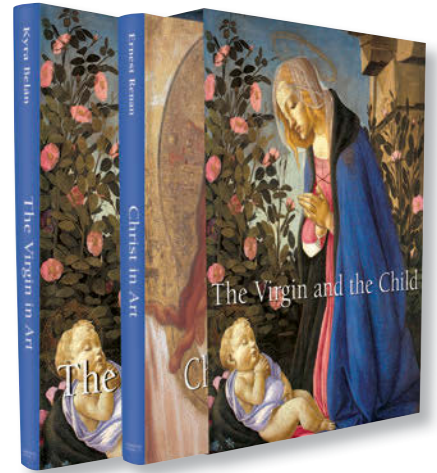
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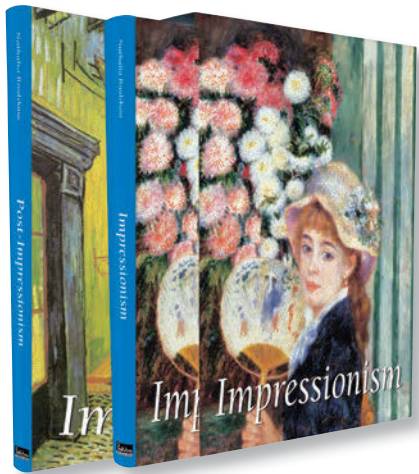
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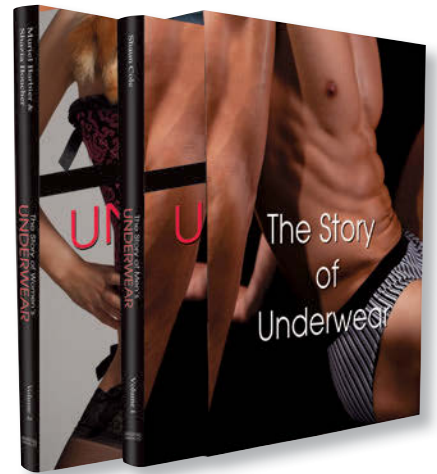
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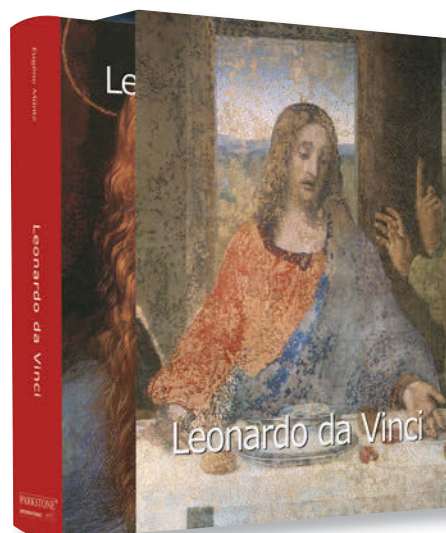
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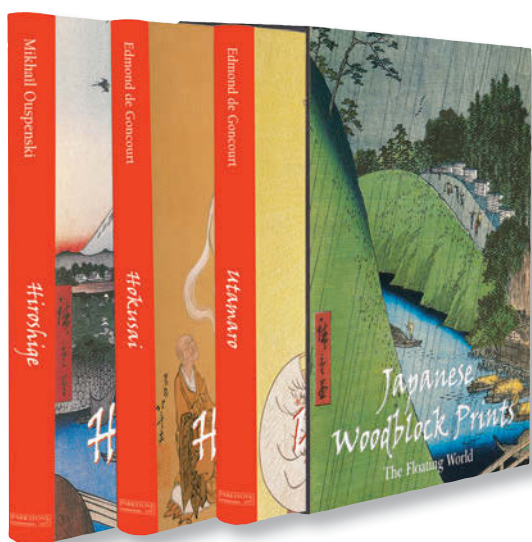
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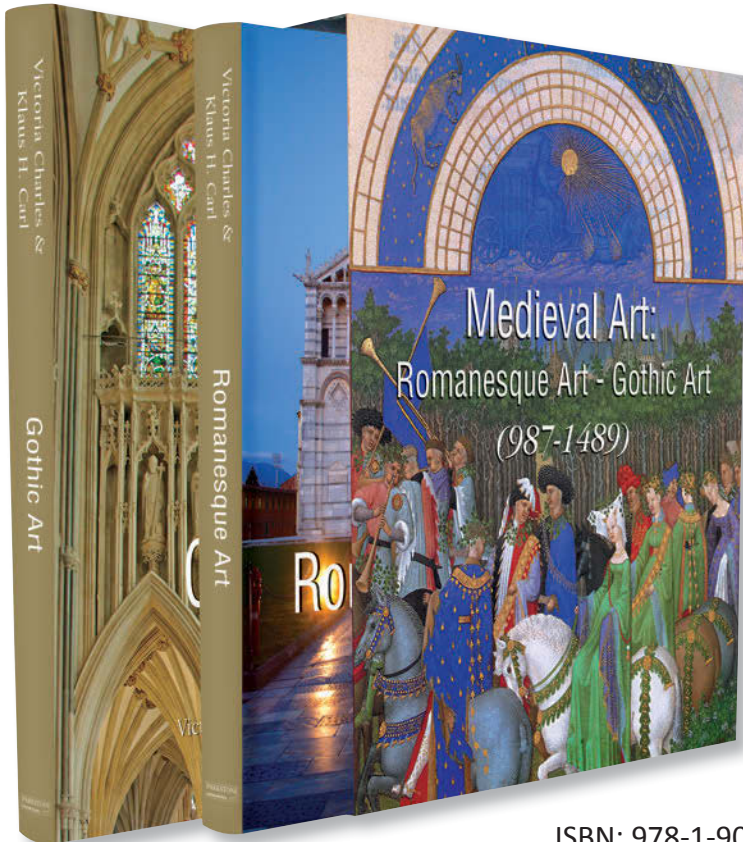


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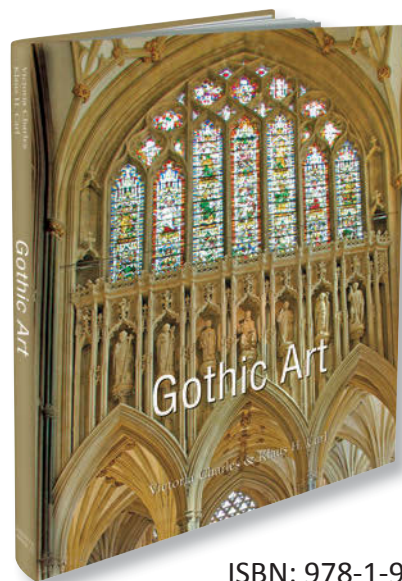
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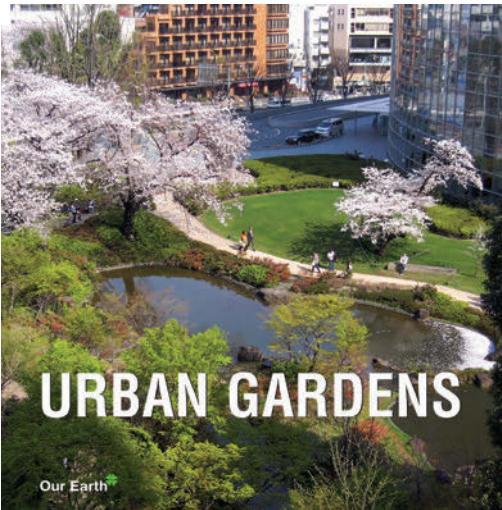
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In art history, the term Romanesque art refers to the period between the beginning of the 11th and the end of the 12th century. This era was characterised by a great diversity of regional schools, each practising their own unique style. In architecture as well as in sculpture, Romanesque art is marked by raw forms. Through its rich iconography and captivating text, this work endeavours to restore the importance of this art which is often overshadowed by the later Gothic style.

Gothic art is defined by the powerful architecture of the cathedrals of northern France. Abandoning curved Roman forms, the architects started using flying buttresses and pointed arches to open cathedrals to daylight. A period of great economic and social change, the Gothic era incorporated new iconography celebrating the Virgin Mary – a drastic contrast to the dismal themes of Roman times. Full of rich changes in all of the various art forms (architecture, sculpture, painting, etc.), Gothic art gave way to the Italian Renaissance and International Gothic.



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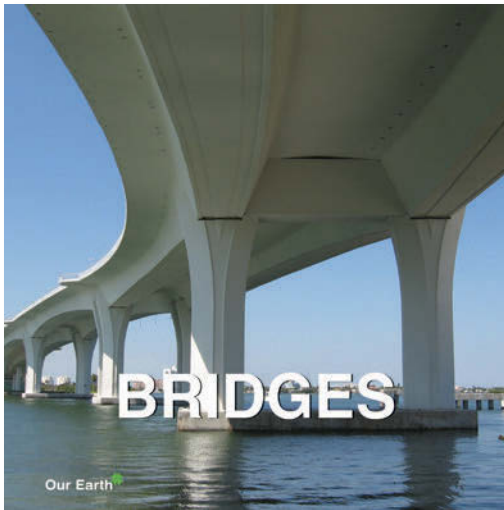
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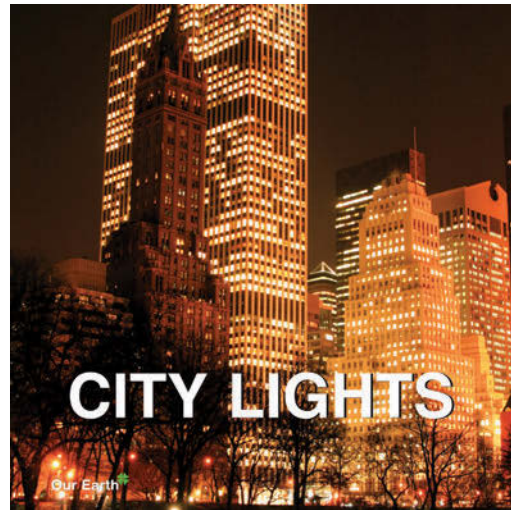


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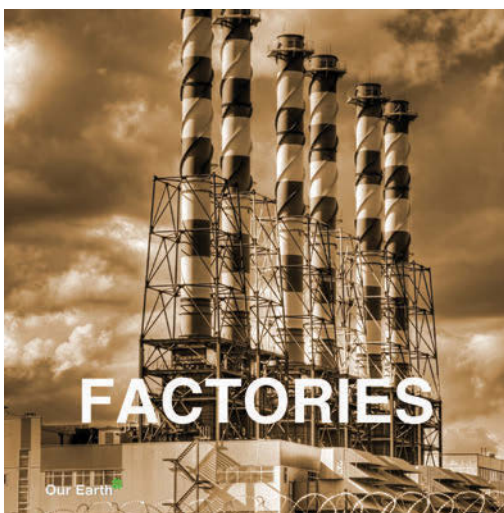
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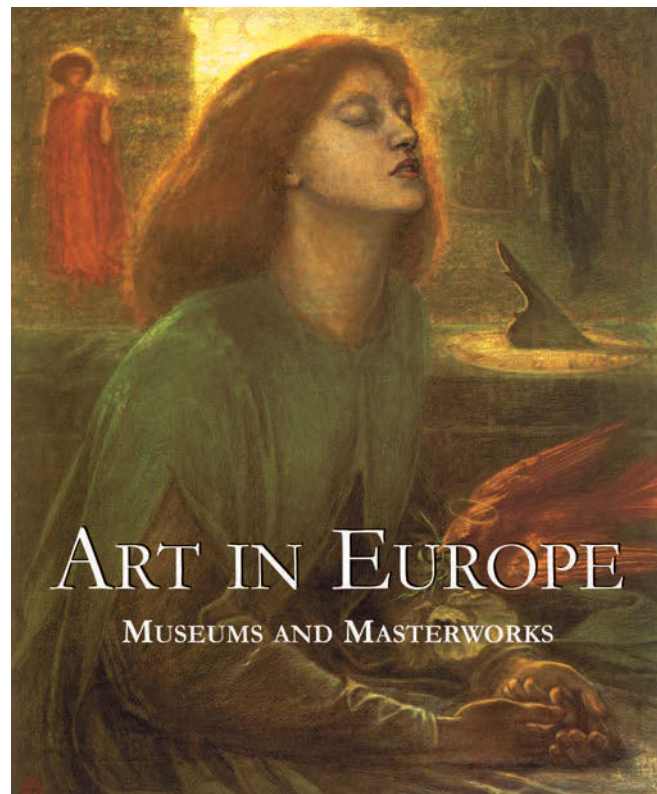
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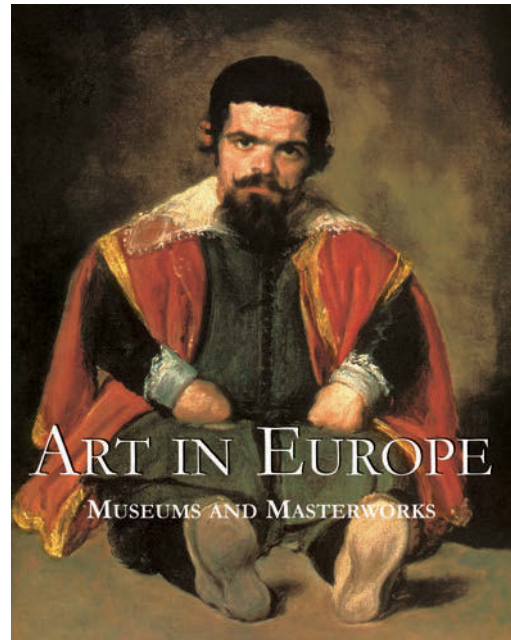
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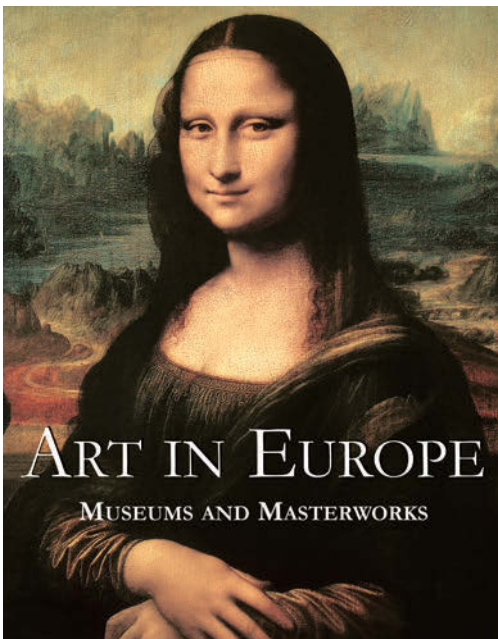
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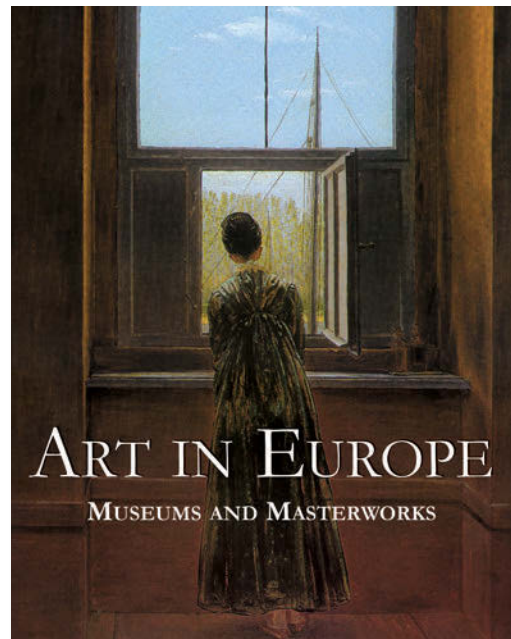
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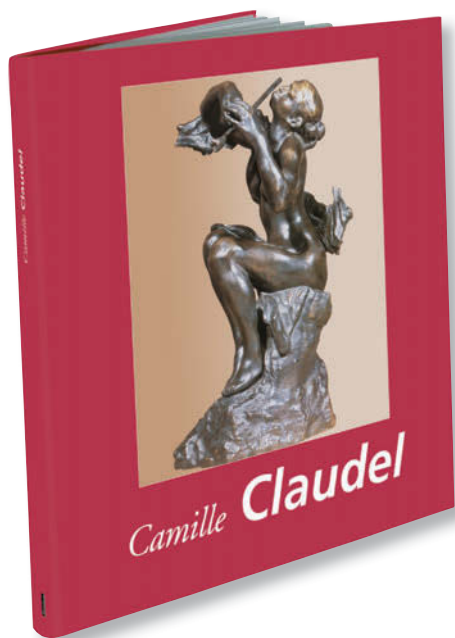


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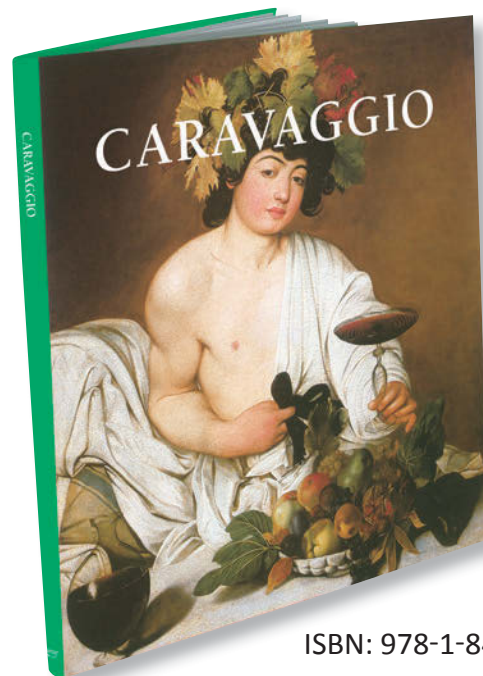


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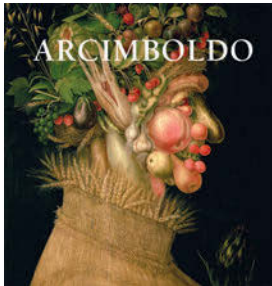
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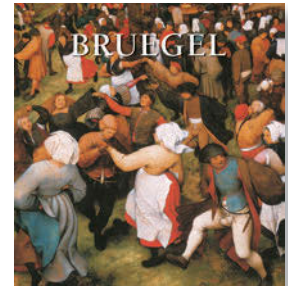
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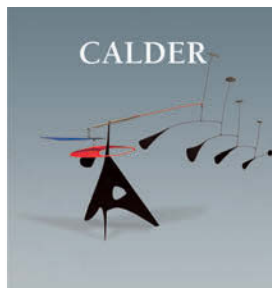
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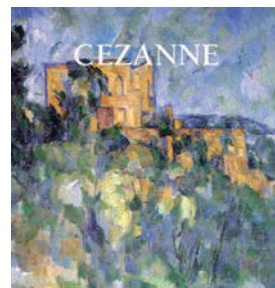
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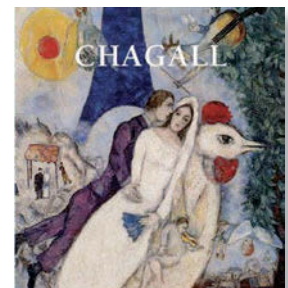
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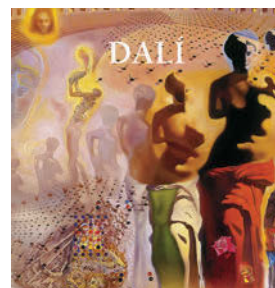
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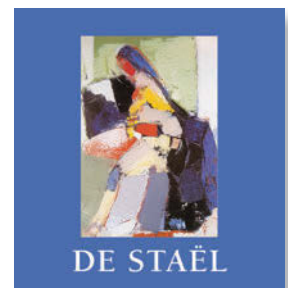
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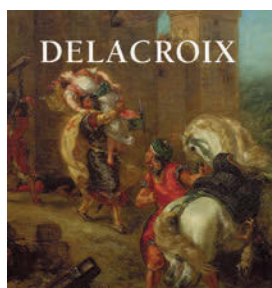
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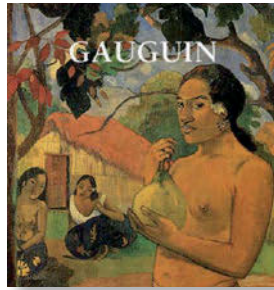


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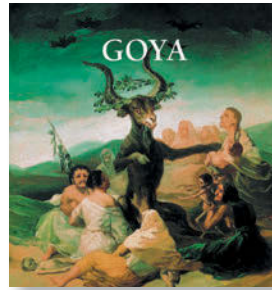
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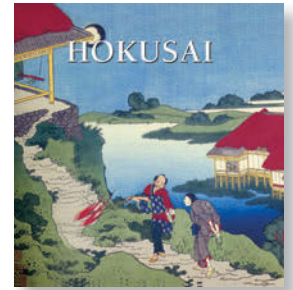
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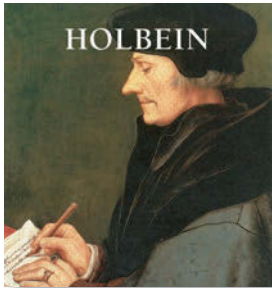
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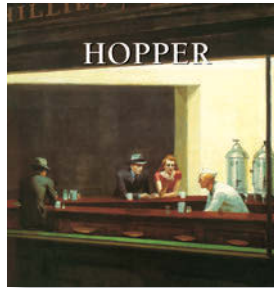
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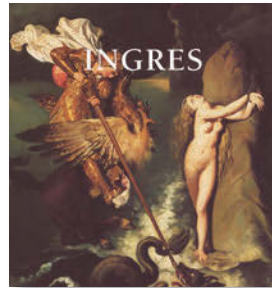
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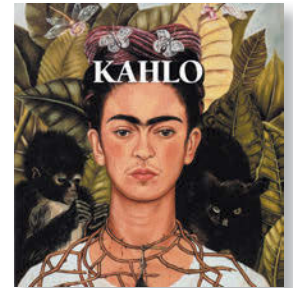
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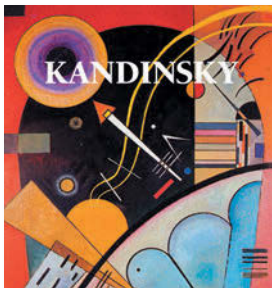
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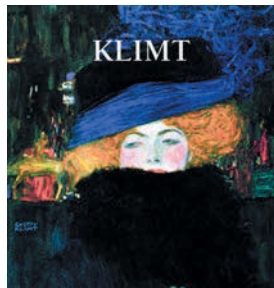
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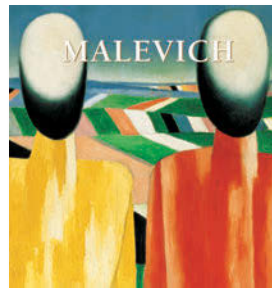
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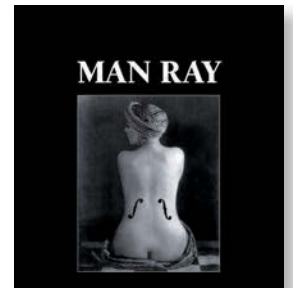
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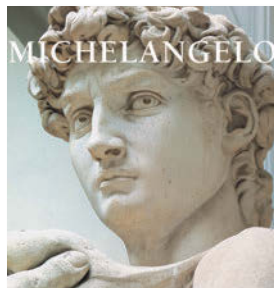
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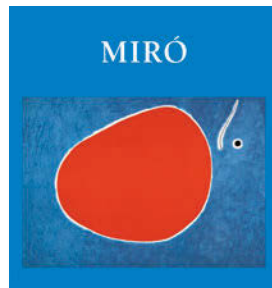
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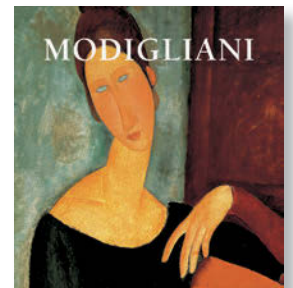
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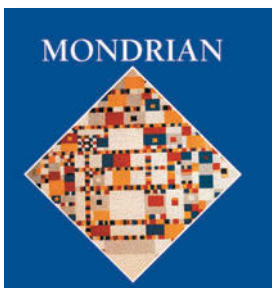
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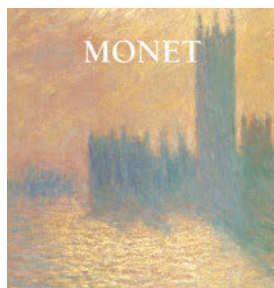
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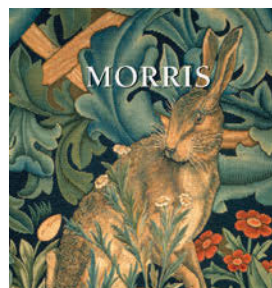
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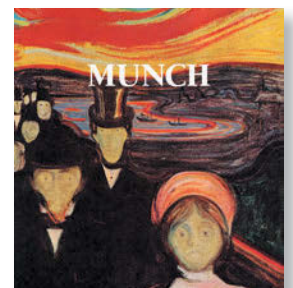
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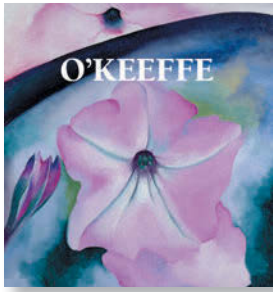
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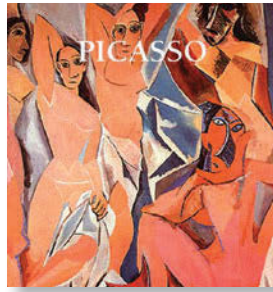
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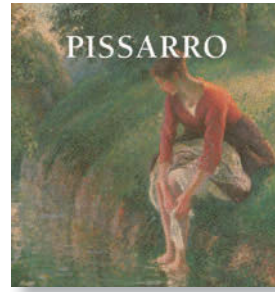
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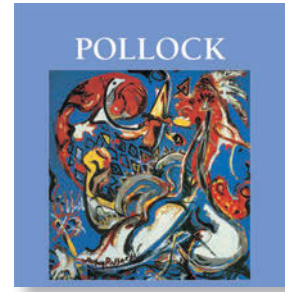
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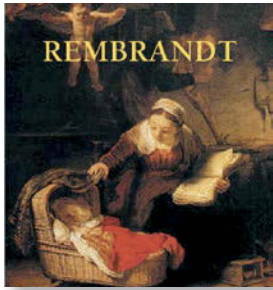
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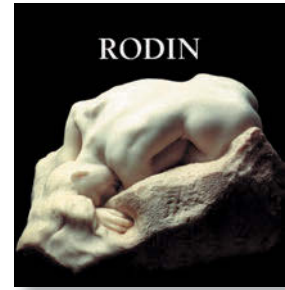
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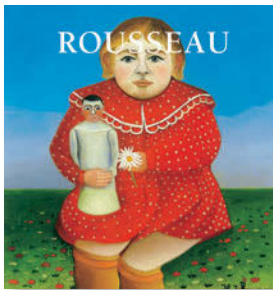
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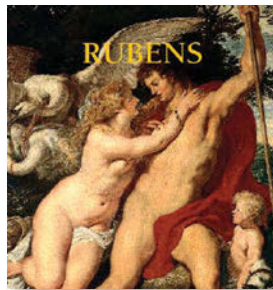
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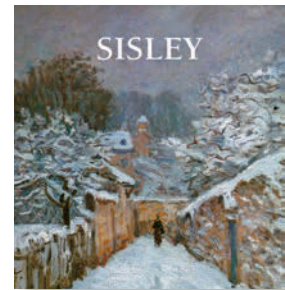
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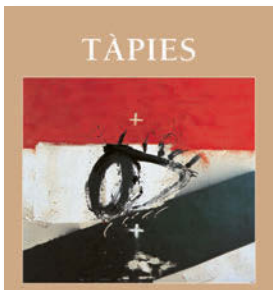
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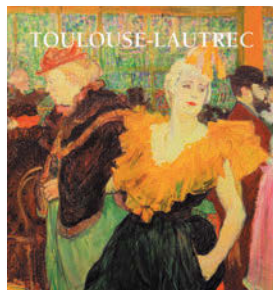
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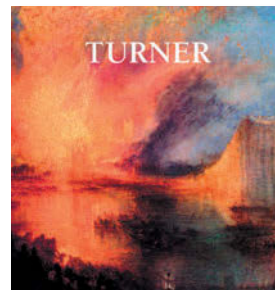
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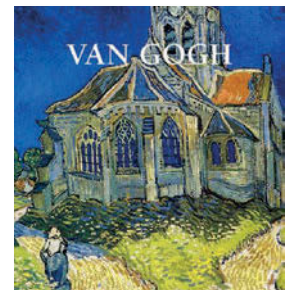
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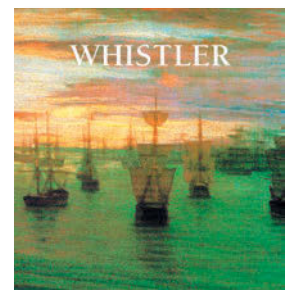
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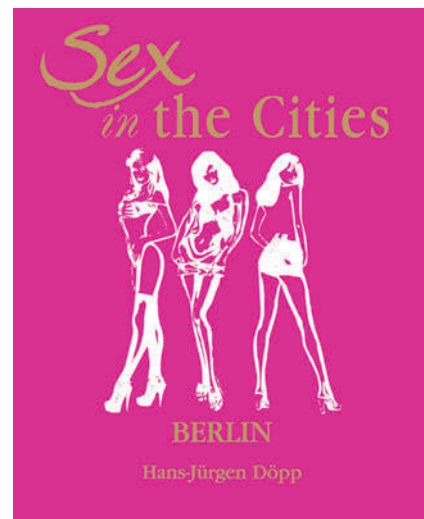
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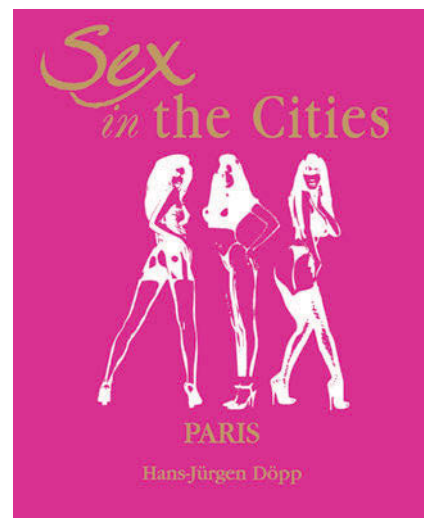
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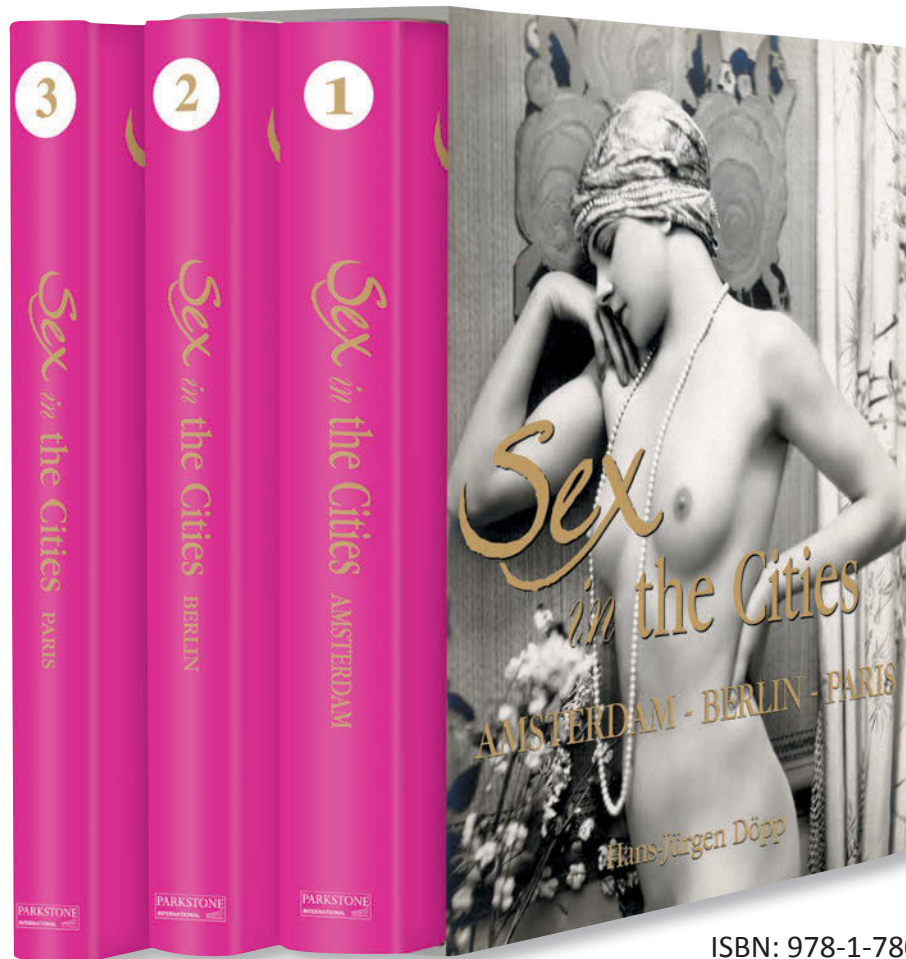
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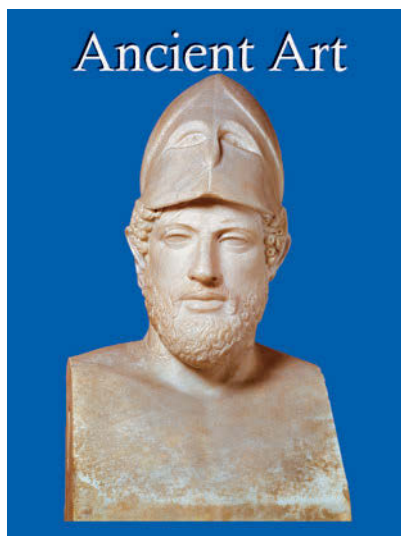
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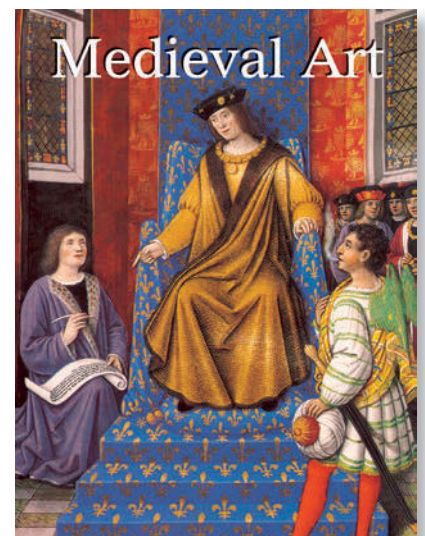
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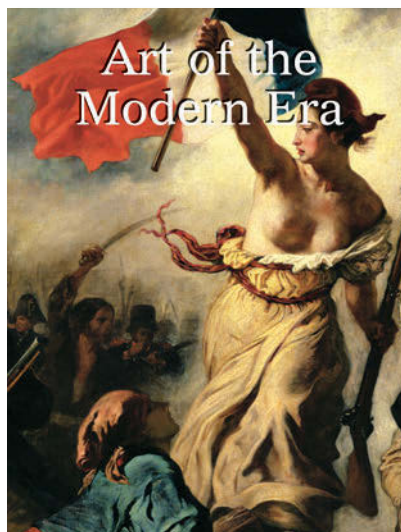
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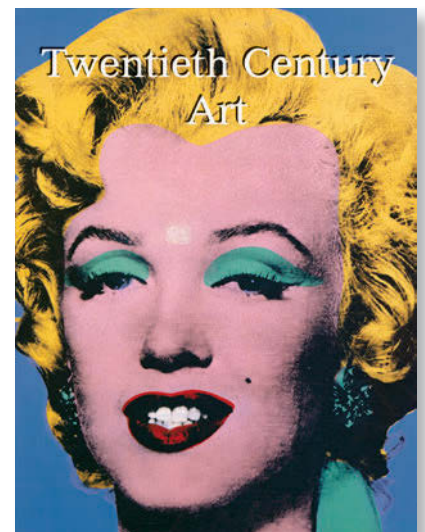
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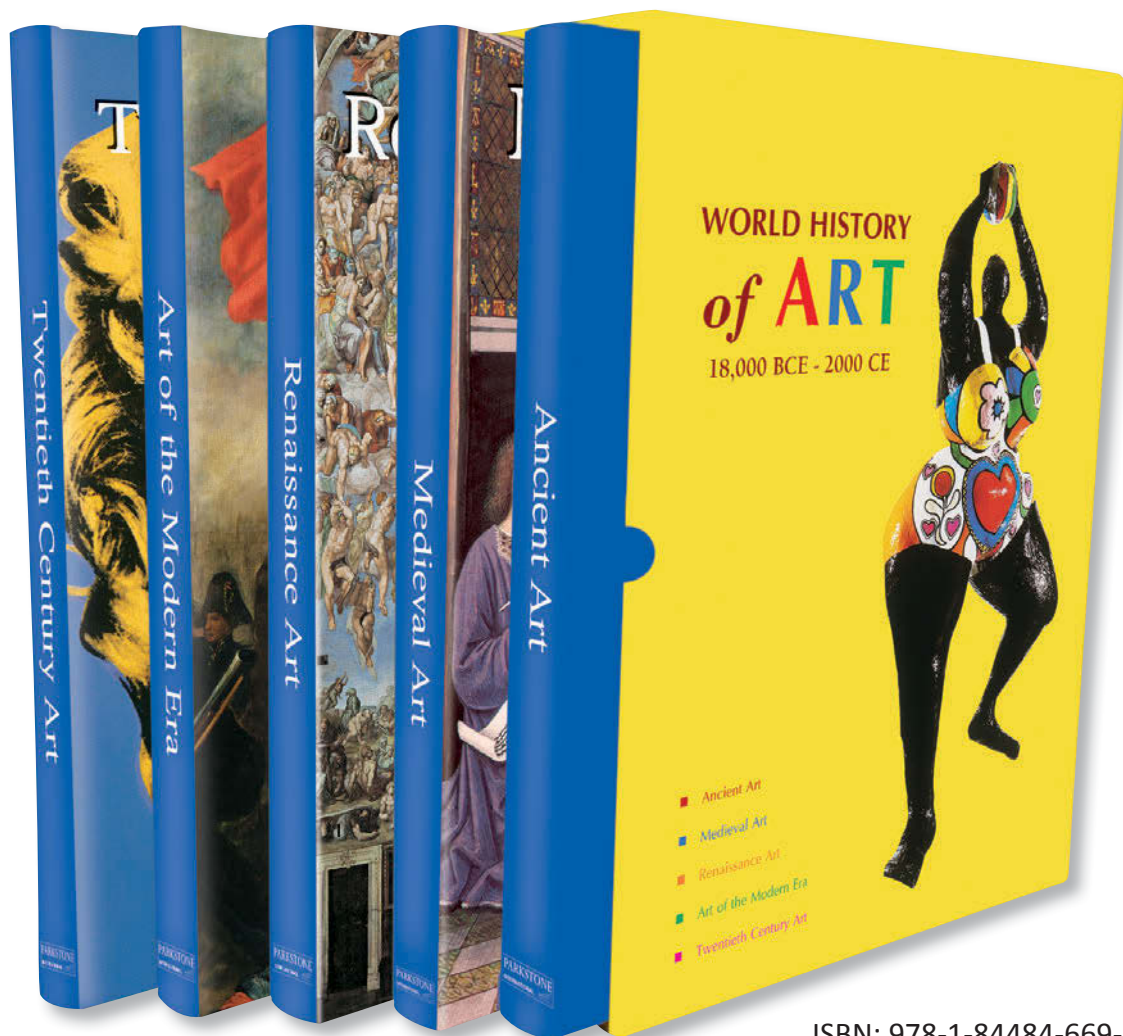
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INDEX

MEGA SQUARE

NEW TITLES

Bazille
Delacroix
Degas
Fantin-Latour
El Greco
Vermeer
Souza-Cardoso
Carl Larsson
In Praise of Hands
Kandinsky
Puvis de Chavannes
Rousseau
Odilon Redon
Toulouse-Lautrec

THEMES

Angels
Apocalypse
Art of India
Art Nouveau
Audubon's Birds
Beauty of the Beast
Chinese Porcelain
Dutch Painting
Erotic Drawings
Erotic Photography
Fans
Flowers
Forbidden Asia
French Painting
Herbarium
Historic Maritime Maps
Icons
Illuminated Manuscripts
Impressionism
In Praise of the Backside
Kama Sutra
Lingerie
Love
Naive Art
Natural Curiosities
Nudes
Opium
The Origin of the World
Persian Miniatures
Pre-Raphaelites
Roses
Sculpture
Shoes
Still Life
Ukiyo-e
Virgin Portraits

MONOGRAPHS

Arcimboldo
Bakst
Bonnard
Bosch
Bruegel, Pieter
Caillebotte
Caravaggio
Cassatt
Cézanne
Chagall
Claudel, Camille
Courbet
da Vinci, Leonardo
Dalí
Denis, Maurice
Dürer, Albrecht
Fragonard
Gaudí
Gauguin
Goya
Hiroshige
Hokusai
Kahlo
Kirchner

2-11

Klee
Klimt
Lempicka
Lorrain, Claude
Macke, August
Manet
Marc, Franz
Michelangelo
Mondrian
Monet
Mucha
Munch
O'Keeffe
Pascin
Picasso
Pissarro
Poussin
Raphael
Renoir
Rivera
Rodin
Rubens
Sargent
Schiele
Schlemmer
Seurat
Signac, Paul
Tiffany
Turner
Vallotton
Van Dyck
Van Gogh
Vélazquez
Vigée-Lebrun
Warhol

BEST OF...

NEW TITLES
Pierre Bonnard
Paul Gauguin
Augusto Giacometti
Franz Marc
Albert Marquet
Camille Pissarro
Jean-Antoine Watteau
Sandro Botticelli
Edmé Bouchardon
William-Adolphe Bouguereau
Jean-Léon Gérôme
Edvard Munch
Hubert Robert
John Singer Sargent
J. M. W. Turner
James McNeill Whistler

8 Aivazovsky, Ivan
8 Bosch, Hieronymus
8 The Brueghels
8 Caravaggio, Michelangelo da
8 Cézanne, Paul
8 Chagall, Marc
8 Cranach, Lucas
8 da Vinci, Leonardo
8 Dalí, Salvador
8 Degas, Edgar
8 Gallé, Émile
8 Gauguin, Paul
8 Goya, Francisco
8 El Greco
8 Hokusai, Katsushika
8 Hopper, Edward
8 Kahlo, Frida
8 Kandinsky, Wassily
8 Klee, Paul
8 Klimt, Gustav
8 Lempicka, Tamara de
8 Levitan, Isaac
8 Manet, Édouard
8 Mantegna, Andrea

9 Michelangelo
9 Modigliani, Amedeo
9 Mondrian, Piet
9 Monet, Claude
9 Morris, William
9 Mucha, Alphonse
9 Picasso, Pablo
10 Pollock, Jackson
10 Poussin, Nicolas
10 Rembrandt
10 Renoir, Auguste
10 Repin, Ilya
10 Rodin, Auguste
10 Rousseau, Henri
10 Rubens, Peter Paul
10 Schiele, Egon
10 Serov, Valentin
10 Shishkin, Ivan
10 Soutine, Chaïm
10 Souza-Cardoso, Amadeo de
10 Vallotton, Félix
10 van Dyck, Anthony
10 van Gogh, Vincent
11 Vigée-Lebrun, Élisabeth
11 Warhol, Andy

ART OF CENTURY

NEW TITLES
Dutch Paintings
Renaissance Paintings
Greek Sculpture
Surrealism

Academic Painting
Art Deco
Art Nouveau
Arts & Crafts
Baroque Art
Byzantine Art
Cubism
Early Italian Painting
Encaustic Art
Expressionism
The Fauves
Gothic Art
Impressionism
The Nabis
Naive Art
Orientalism
Pop Art
Post-Impressionism
The Pre-Raphaelites
Renaissance Art
Rococo
Romanesque Art
Romanticism
Russian Avant-Garde
Symbolism
The Viennese Secession

THE BOOK

18 1000 Watercolours of Genius
18 1000 Drawings of Genius
18 1000 Paintings of Genius
18 1000 Portraits of Genius
18 1000 Buddhas of Genius
18 1000 Monuments of Genius
18 1000 Erotic Works of Genius
18 1000 Masterpieces of Decorative Art
18 1000 Sculptures of Genius

30 MILLENIA OF ART

18 30 Millennia of Sculpture
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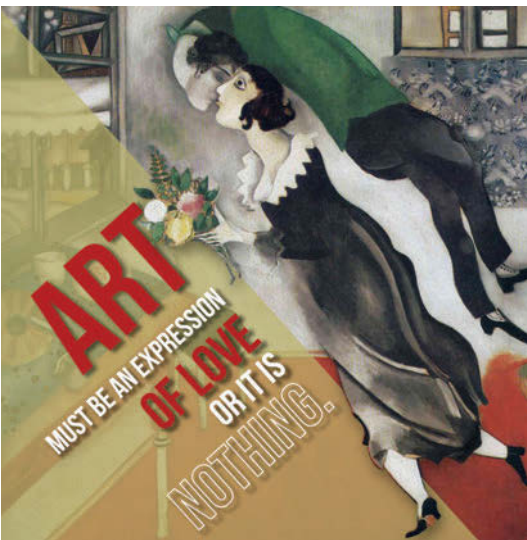
ESSENTIAL	30-35	Gaudí, Antoni	47	PERFECT SQUARE	60-63
Frida Kahlo & Diego Rivera	30	Gay Art	47	Camille Claudel	60
Portraits	30	German Painting	47	Caravaggio	60
Raphael	31	Greek Sculpture	47		
Still Life	31	Historic Maritime Maps	48	Arcimboldo	61
The Virgin and Child	32	Hokusai	48	Bosch	61
Picasso	32	Hopper, Edward	48	Botticelli	61
Claude Monet	33	Hundertwasser	48	Bruegel	61
Rembrandt	33	Icons	48	Burne-Jones	61
Art of the 20 th Century	34	Impressions of Ukiyo-e	48	Calder	61
Hokusai	34	Johns, Jasper	48	Cézanne	61
		Kahlo, Frida	48	Chagall	61
Impressionism and Post-Impressionism	35	Klee, Paul	48	Constable	61
Leonardo da Vinci	35	Landscapes	48	da Vinci, Leonardo	61
Vincent van Gogh	35	The Last Tsar	48	Dalí	61
		Lempicka	48	De Staël	61
ART GALLERY	36-37	Malevich	48	Degas	61
		Mantegna, Andrea	48	Delacroix	61
		Memling, Hans	48	Dürer	61
		Michelangelo	48	El Greco	61
MUSEUMS OF THE WORLD	38-43	Morris, William	48	Gaudí	62
Amadeo de Souza-Cardoso	38	Music & Eros	48	Gauguin	62
N. C. Wyeth	39	New York Underground 1970-1980	48	Goya	62
Prressionism	39	O’Keeffe	48	Hokusai	62
Robert Delaunay	40	Paris Eros – The Imaginary Museum	49	Holbein	62
Mexican Painting	40	of Eroticism in Paris	49	Hopper	62
René Lalique	40	Picasso, Pablo	49	Ingres	62
Alfred Stieglitz	41	Pollock – Veiling the Image	49	Kahlo	62
László Moholy-Nagy	41	The Pop Art Tradition	49	Kandinsky	62
Vermeer and His Time	41	Remington	49	Klimt	62
African Art	42	The Renaissance Engravers	49	Malevich	62
Art of India	42	Rivera, Diego	49	Man Ray	62
The Book of Wonder	42	Russian Painting	49	Matisse	62
Central Asian Art	43	The Story of Lingerie	49	Michelangelo	62
The Lost Treasure Persian Art	43	The Story of Men’s Underwear	49	Miró	62
		Surrealism	49	Modigliani	62
		Taiwan	49	Mondrian	62
TEMPORIS	44-49	The Temple of Venus	49	Monet	62
NEW TITLES		Titian	49	Morris	62
Aestheticism in Art	44	The Life and Masterworks of J. M. W. Turner	49	Munch	62
Bikini Story	45	Utamaro	49	O’Keeffe	63
		Velázquez and His Times	49	Picasso	63
The ABC of Style	46	Warhol	49	Pissarro	63
American Graffiti	46	Western European Illuminated Manuscripts	49	Pollock	63
American Realism	46			Rembrandt	63
The Art of Champa	46	PRESTIGE	50-53	Renoir	63
Art of the Devil	46	Raphael	50	Rivera	63
Art of the Eternal	46	Claude Monet	51	Rodin	63
Art of Islam	46	Pablo Picasso	51	Rousseau	63
The Art of the Shoe	46	Art and Architecture of the 20 th Century	52	Rubens	63
Art of Vietnam	46	Frida Kahlo	52	Schiele	63
Art of War	46	The Virgin and the Child	52	Sisley	63
Bauhaus	46	Impressionism	52	Tàpies	63
Blake, William	46	Rembrandt	52	Toulouse-Lautrec	63
Bonnard and the Nabis	46	The Story of Underwear	52	Turner	63
Bosch	46	Leonardo da Vinci	52	Van Gogh	63
Botticelli	46	Vincent van Gogh	52	Velázquez	63
The Brueghels	46	Leonardo da Vinci	52	Vermeer	63
Canaletto	46	Japanese Woodblock Prints	53	Warhol	63
Caravaggio	46			Whistler	63
Chagall	46				
Chinese Art	46	THE MUST	54-55	SEX IN THE CITIES	64-65
Christ in Art	47			Sex in the Cities: Berlin	64
Constable	47	OUR EARTH	56-57	Sex in the Cities: Amsterdam	64
Courbet, Gustave	47	Urban Gardens	56	Sex in the Cities: Paris	64
The Life and Masterworks of Salvador Dalí	47	Railway Stations	56	Sex in the Cities Box Set	65
Decorative Art	47	Airports	56		
Dracula	47	Urban Sculptures	56	WORLD HISTORY OF ART	66-67
Encyclopædia Erotica	47	Bridges	57	Ancient Art	66
The Splendour of English Gothic Architecture	47	City Lights	57	Medieval Art	66
English Painting	47	Factories	57	Renaissance Art	66
Erotic Art	47	Lighthouses	57	Art of the Modern Era	66
Erotic Art Photography	47			Twentieth Century Art	66
Erotic Fantasy	47	ART IN EUROPE	58-59	World History of Art Box Set	67
The Erotic Museum in Berlin	47				
Expressionism	47				
The Fauves	47				
Fra Angelico	47				



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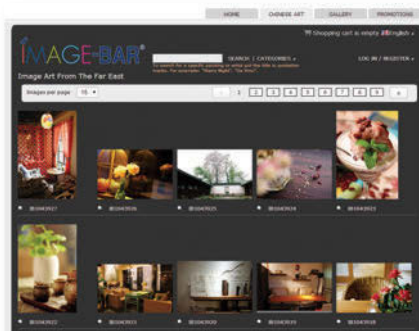


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