



# CATALOGUE 2024

PARKSTONE-INTERNATIONAL




















# CATALOGUE 2024

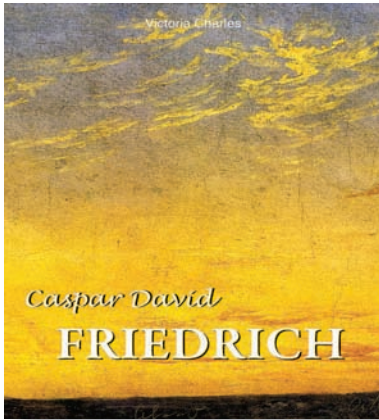




# TABLE OF CONTENTS

NEW TITLES .....	4-5	
THE BEST OF RUSSIAN ART.....	6-7	
MUSEUMS OF THE WORLD.....	8-11	
ART OF CENTURY .....	12-17	
BEST OF.....	18-25	
TEMPORIS.....	26-33	
THE BOOK.....	34-35	
ESSENTIAL.....	36-39	
30 MILLENNIA OF ART .....	40-41	
MEGA SQUARE .....	42-55	
PRESTIGE .....	56-59	
THE MUST.....	60-61	
POCKET ART BOOK.....	62-63	
SEX IN THE CITIES .....	64-65	
WORLD HISTORY OF ART .....	66-67	
INDEX .....	68-69	
CONTACT .....	70	





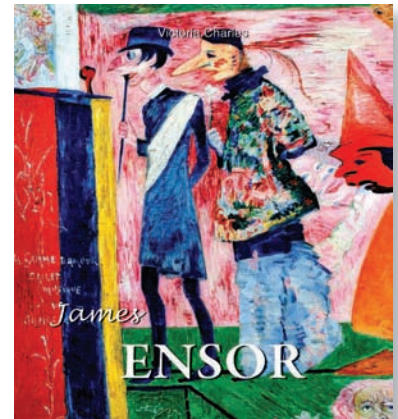
ISBN: 978-1-63919-579-4

Caspar David Friedrich (1774-1840), a prominent German painter of the 19th century, was a vital figure in the Romantic movement. His artwork is characterised by its poetic and melancholic essence, displaying a profound sense of spirituality and transcendence. In his paintings, he masterfully blended external nature depictions with deep inner symbolism. His often desolate landscapes and grand architecture evoke a yearning for peace, solitude, and spiritual elevation. The skilful utilisation of light and shadow in his composition amplifies the emotional resonance of Friedrich’s art, imbuing it with an almost mystical quality.

The artistic legacy of Caspar David Friedrich continues to influence contemporary landscape painting. His unparalleled aptitude for capturing the infinite within the finite renders his work a timeless representation of humanity’s quest for transcendence and spiritual connection. This biography delves into the life and creations of this remarkable artist, celebrating his invaluable contributions to the evolution of Romantic painting.

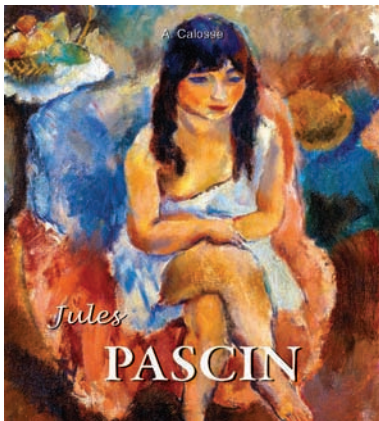
Discover the vividly colourful world of James Ensor! This new monograph takes you on a captivating journey through the artistry of one of Belgium’s foremost painters. Ensor, with his distinctive style and audacity, presented a realm teeming with masks, skeletons, and carnival festivities. Each page immerses you in an extravagant tableau where fantasy intertwines with reality. This book beckons you to navigate the intricate maze of Ensor’s imagination. Adorned with high-quality illustrations and engaging prose, you’ll be enthralled by the visual eloquence of this masterful artist, who is both provocative and whimsically humorous.

ISBN: 978-1-63919-607-4



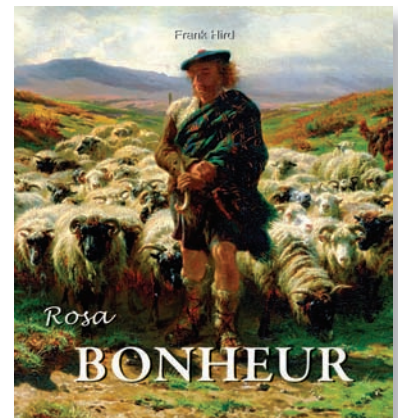
Jules PASCIN, the Bulgarian painter affectionately known as “the Prince of Montparnasse”, captivated the Parisian bohemia in the early 20th century with his extraordinary talent and vibrant personality. Through this monograph, delve into his artistry—a heady concoction of sensuality and melancholy. Pascin was more than just an artist; he was the very pulse of Montparnasse, cultivating friendships with illustrious contemporaries such as Modigliani, Soutine, and Kisling. These relationships not only enriched his artistic vision but also infused a distinctive creative energy that illuminated this golden era. Immerse yourself in a time when Paris stood as the epicenter of global artistry with this book.

ISBN: 978-1-63919-608-1

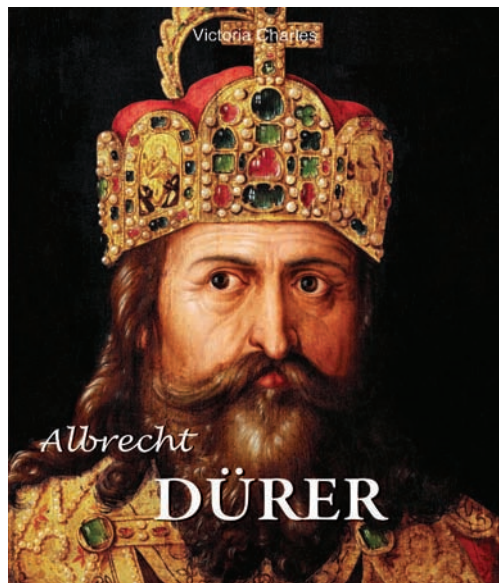


From a young age, Rosa Bonheur exhibited the talent that would rank her highly as an animal painter. Even before walking, she was captivated by drawing. Rosa’s art was her life; she was devoted and displayed an unusually masculine style. Her paintings, bold and vibrant, often overshadowed the depth of her knowledge. With “Ploughing in Nivernais” in 1849, she gained immediate success and enduring fame for its powerful simplicity and true-to-life depiction.

ISBN: 978-1-63919-347-9



# NEW TITLES



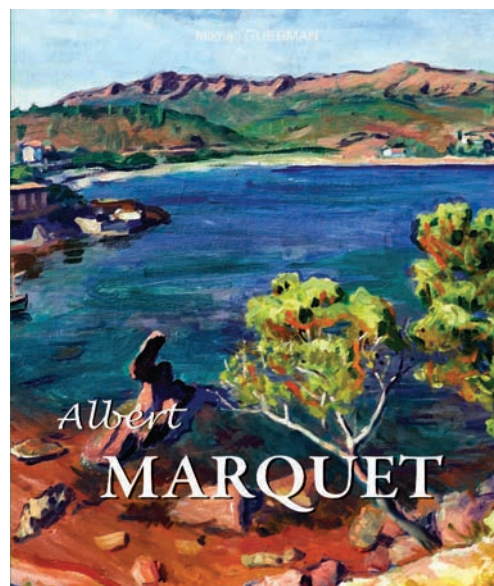
## Specifications

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

ISBN: 978-1-63919-578-7

**A**lbrecht Dürer (1471-1528) is widely regarded as one of the most significant artists of the Northern Renaissance. Born in Nuremberg, Germany, Dürer became renowned for his mastery of various mediums, including painting, printmaking, and wood-cutting. Throughout his life, Dürer produced a vast array of works that demonstrated his technical skill and innovative vision. His art often incorporated religious and classical themes, and his use of perspective and realism helped to establish new standards in European art. Beyond his artistic achievements, Dürer was also a prolific writer and thinker. His treatises on geometry, human proportion, and the theory of perspective remain influential in the fields of art and science to this day. In this comprehensive biography, readers will gain insight into Dürer's life and work, exploring the cultural and political context in which he lived and the impact he had on the art world. Drawing on extensive research and analysis, this book presents a compelling portrait of one of the most important figures of the Renaissance.

**A**lbert Marquet (1875-1947), a French painter and draughtsman of undisputed renown, was born in Bordeaux into a modest family. He was the son of Joseph Marquet, a railway employee, and Marguerite Deyres. Although he rubbed shoulders with the Fauves, his relationship with them was complex, as was his friendship with the great Henri Matisse. From 1903, his artistic passion took him on the road, particularly to the coasts of Normandy, the Côte d'Azur and Algeria. Marquet did not seek so much to depict details as to capture the soul of a place with post-impressionist touches. His work is captivating for its delicate tones, its evocation of poetic atmospheres and its depictions of nude women.

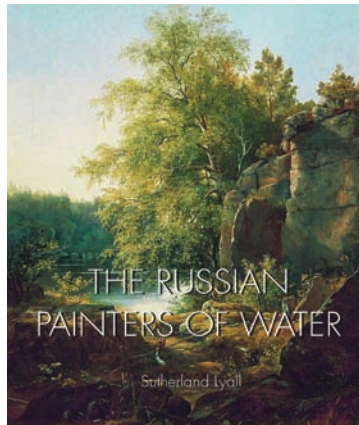
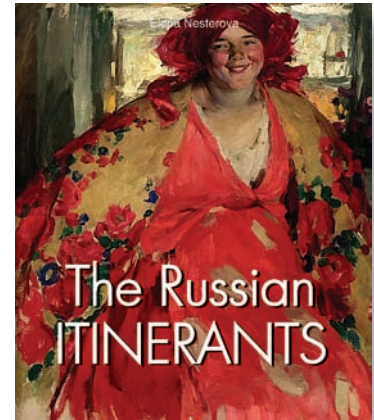


ISBN: 978-1-68325-179-8



This group of Russian painters, whose work is little known in the West, was the most remarkable in the history of Russian art. Founded in the mid-19th century, the Society for Itinerant Art Exhibitions (known as *Peredvizhniki* in Russian) consisted of a group of realist painters who decided that the best way for their work to be seen was to hold exhibitions in the Salon style of the French painters of the time, but in the form of travelling shows which moved around Russia. This helped to popularise the work of these painters, and of Russian art in general, and it helped them to sell their paintings and thus finance their work. The painters travelled with the exhibitions, recording the lives and customs of their fellow countrymen, and providing an insight into the life in Tsarist Russia, right up until the 1918 Revolution.

ISBN: 978-1-63919-348-6

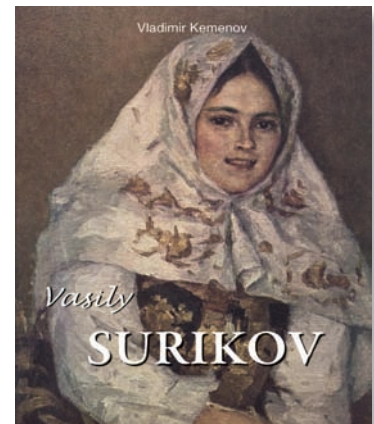


**R**USSIAN WATER PAINTERS recaptures the impressions of water in the works held at the Russian State Museum of Russian Painters, from the 18th century onward. Among the paintings are works by Sylvester Shechedrin, Ivan Aivazovsky, Polenov, Arkhipov and Repin. Sutherland Lyall narrates vividly and elegantly the exciting and varied appearance of water in the world of Russian art. He invites the reader to discover something of the history and customs of this vast country, and provides an insight into Russian painting.

ISBN: 978-1-64699-792-3

**B**orn in Krasnoiarsk in 1848, Surikov died in Moscow in 1916. He is one of the great masters of history painting, and he occupies a special place in Russian culture. Like Delacroix, he believed that history was not a pretext for nice painting but an inexorable drama with neither culprits nor innocents but rather people driven by invisible forces. He was very knowledgeable about Russian history, and his paintings deal with crucial moments. He sought in historical events the answers to pressing problems of his time. Here is a book about a painter little-known in the West, analysed with understanding by one of the greatest of Russian art critics.

ISBN: 978-1-64699-790-9



**M**ikhail Aleksandrovich Vrubel (1856-1910) was a painter whose art has been described as a Symbolist and Proto-Expressionist. He exerted a tremendous influence on Russian avant-garde painters. After graduating from the Academy of Fine Art in St. Petersburg, Vrubel made many trips to Italy and earned his living restoring medieval art treasures. This greatly influenced Vrubel's choice of subject matter, although he was also heavily influenced by the literature of his own country, which was then in full flower. The magnificent full-colour reproductions in this book of the Russian master, whose work deserves to be far better known in the West, will be a revelation to all who are unfamiliar with his work and a delight to the enthusiast.

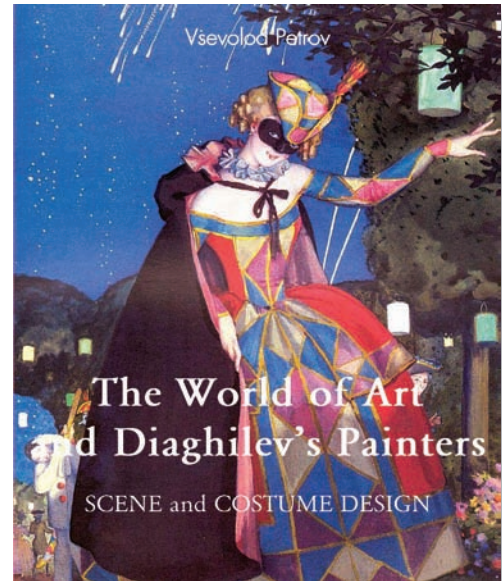
ISBN: 978-1-64699-791-6

# THE BEST OF RUSSIAN ART

## Specifications

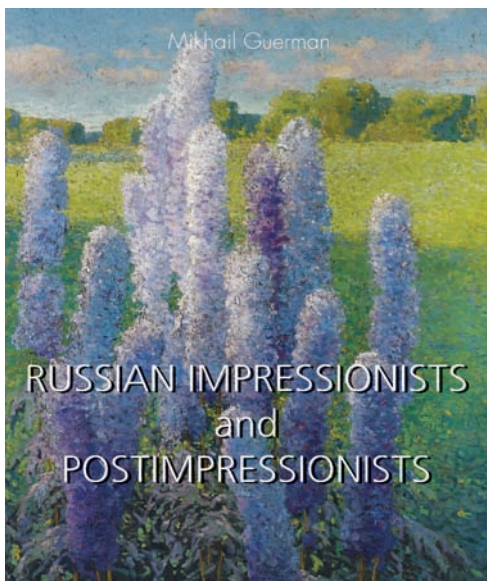
238 x 280 mm; 9.4 x 11 in.  
240 pages  
180 illustrations in colour  
Hardcover

ISBN: 978-1-64699-793-0



When, almost twenty years ago, we founded *the World of Art*, we had a burning desire to liberate Russian artistic activity from the tutelage of literature, to instil in the society around us a love of the very essence of art, and that was the aim we had when we took the field. We considered enemies all those „who fail to respect art as such”, those who either fasten wings to an old nag or harness Pegasus to the cart of „social ideals”, or reject the idea of Pegasus altogether. For that reason, we addressed ourselves to the artistic world with the slogan „Talents of all directions, unite!” And that is how in our ranks Vrubel immediately appeared alongside Levitan, Bakst alongside Serov, Somov alongside Maliavin.

Alexander Benois



ISBN: 978-1-64699-794-7

## Specifications

238 x 280 mm; 9.4 x 11 in.  
200 pages  
130 illustrations in colour  
Hardcover

The 1860s were marked by a strong realistic movement in Russian painting. Artists became interested in depicting the lives and customs of their fellow countrymen. This new art form was mostly the work of the Itinerants group, who wanted to take art to the people and paint the outdoors. Mikhail Guerman traces the converging lines of Russian and French art in the immensely fertile period of the late 19th and early 20th century.



## Specifications

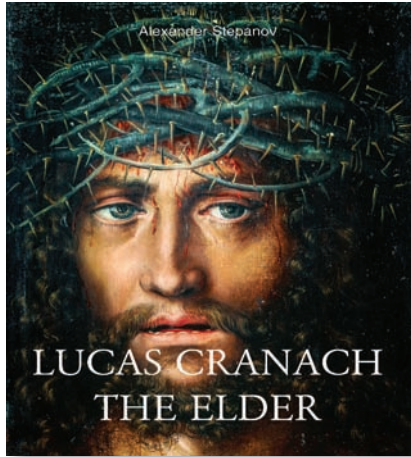
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200 pages

130 illustrations in colour

Hardcover

**NEW**



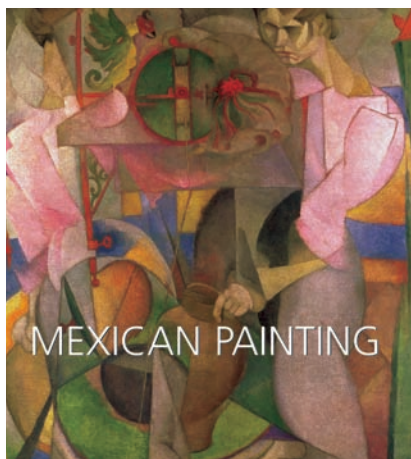
Lucas Cranach (1472-1553) was one of the greatest artists of the Renaissance, as shown by the diversity of his artistic interests as well as his awareness of the social and political events of this time. He developed a number of painting techniques that were afterwards used by several generations of artists. His somewhat mannered style and spending palette are easily recognized in numerous portraits of monarchs, cardinals, courtiers and their ladies, religious reformers, humanists and philosophers. A part of the Great Painters Collection, translated from Russian by Paul Williams. 109 full-colour plates and numerous black and white and two-colour illustrations interspersed by text. Includes a chronological table of the work of Cranach and his notable contemporaries.

ISBN: 978-1-64699-427-4



Isaac Levitan was one of the greatest landscape painters of the nineteenth century not only in Russian, but in European art as well. He created works of undying artistic merit. His art is for all time and for all people because it absorbed into itself the woes, the joys and the social realities of its age, because it converted that which men lived by into sublime works of art and translated the author's emotions into lyrical images of his native land. At the end of the nineteenth century the landscape was one of the foremost genres in Russian painting. It was this influence that shaped Levitan's art, an art fully and by right symbolic of the finest achievements of Russian landscape painting.

ISBN: 978-1-84484-666-5

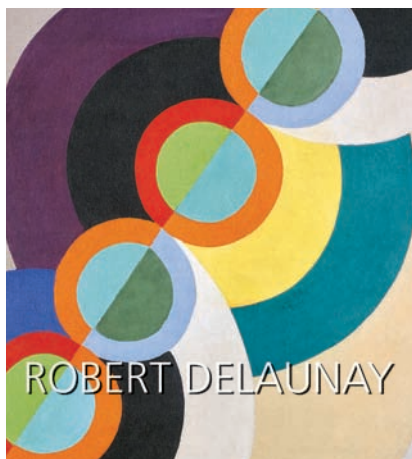


Mexican painting did not come to be internationally recognised until the early 20<sup>th</sup> century. It was the muralist movement, starting in the 1920s and strongly connected to the Mexican Revolution of the previous decade, from which such great artists as José Clemente Orozco (1883-1949), David 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

# MUSEUMS OF THE WORLD

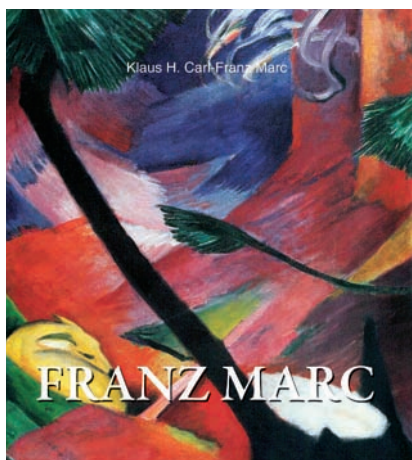
NEW



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 20<sup>th</sup> century.

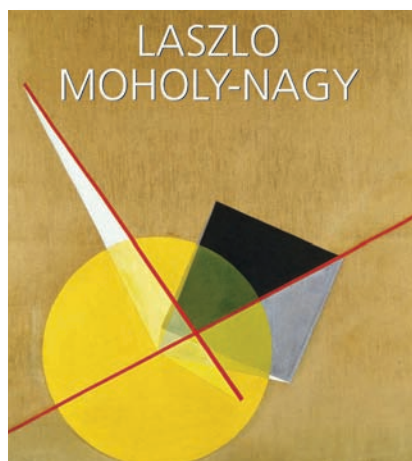
ISBN: 978-1-68325-175-0

NEW



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

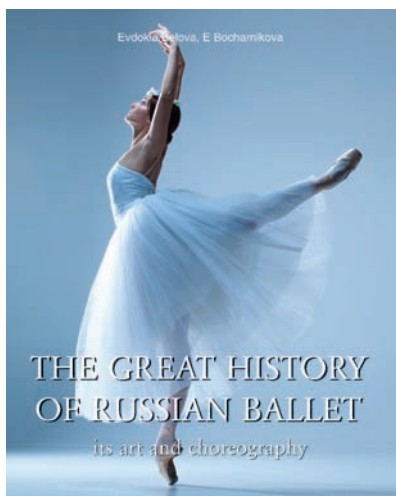
ISBN: 978-168325-190-3



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

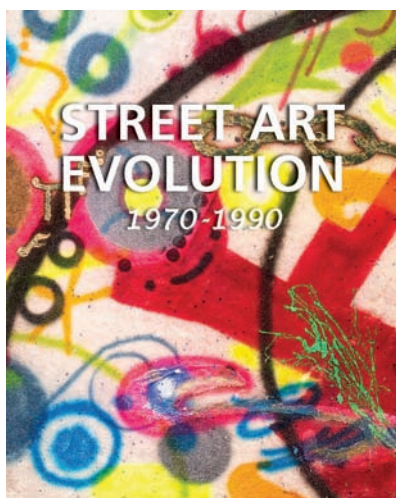
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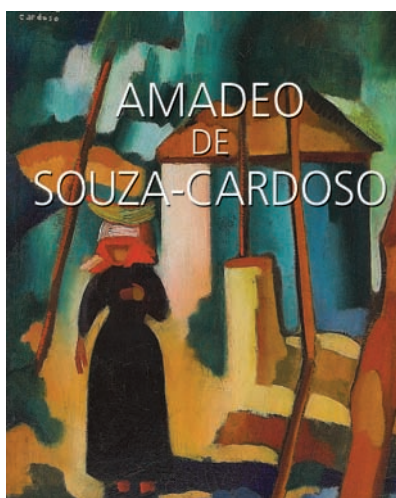
Although the techniques of classical ballet were invented by French and Italian masters two hundred years ago, the Russian Ballet refined these techniques, thus enhancing its already superb performances. In 1738, the first professional school of dance opened in St. Petersburg. During the 18th century, the Russian Ballet became known for its tragic and its comic ballets. The Russian Ballet reached its apogee during the 19th century. The second half of the century was marked by the collaboration of Petipa, the French choreographer, with the Russian composer Tchaikovsky. In the early 20th century, Diaghilev delighted audiences in the West by presenting his Ballets Russes with supremely talented choreographers, dancers, composers and set designers. This book offers an encyclopaedic overview of the entire history of the Russian Ballet, written by a team of scholars.

ISBN: 978-1-64699-392-5



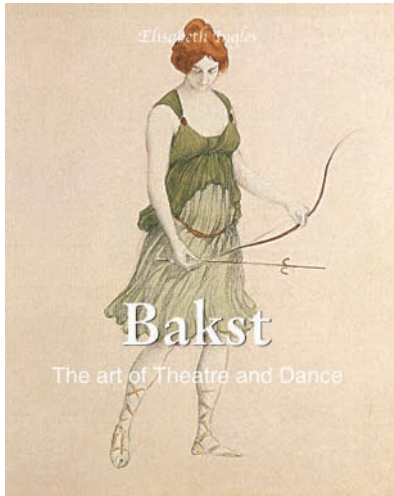
Everybody knows about street art. Who has not seen these colourful “vandalism” displays plastered against walls or the side of trains? This aerosol art known as Pressionism is one of the major artistic revolutions of the 20<sup>th</sup> century and requires years of practice. The movement, which started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

ISBN: 978-1-78525-077-4



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

ISBN: 978-1-68325-178-1



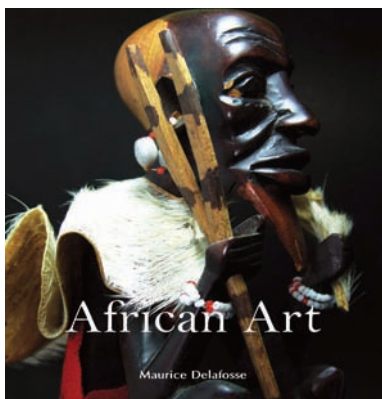
At the beginning of the 20th century, there was an unprecedented explosion of creativity in all artistic fields. Overwhelming both Europe and North America, the Russian Ballet revolutionized theatrical design with their stage sets and their costumes that were ablaze with colour yet refined in effect, bearing much of the mystic of the Orient yet also visually influenced by the work of the Persian miniaturists. Together with Diaghilev, Léon Bakst showed himself to be the most talented of the theatre group designers of his time. The costumes he devised with exclusive art seemed to shimmer with a thousand colours. Dazzled by such powers of imagination, the author, Jean Cocteau, dedicated his book *"Bonjour Monsieur Bakst"* to him. The great contemporary composers Tchaikovsky, Rimsky-Korsakov and Stravinsky, among others, all had to call upon his creative genius. Today, his designs remain very popular and may still be seen on stage scenes all over the world, admired by a public that remains as enthusiastic as ever.

ISBN: 978-1-64699-635-3

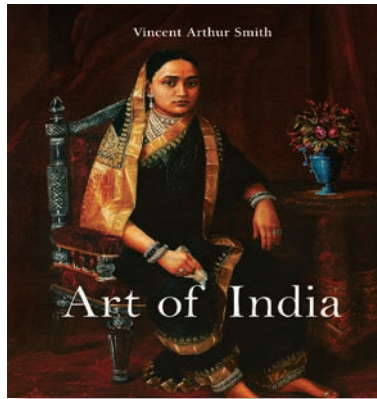


Johannes Vermeer, a 17<sup>th</sup> century artist, is recognised primarily for his genre scenes. Through meticulous precision in his paintings and drawings he achieved perfection and maximum impact. Unlike his predecessors, Vermeer used a camera obscura to bring even more perspective to his art in the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

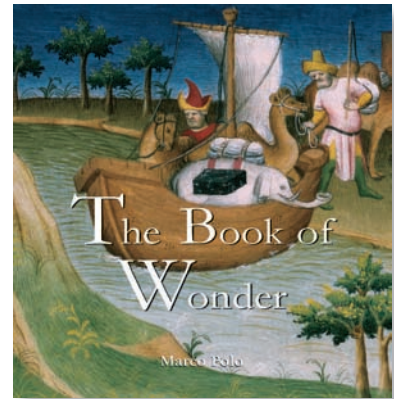
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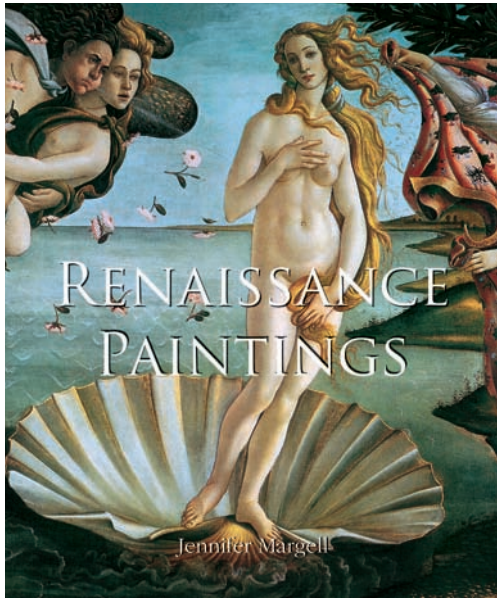




Konst. Kopylov 1917



# ART OF CENTURY



## Specifications

238 x 280 mm; 9.4 x 11 in.  
200 pages  
130 illustrations in colour  
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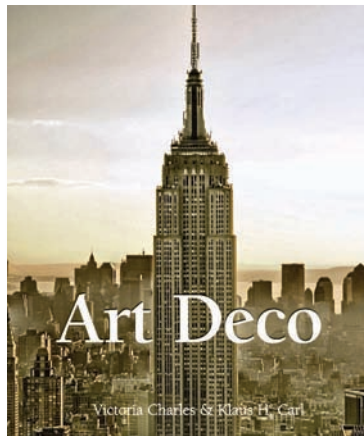
In utter contrast to the obscurity of the medieval period which preceded it, the rapid and unexpected arrival of the Renaissance conquered Europe from the 14<sup>th</sup> to the 16<sup>th</sup> century. Placing man at its centre, the actors of this illustrious movement radically altered their vision of the world and refocused their aesthetic pursuits towards anatomy, perspective, and the natural sciences. Creator of numerous talents, the Renaissance offered the history of art great names such as Botticelli, Raphael, and Leonardo da Vinci, whose glorious masterpieces still hang on the walls of museums the world over.



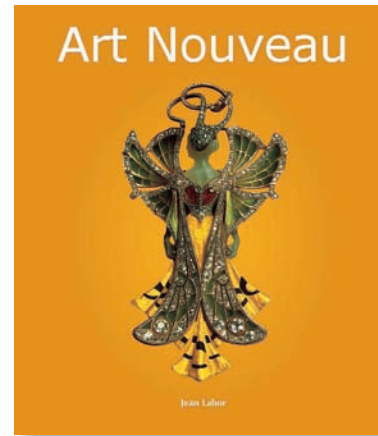




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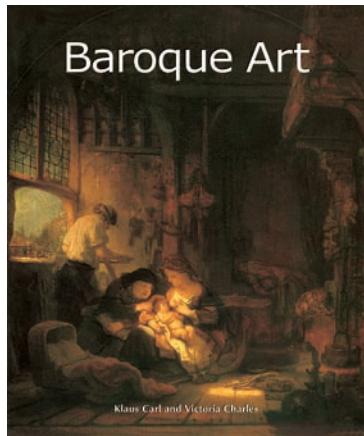
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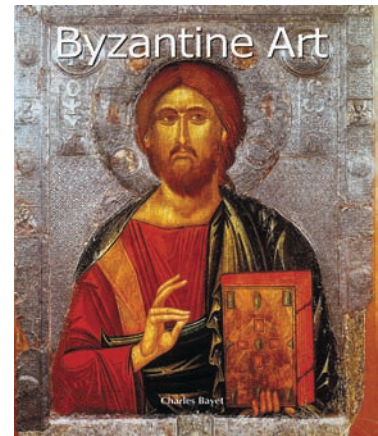
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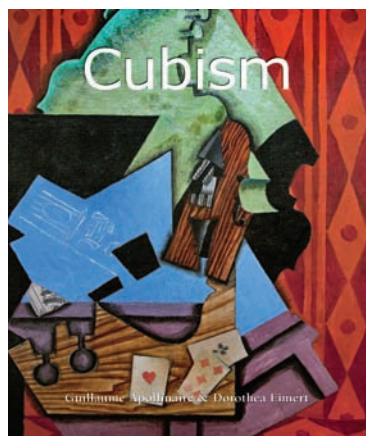
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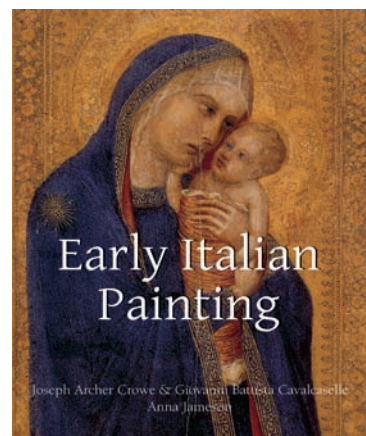
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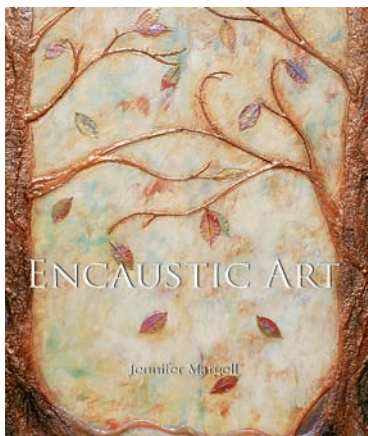
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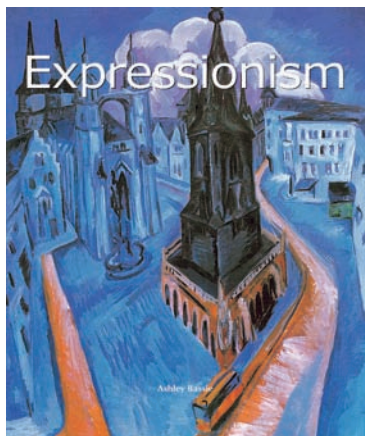
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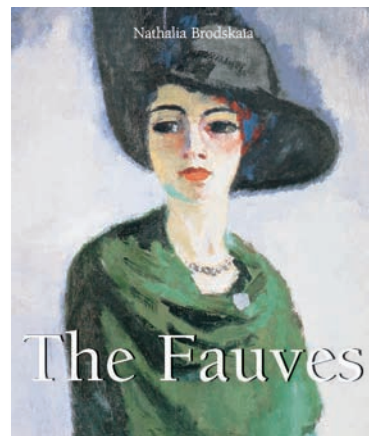
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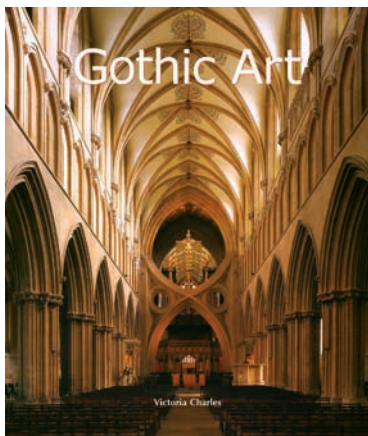
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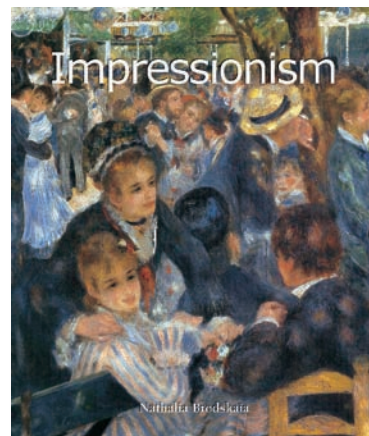
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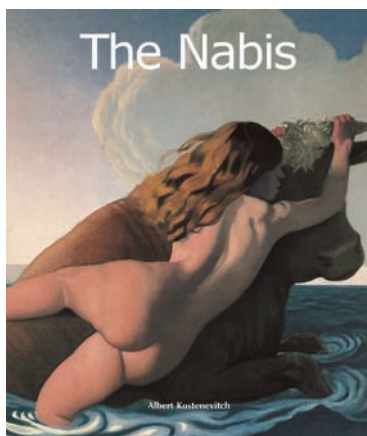
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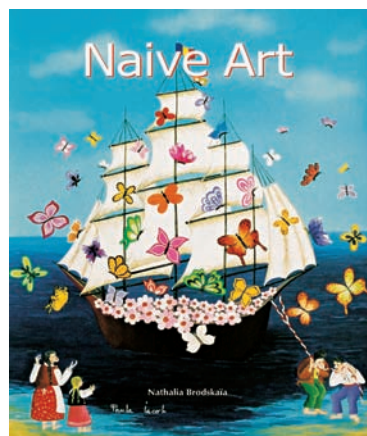
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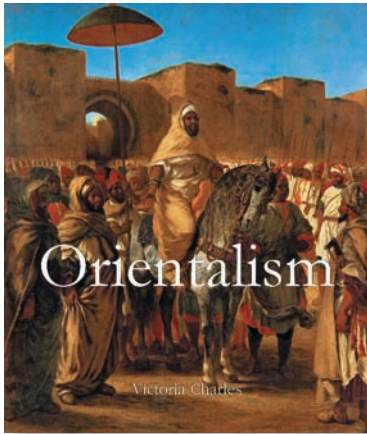


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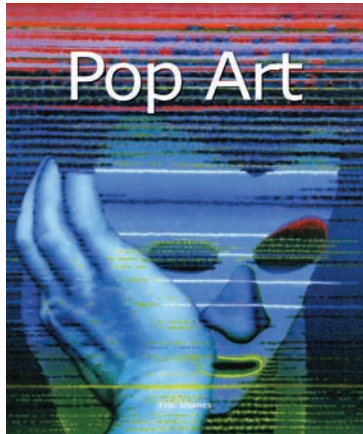


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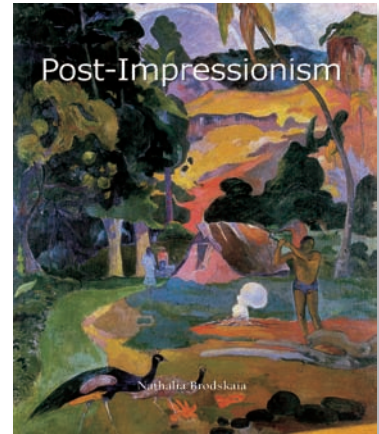




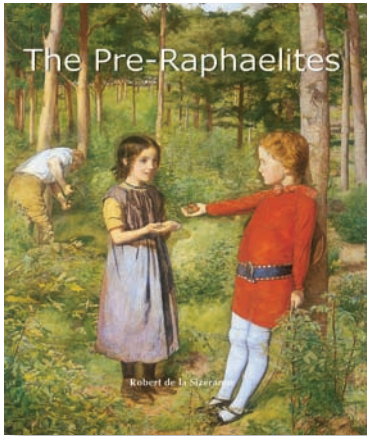
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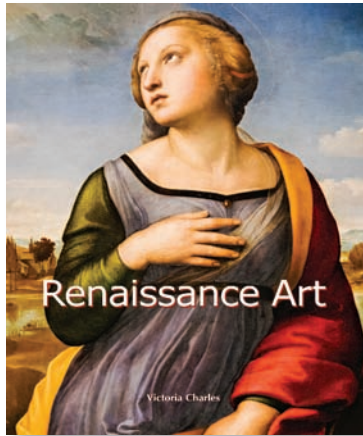
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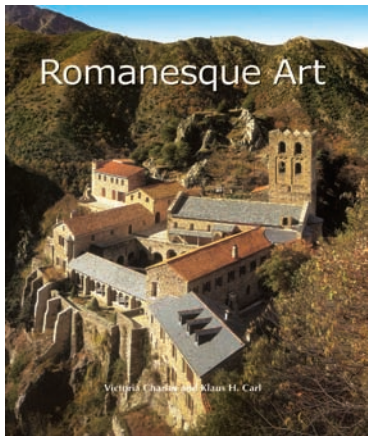


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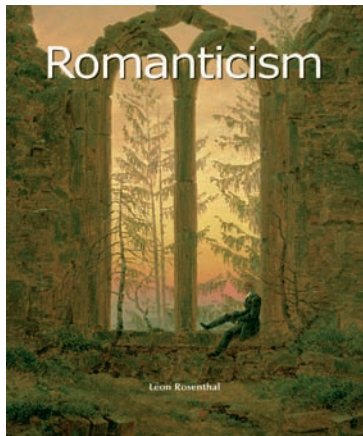


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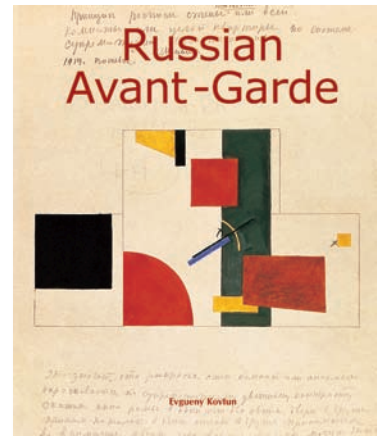




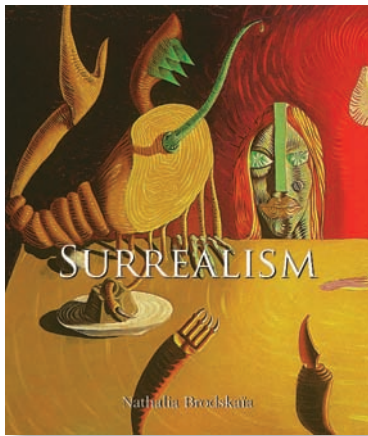
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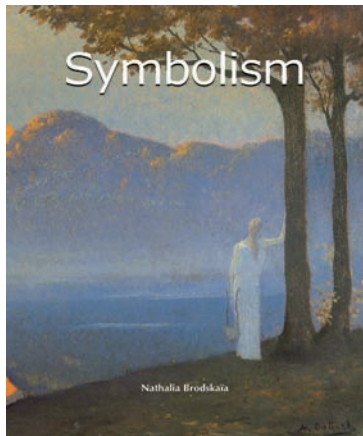
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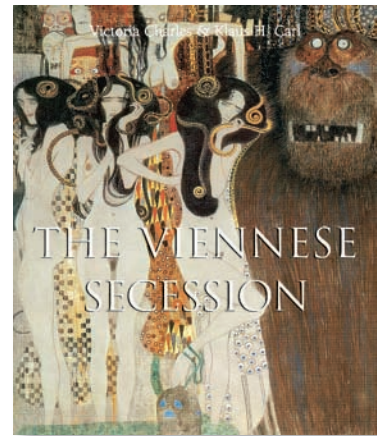
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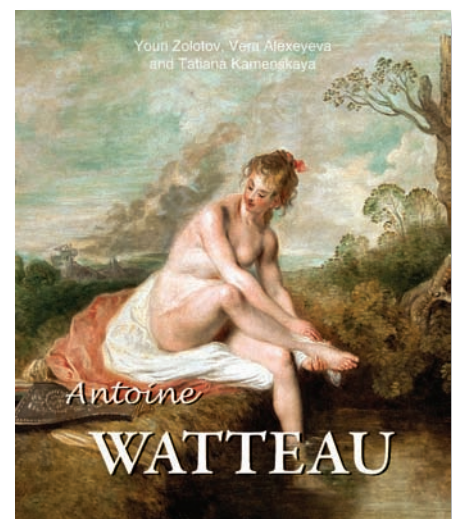


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Jean-Honoré Fragonard (1732- 1806), Fragonard closes, with a burst of fireworks, the curve of the eighteenth century opened by Watteau with his fairy poems of love and melancholy. Watteau was ethereal and profound; Fragonard was merely light. He amuses us while amusing himself; he is never moved. He painted mainly *fêtes-galantes* in Rococo style. Pupil of François Boucher, Fragonard also studied under Chardin. Always remembering Boucher's advice, he depicted romantic gardens, with their fountains, grottos, temples and terraces where one can also recognise the influence of Tiepolo. With King Louis XV as a patron he turned himself towards the depiction of the pleasure-loving and licentious court, scenes of love and voluptuousness.

Antoine Watteau (1684-1721), Watteau incarnates all the grace, all the intelligence, all the poetry of the eighteenth century, when French tastes were triumphant throughout the whole of Europe. He is well known as one of the key figures of Rococo art. He excels in scenes of everyday life and theatrical costumes. His world is indeed highly artificial, depicting some melancholy under apparent frivolity, reflecting the deep sense of love beyond the pleasure of the flesh, the enigmatic atmosphere brooding over his landscapes and the drooping glance of lovers' eyes. He alone possessed that genius for colour which conveys a sense of softness and mystery, a sense of music everywhere; that vigorous draughtsmanship which proclaims him equal to the greatest; that natural poetry arising from the dreams.

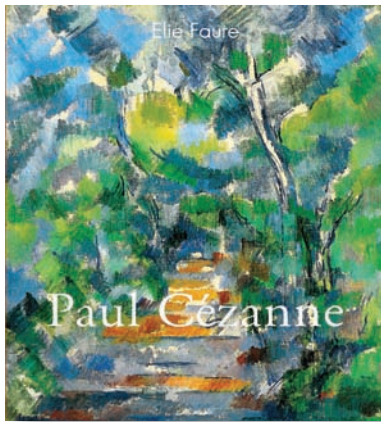
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Cézanne was perhaps the most complex artist of the 19th century. One of the greatest of the Postimpressionists, his works and ideas were crucial to the aesthetic development of many 20th-century artists and art movements, especially Cubism.

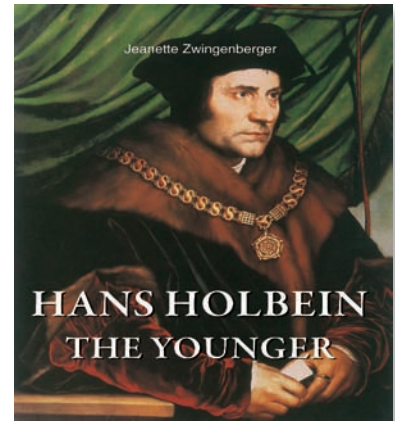
Cézanne’s ambition, in his own words, was “to make out of Impressionism something as solid and durable as the paintings of the museums”. He aimed to achieve the monumental in a modern language of glowing, vibrating tones. Cézanne wanted to retain the natural colour of an object and to harmonize it with the various influences of light and shade trying to destroy it; to work out a scale of tones expressing the mass and character of the form.

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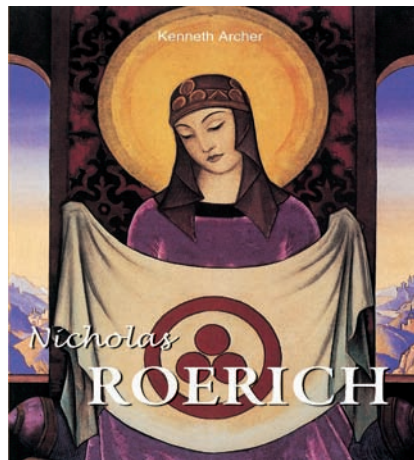
Hans Holbein the Younger (1497-1543) is one of the greatest portrait painters of the 16th century. A keen observer of his era, Holbein became the court painter of Henry VIII and his sundry wives. His talent was established at the early age of 18 when he illustrated Erasmus’s manuscript The Praise of Folly. Holbein’s wide range of pursuits included not only painting, drawing, book illustration and designing stained-glass windows, jewellery and luxury objects, but also fanciful trompe l’œil murals and architecture. The breadth of his activities allows one to describe him as a genuine European artist. But his speciality was anamorphosis, teasing the viewer’s vision with a sense of humour.

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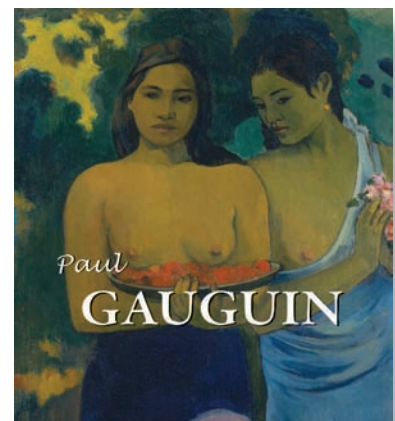


Nicholas Roerich, with his huge and versatile talent, is one of the most interesting creative minds of the early 20th century. He was born in Saint Petersburg in 1874 and died in Kulu Valley (India) in 1947. After studying law and attending the Academy of Art, Nicholas Roerich developed a passionate interest in archaeology, a contribution that was acknowledged when he became a lecturer at the Russian Archaeological Society in 1900. His extensive travels in Europe, Russia, Asia and especially India were a source of inspiration wholly original and unique (for more than 7000 paintings). Roerich was also the author of the Pact which bears his name and which was designed to protect the cultural heritage in times of war. Moreover, he wrote numerous books and collections of poetry.

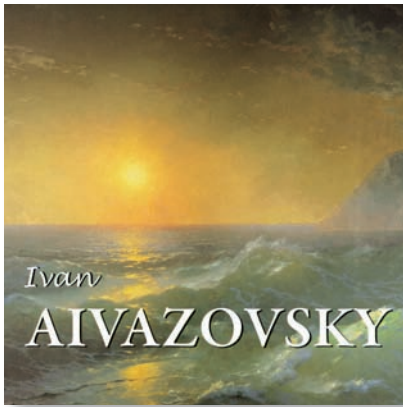
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Paul Gauguin (1848-1903) is perhaps one of the most colourful characters in the art world. With no formal training, he firmly placed his unique post-impressionist style forever in the arts by infusing exotic scenes with rich colours and incongruous 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.

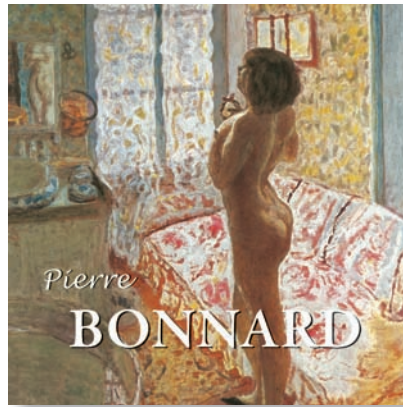
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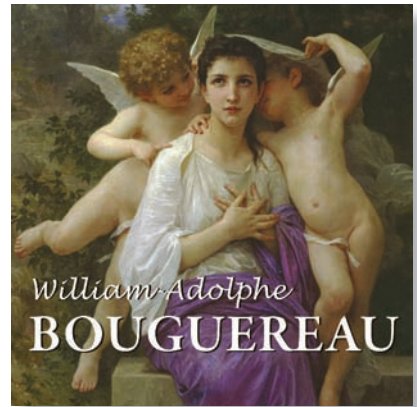
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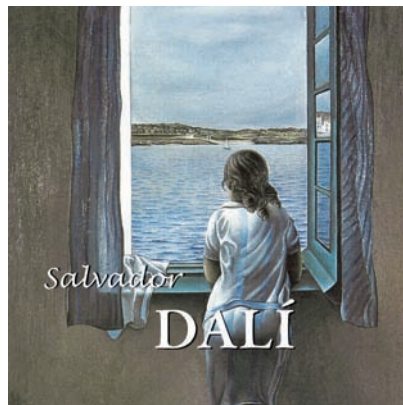
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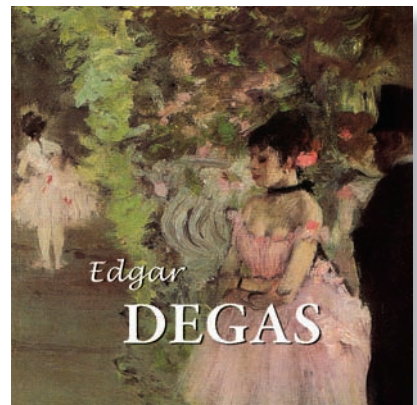
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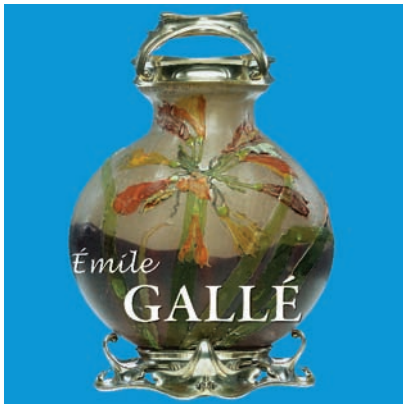
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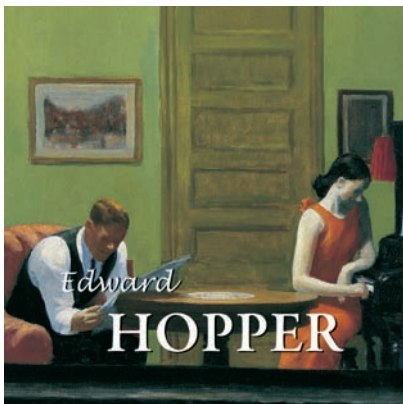
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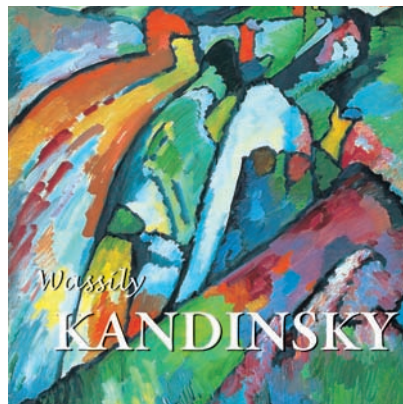
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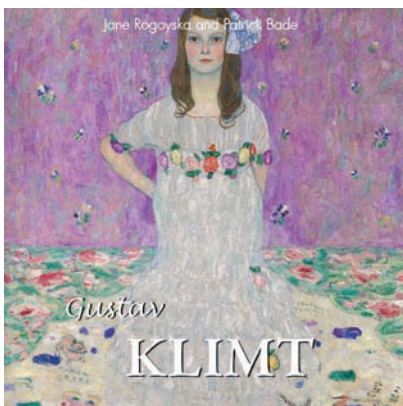
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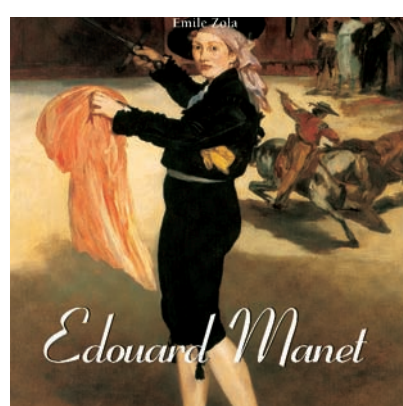
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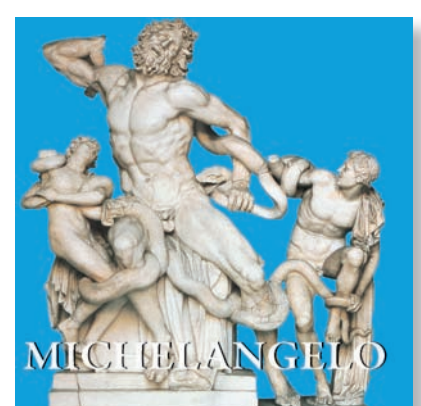
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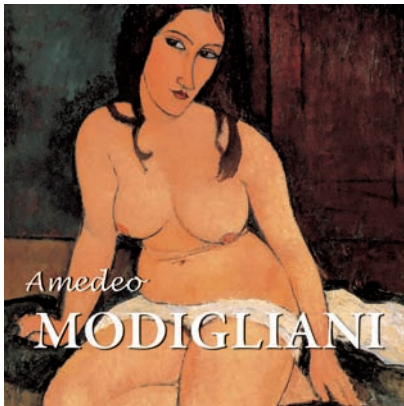


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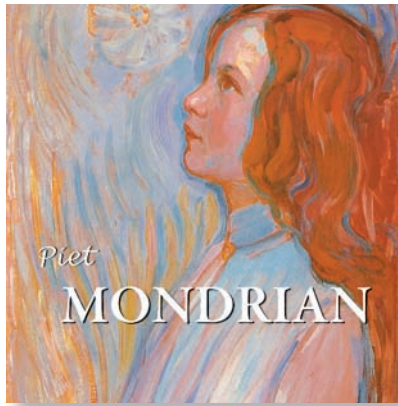


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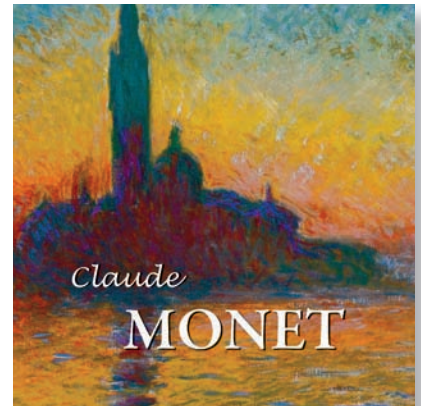




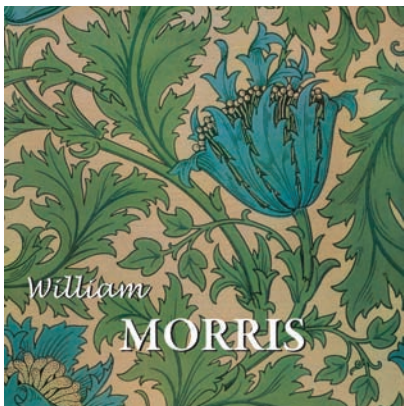
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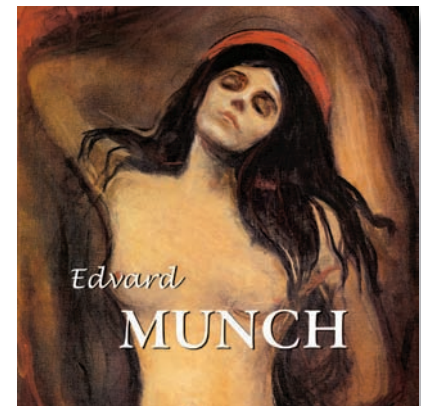
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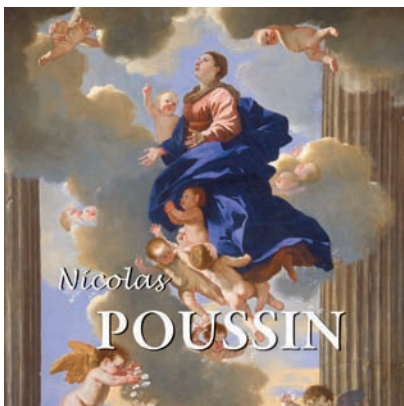
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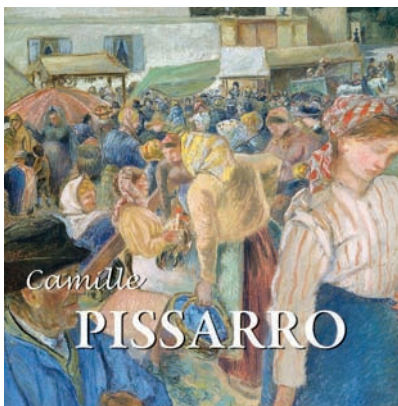
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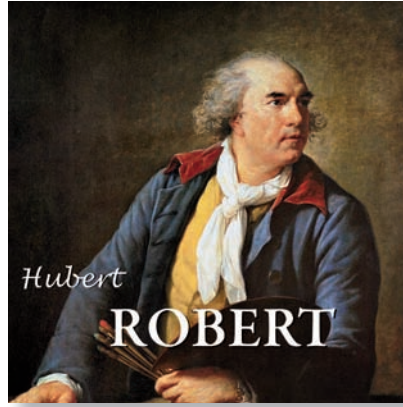


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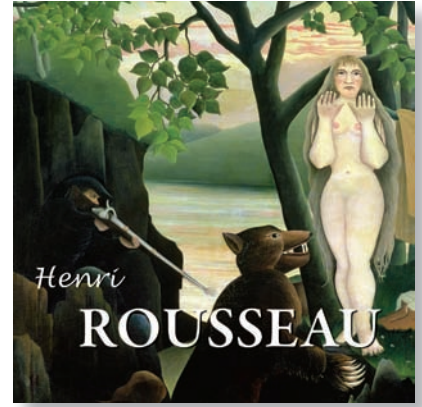




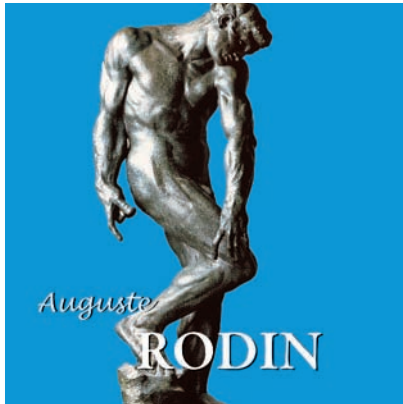
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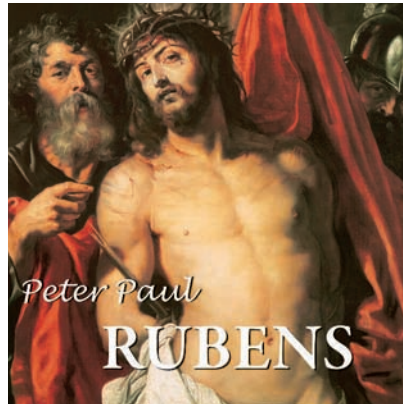
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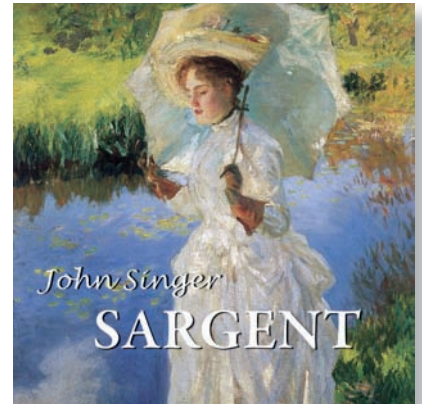
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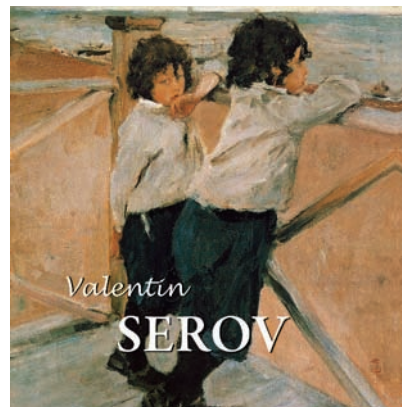
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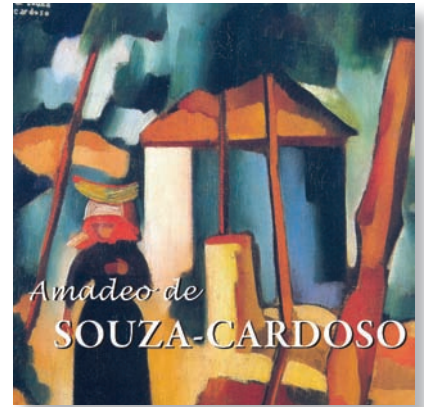
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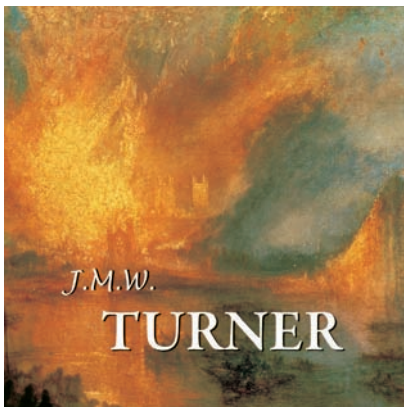
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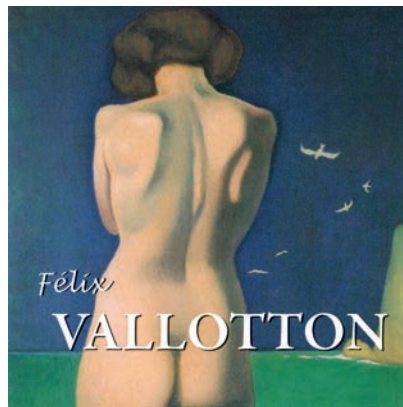
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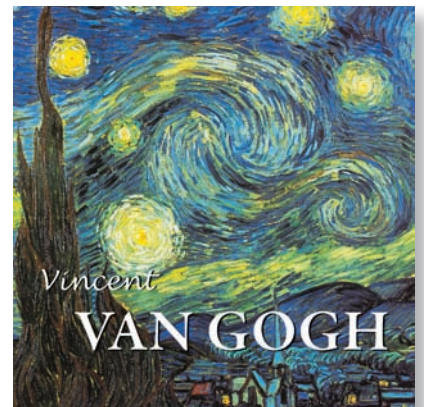
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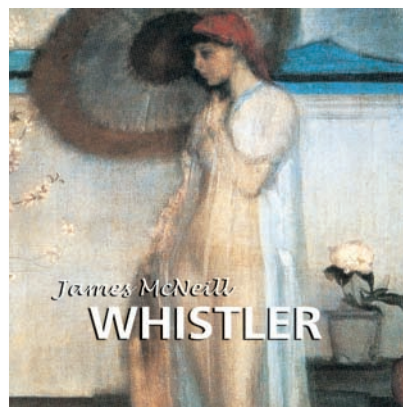
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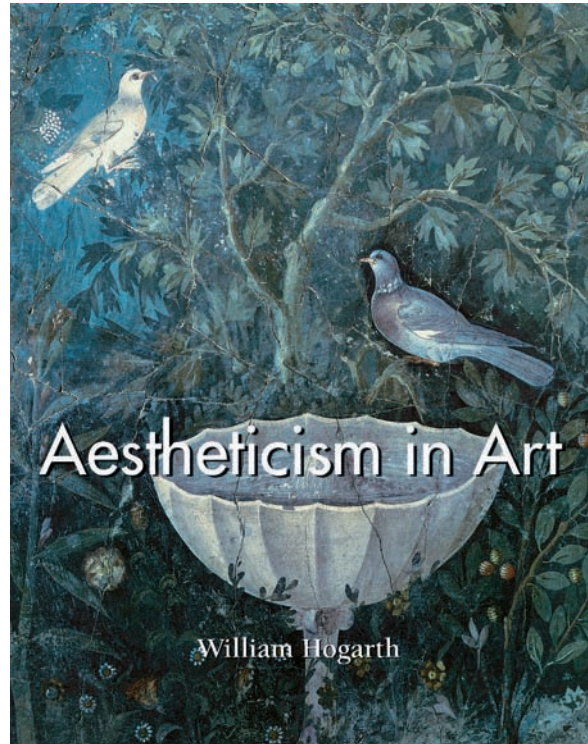
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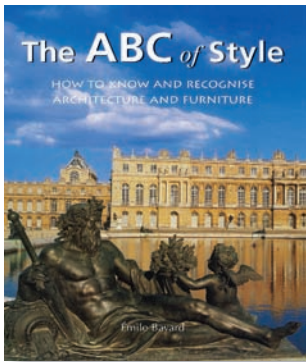


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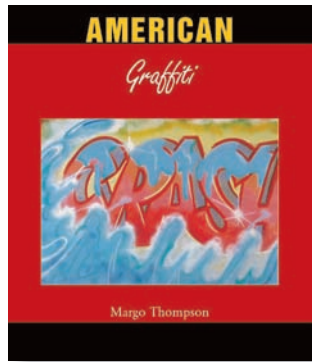
William Hogarth wrote his *Analysis of Beauty* in 1753, during the Age of Enlightenment. Through this captivating text, he tends to define the notion of beauty in painting and states that it is linked, per se, to the use of the serpentine lines in pictorial compositions. He calls it the “line of beauty”.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







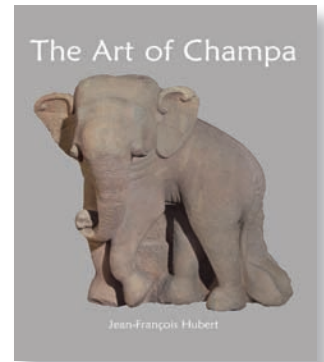
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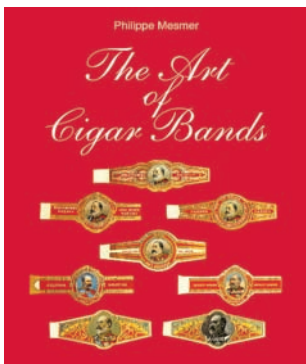
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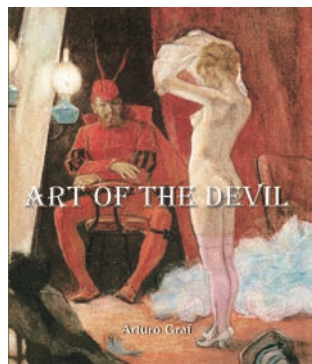
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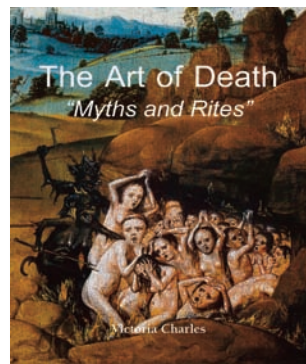
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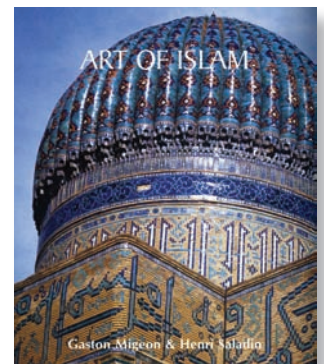
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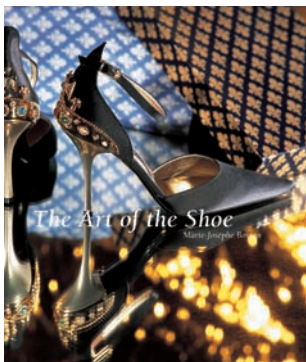
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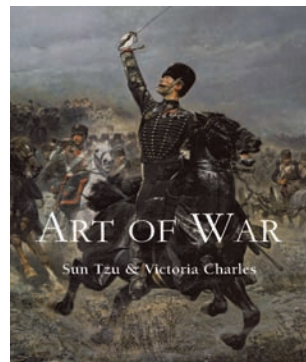
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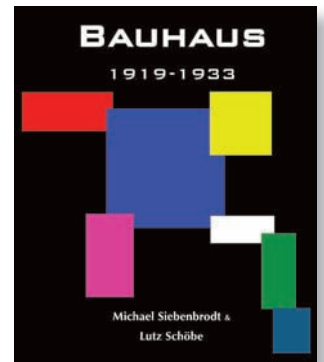
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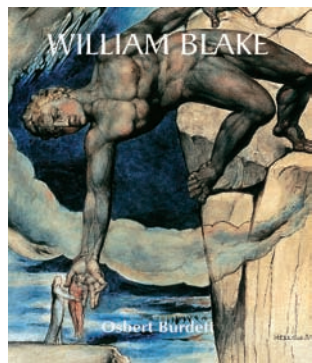
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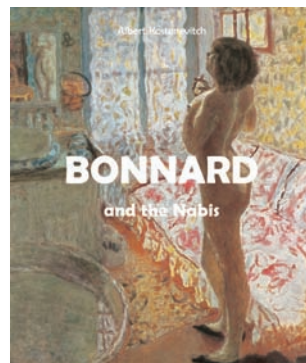
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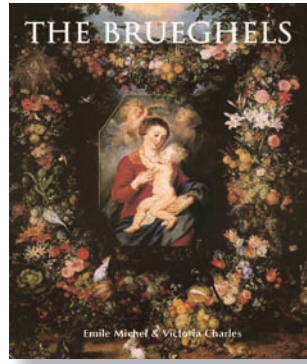


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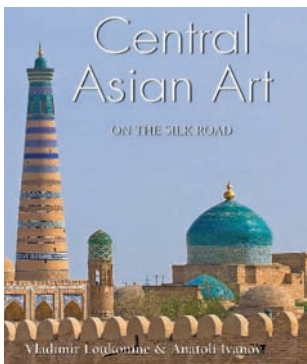
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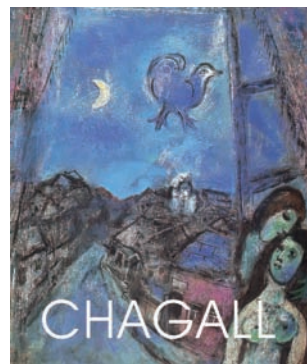
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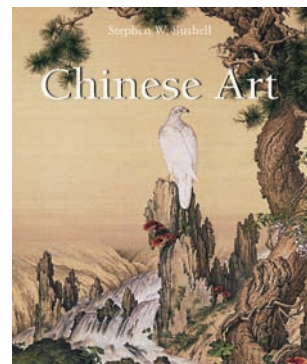
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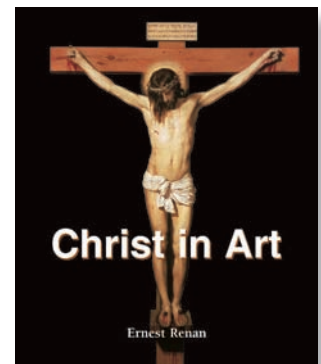
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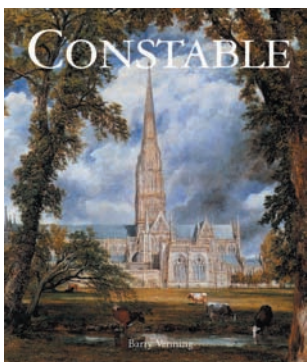
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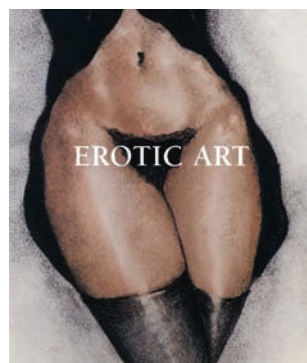
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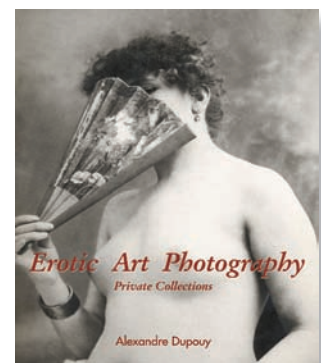
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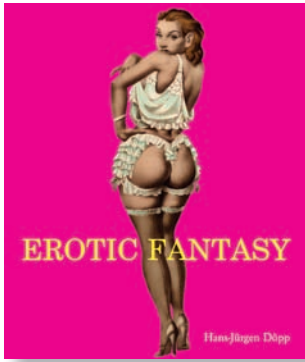


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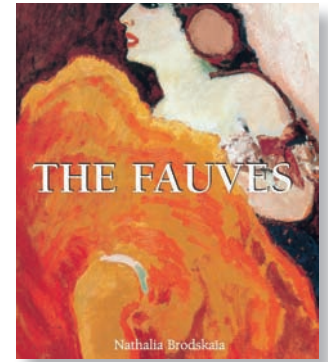
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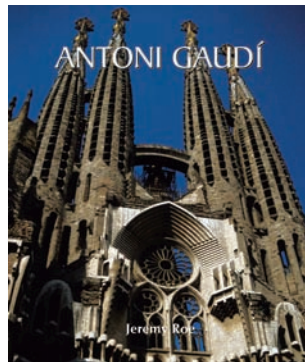
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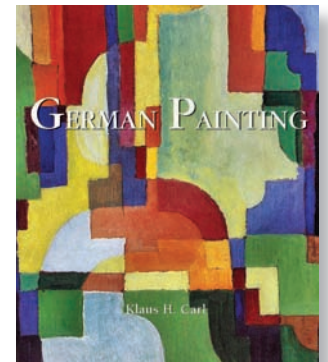
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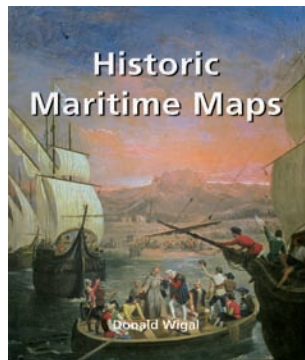
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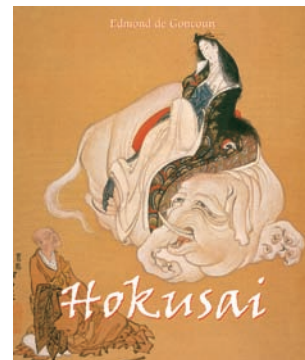
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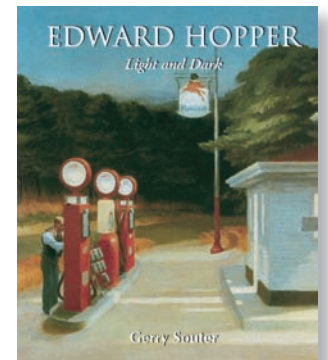
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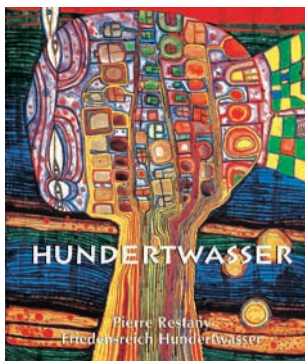
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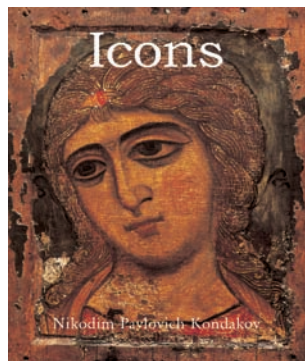
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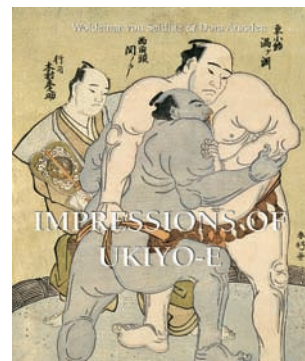
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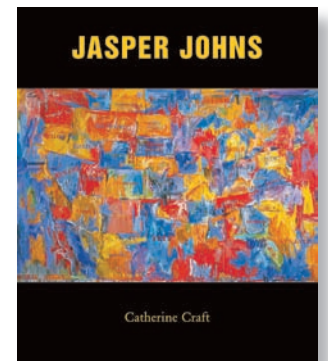
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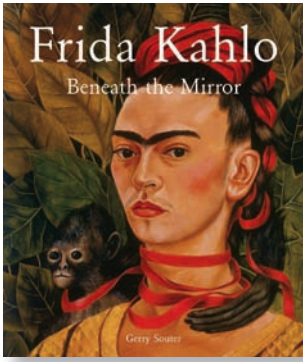


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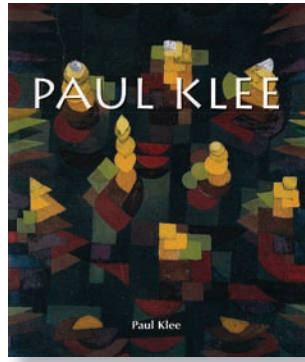


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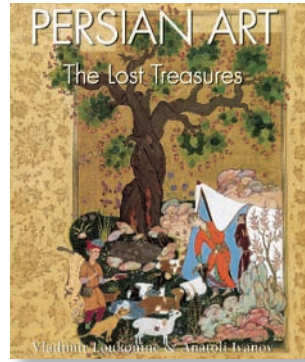




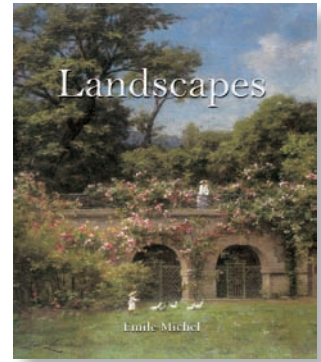
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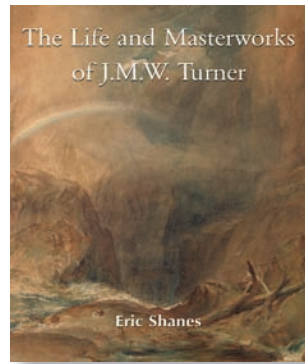
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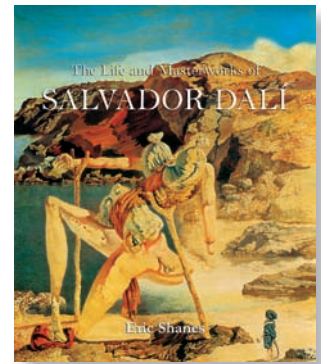
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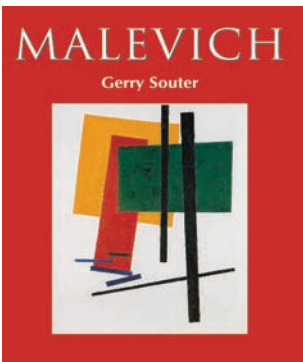
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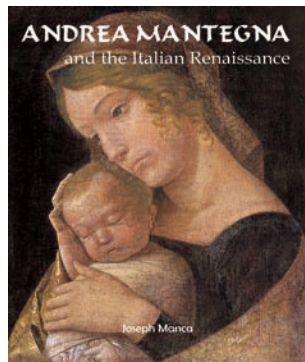
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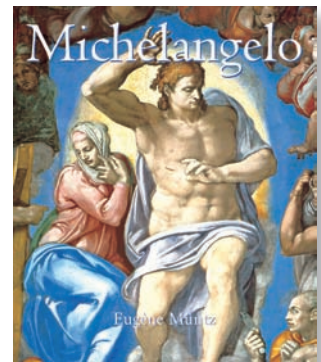
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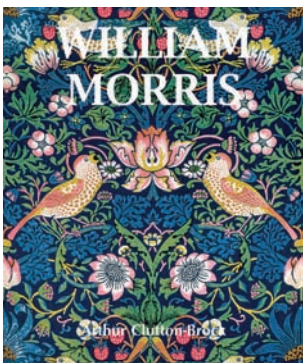
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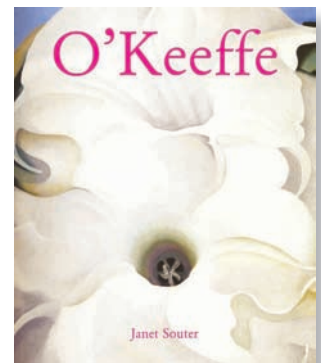
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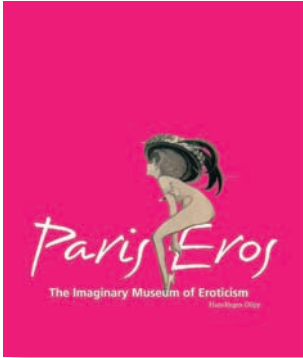


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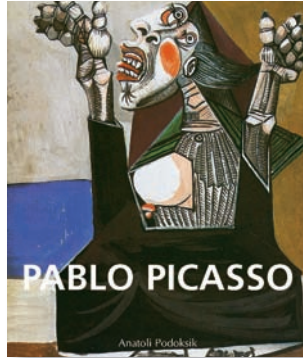


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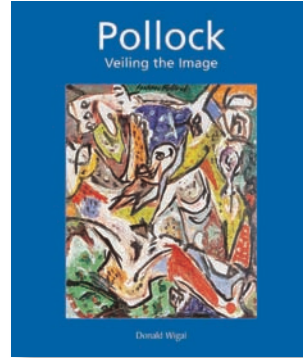




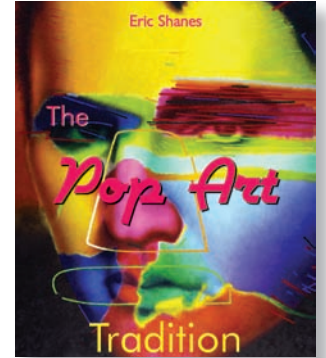
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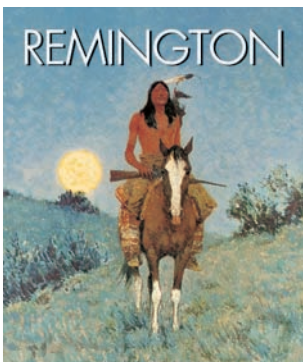
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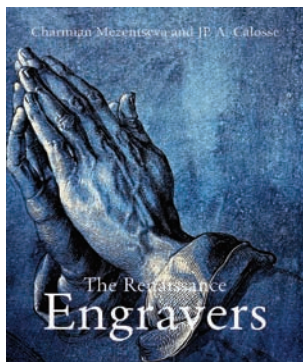
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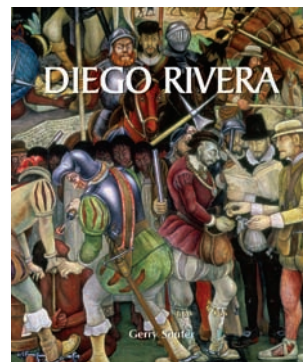
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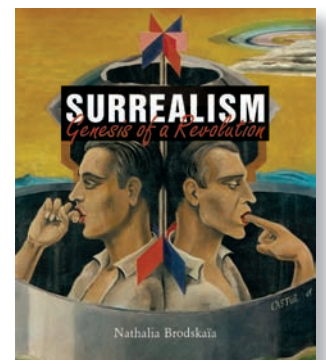
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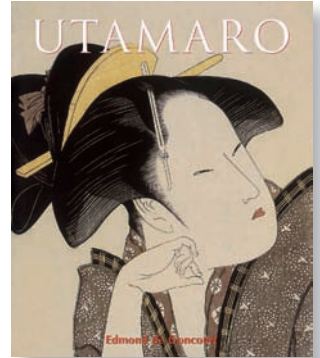
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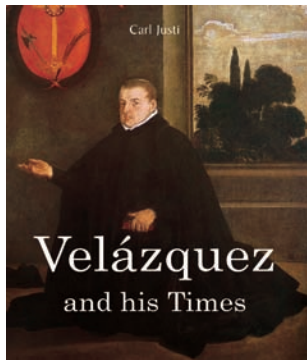
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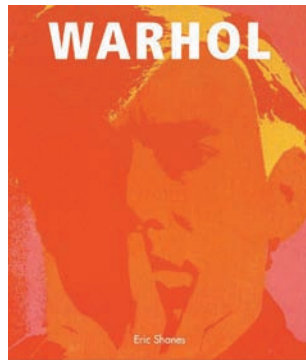
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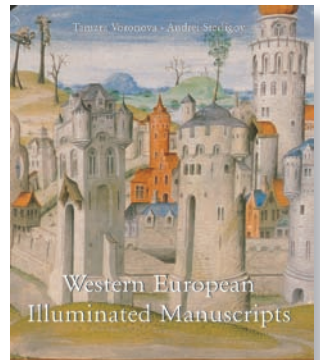
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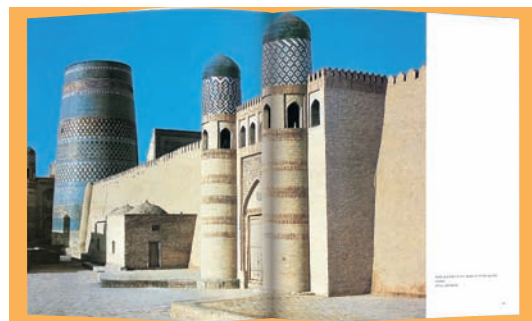
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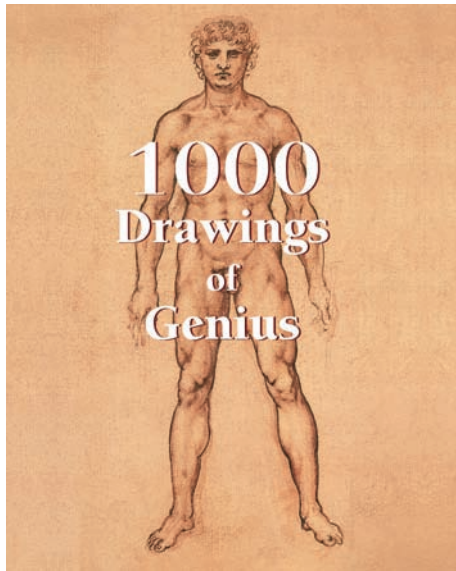


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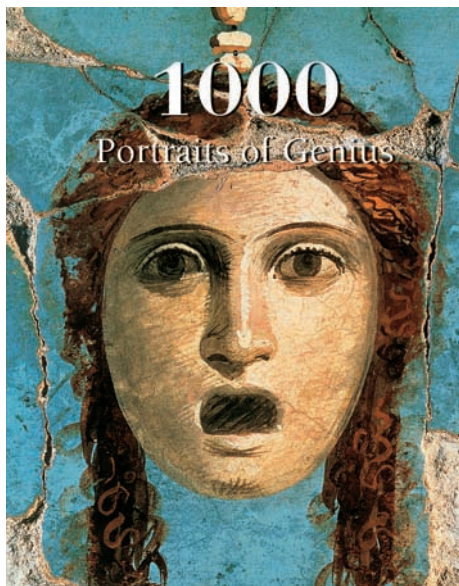
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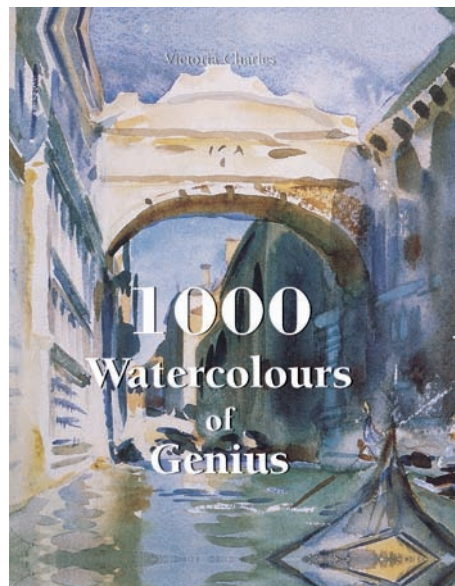
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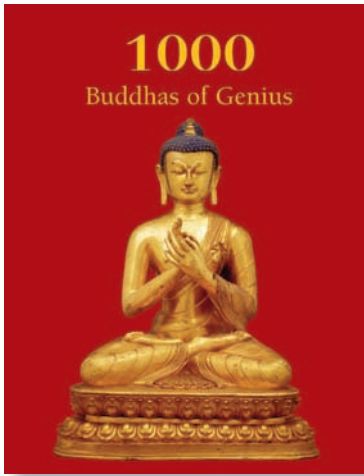
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544 pages  
1000 illustrations in colour  
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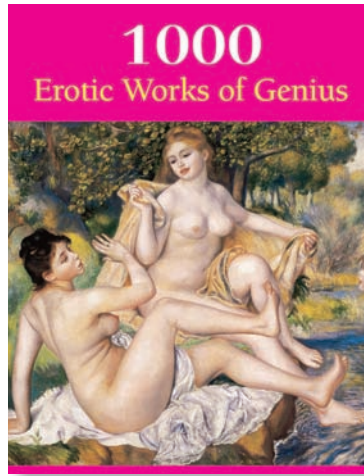
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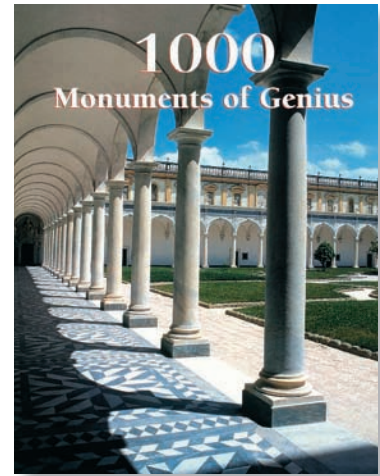
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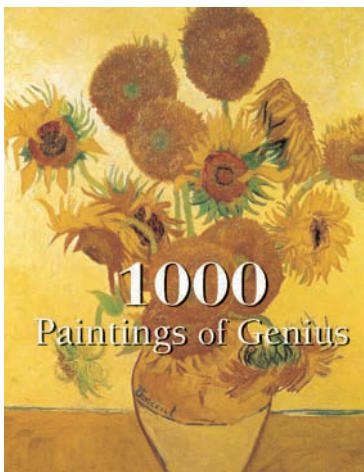
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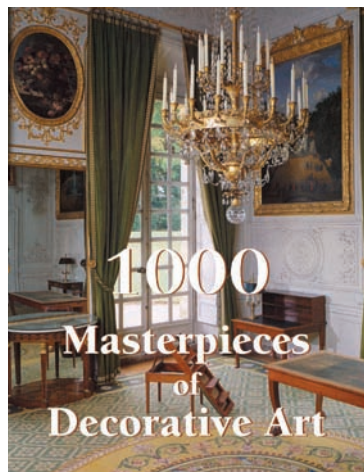
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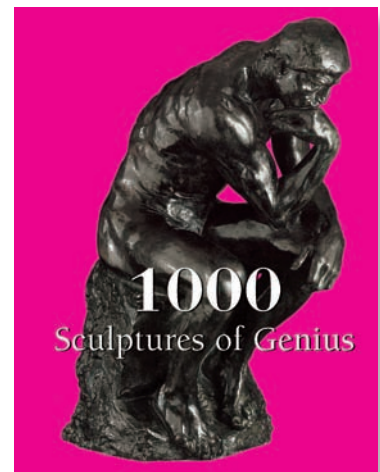
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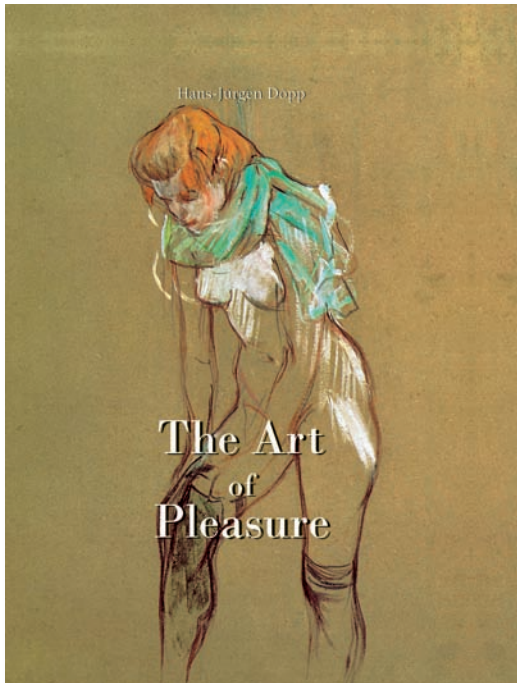


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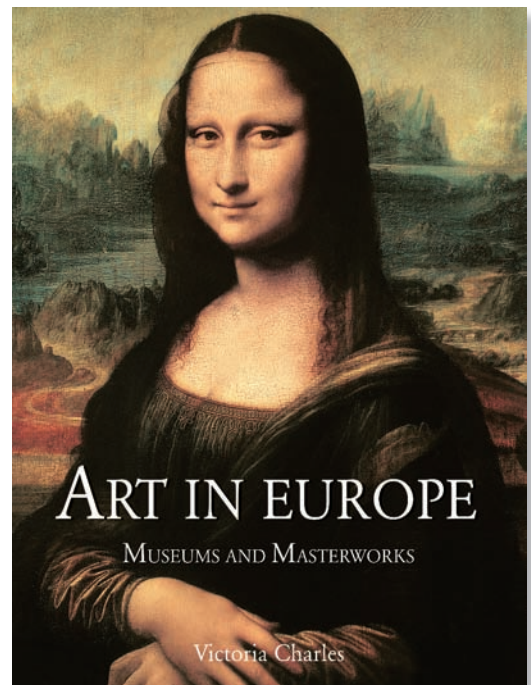
185 x 230 mm; 7.2 x 9 in.  
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in colour  
Hardcover

The new millennium offers perfect timing for publication of a large volume on the history of eroticism. Today, we paradoxically face both new freedoms and increasingly stereotyped language. Political correctness is the new norm and images now stand raised to the status of icons, especially images of women. In earlier millennia, women were goddesses or Holy Virgins, but today they are fashion models. This demotes Apollo into a male model or movie star. What happened to the insolence of the 18th-century libertines or the carefree excesses of the Belle Epoque and legalised brothels? This book disregards conventional thinking to present 800 reproductions that illustrate erotic art from Ancient Greece down to the present era in both Europe and Asia.

### Specifications

195 x 238 mm; 7.7 x 9.4 in.  
256 pages  
150 illustrations in colour  
Hardcover

Covering 27 museums throughout 27 European capitals, here you can discover some of the most beautiful museum collections in Europe, their creation, and the story of their acquisitions led by the most well-known curators and art enthusiasts. Additionally, it highlights the various cultural policies and points of view concerning the promotion of artistic heritage in Europe. The most emblematic European museums are presented along with some well-kept and fascinating secrets, such as in Nicosia in Cyprus and Sofia in Bulgaria.



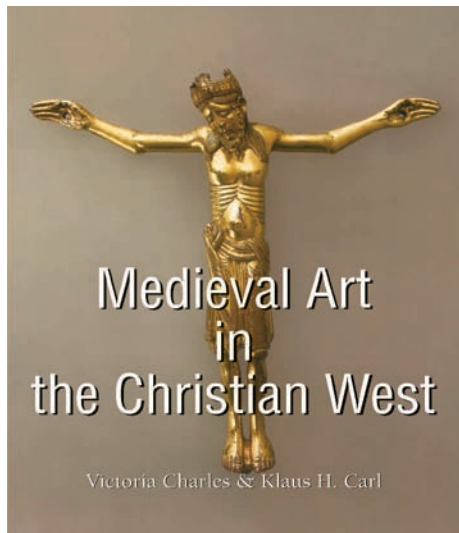
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# ESSENTIAL

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396 pages, 300 illustrations in colour  
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NEW



September 4, 476 A. D. marked the end of the Western Roman Empire. After several centuries of prosperity, Europe sank into chaos. With Charlemagne, a new dynamic begins that of a civilizing reconstruction. The Romanesque period is part of the rediscovery of this Roman Empire, lost in memories, but living on in the architectural testimonies of the cities and the countryside. In art history, Romanesque art refers to the period between the beginning of the 11th and the end of the 12th century. This era was characterized 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. It is a medieval art movement that evolved throughout Europe over 200 years. 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 Holy 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 paved the way for the Italian Renaissance and the International Gothic movement.

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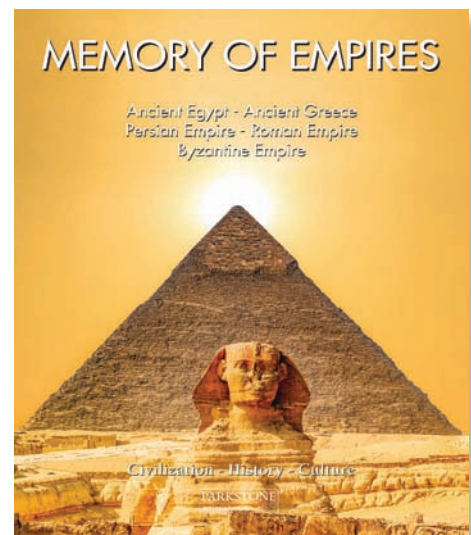
## Specifications

185 x 230 mm; 7.2 x 9 in.  
352 pages  
300 illustrations in colour  
Hardcover with dust jacket or softcover

Empires are born. Empires reach their peak. Empires die, but leave their mark through their architecture and artistic achievements. From these specks of dust of memory, 40 centuries of history shape our world of the 21st century. The power of ancient Egypt was followed by the influence of Greece, which brought the Persian East together in the conquests of Alexander the Great. After Cleopatra, the last queen of Egypt, Rome became the power that ruled part of the world, finally dying out in the fall of the Byzantine Empire on 29 May 1453. The authors take the reader on a journey through time and space and highlight the succession of these civilizations that rubbed shoulders, even fought against each other and led us towards a more enlightened humanity.

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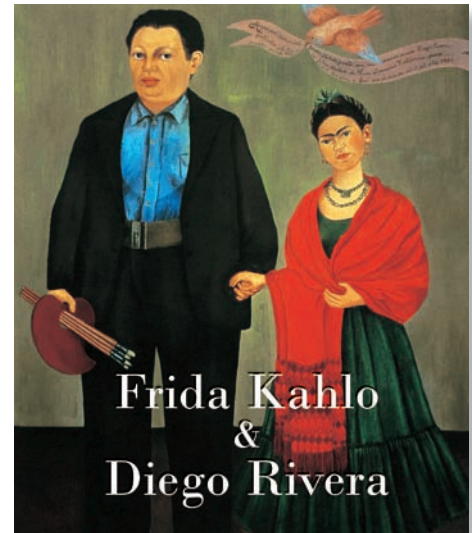


## Specifications

185 x 230 mm; 7.2 x 9 in.  
512 pages, 300 illustrations in colour  
Hardcover

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 20<sup>th</sup> century.

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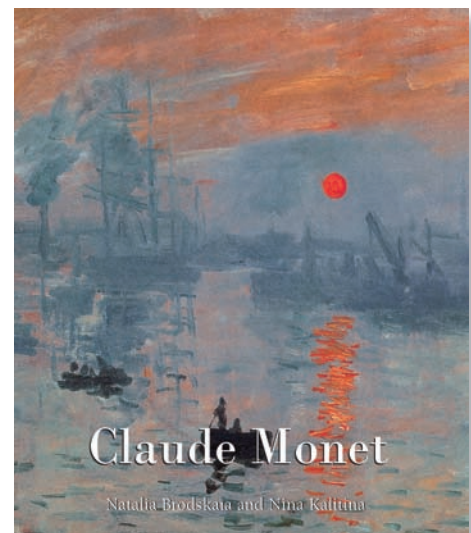


For many people, Pablo Picasso (1881-1973) was undoubtedly the most important artist of the 20<sup>th</sup> century. Born in Málaga, Spain, Picasso revealed his genius at a very early age and was quick to make contact with the most advanced art circles of his time, first in Barcelona and later in Paris. 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

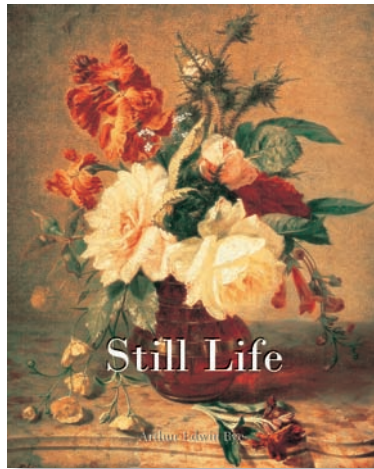
With *Impression, Soleil levant*, exhibited in 1874, Claude Monet (1840-1926) took part in the creation of the Impressionist movement that introduced the 19<sup>th</sup> century to modern art. All his life, he captured natural movements around him and translated them into visual sensations. Considered 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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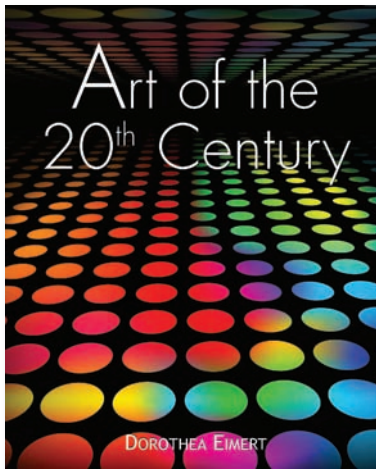
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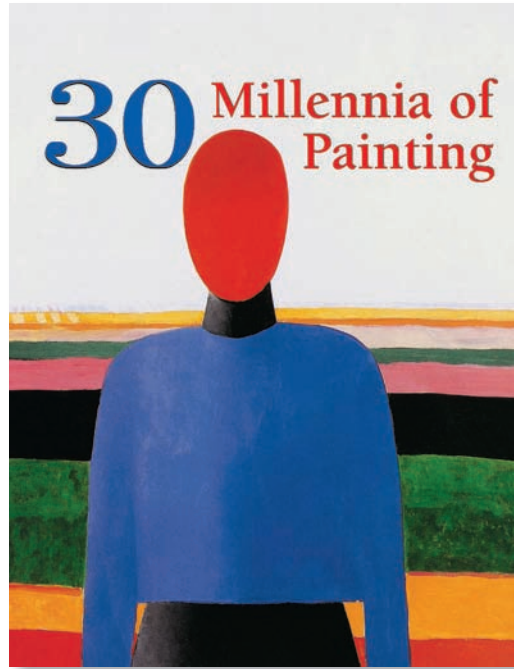
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## Specifications

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1000 illustrations in colour  
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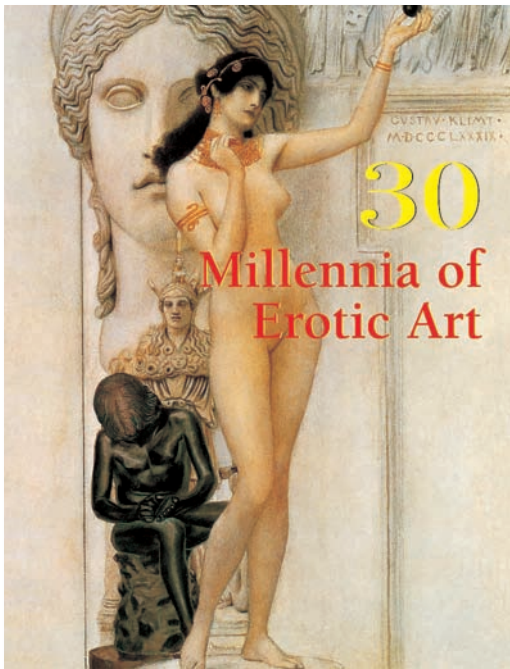
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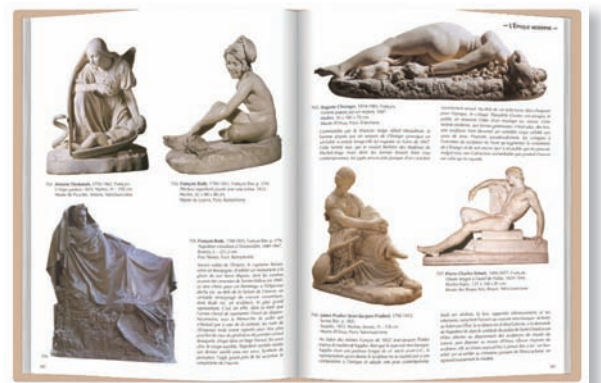
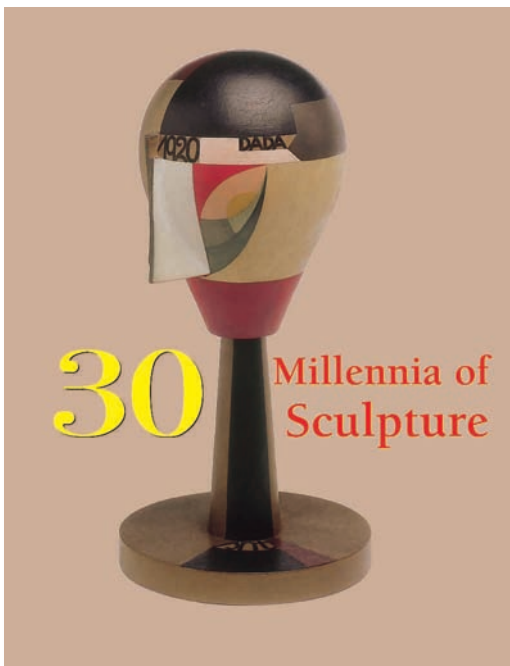
Art has always been an expression of humanity, our way of reflecting the world around us, as well as the feelings we experience in relation to it. This collection, highlighting painting, sculpture, and erotic works, offers a panoramic view of the way art has reflected the evolution of civilisations and cultures. Each book features 1,000 images, accompanied by extended commentary on significant works, as well as detailed biographies of the most prominent artists.



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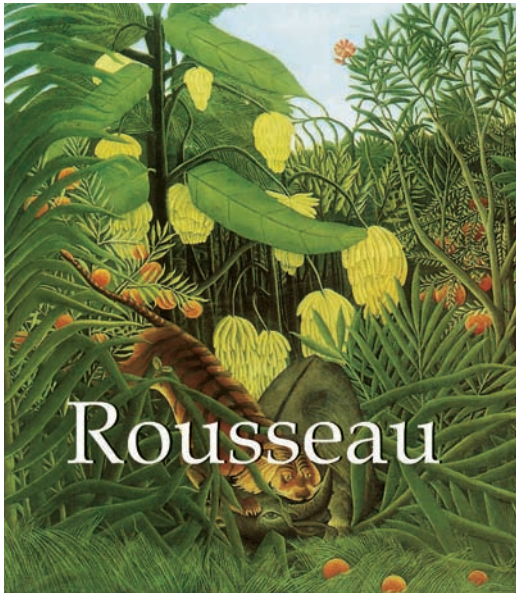


# MEGA SQUARES

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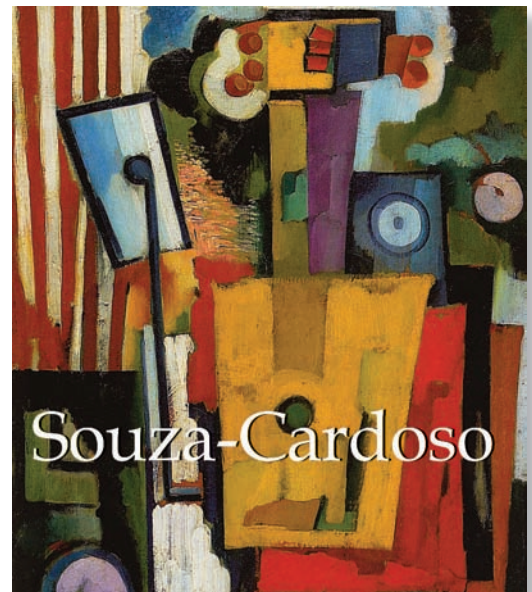


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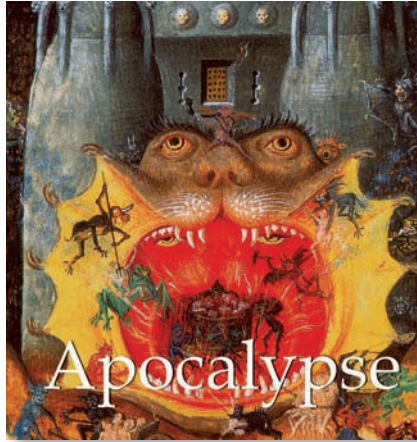


# THEMES



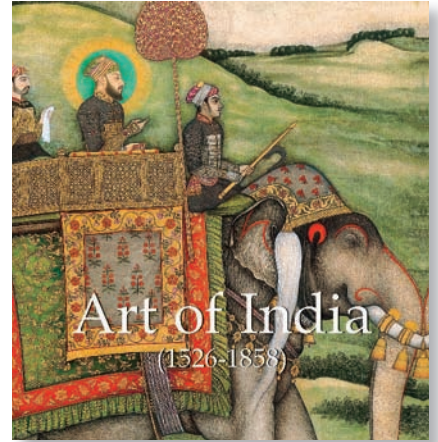
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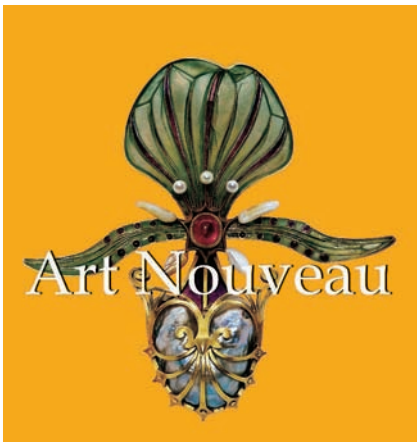
Apocalypse

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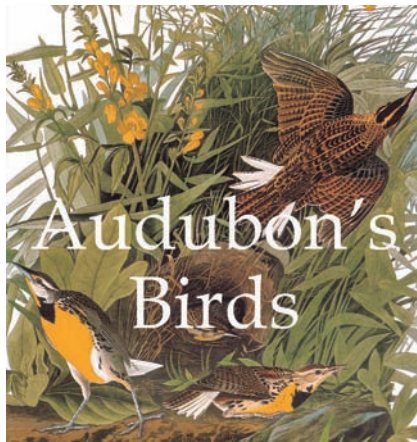
Art of India  
(1526-1858)

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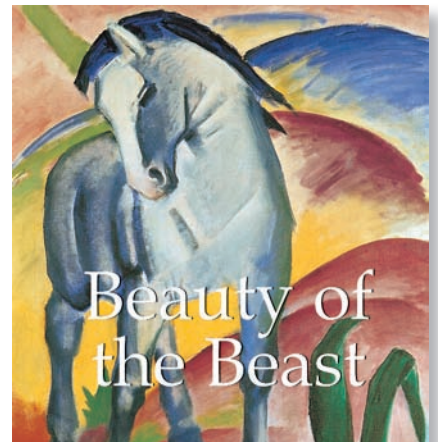
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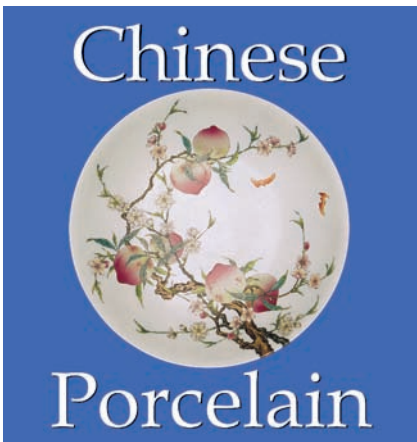
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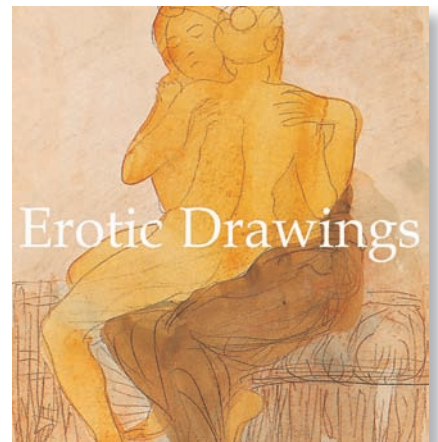
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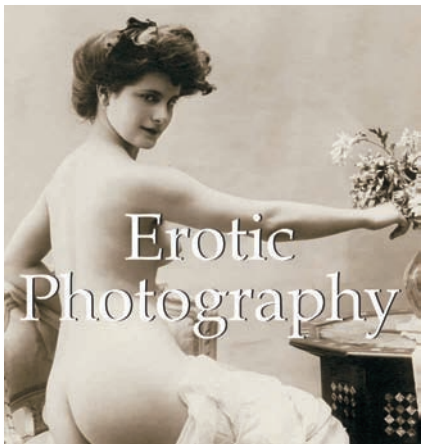
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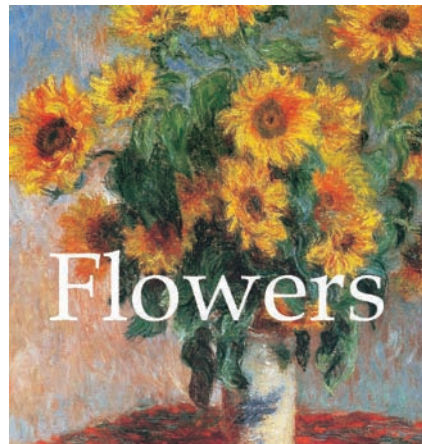




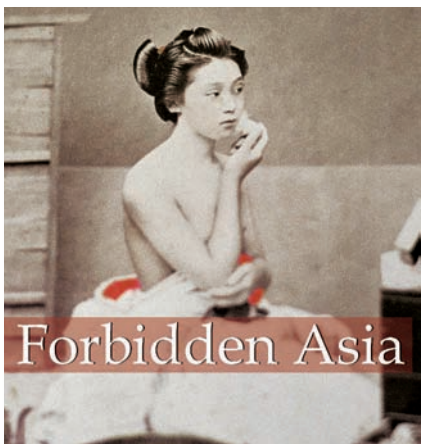
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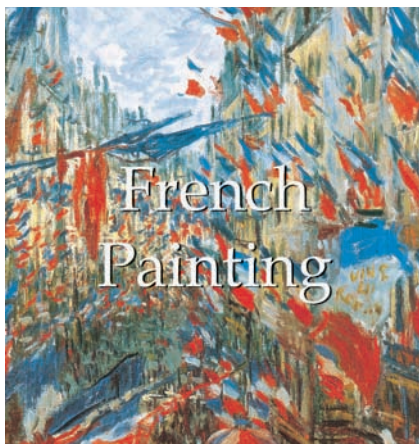
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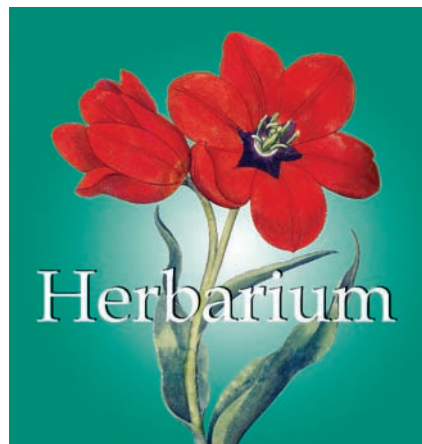
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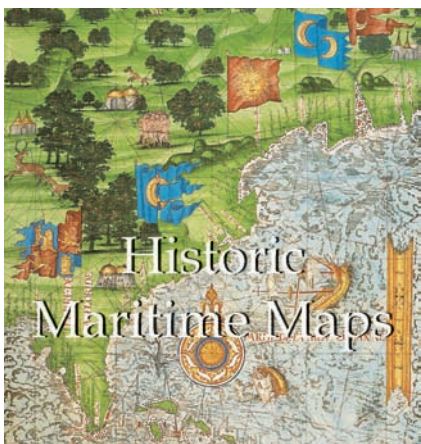
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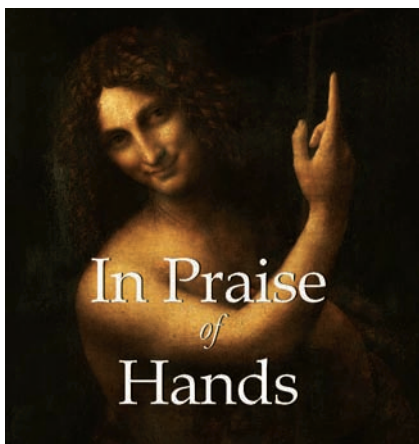
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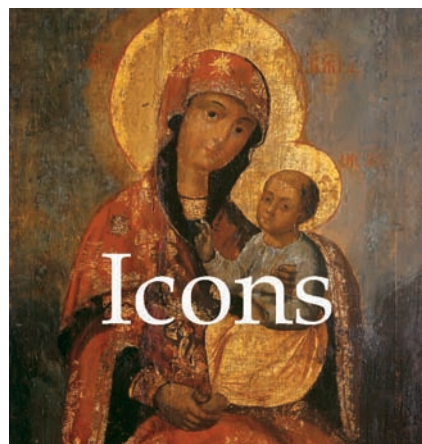
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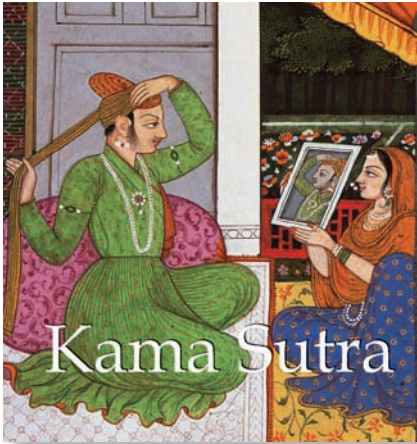


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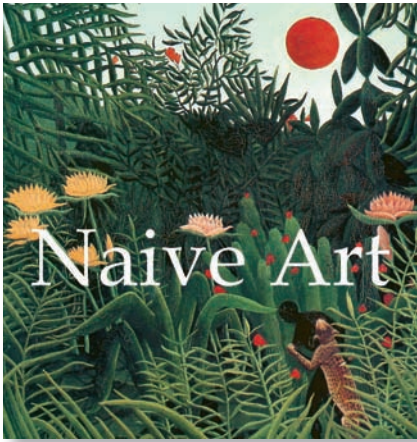
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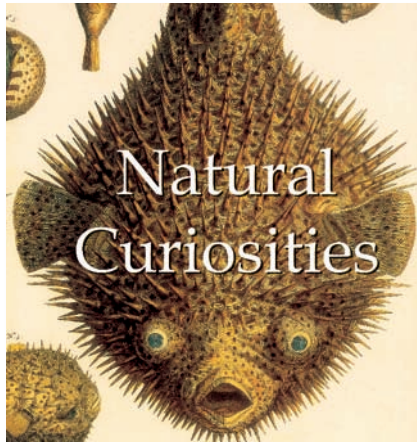
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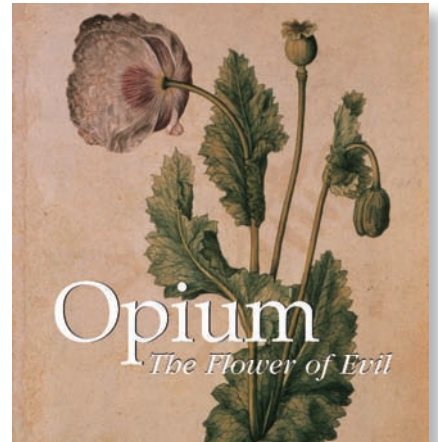
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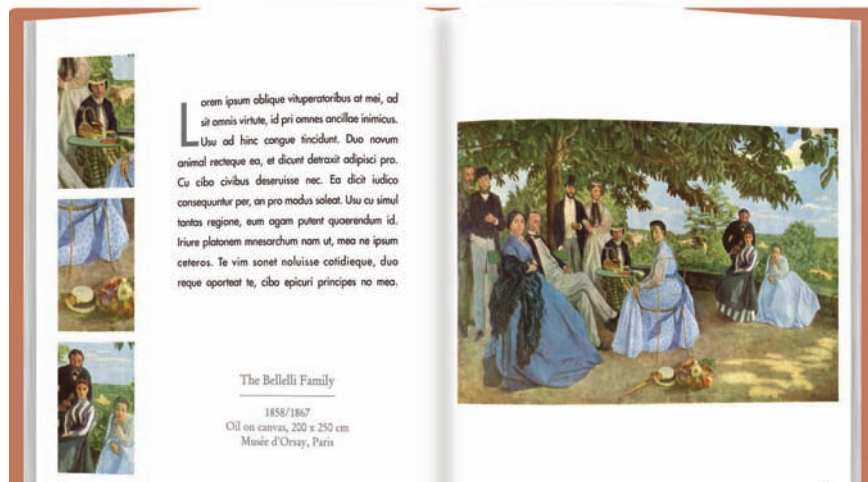
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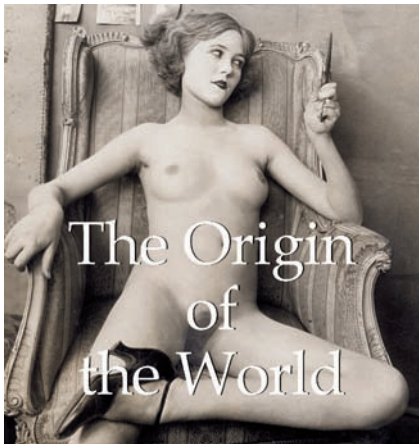


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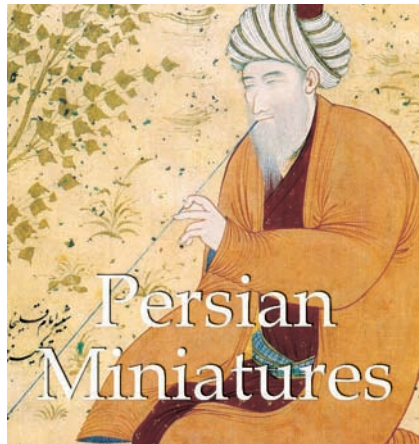






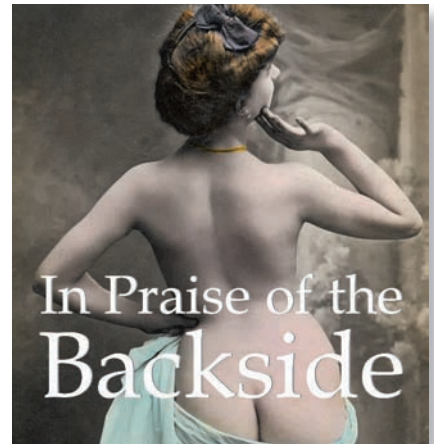
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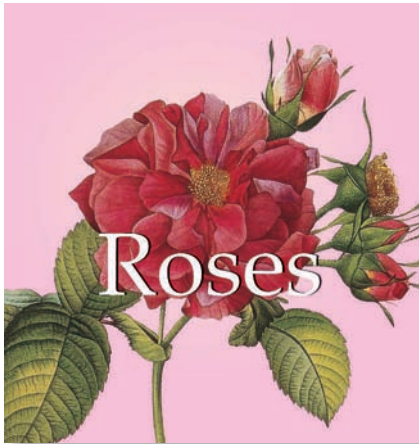
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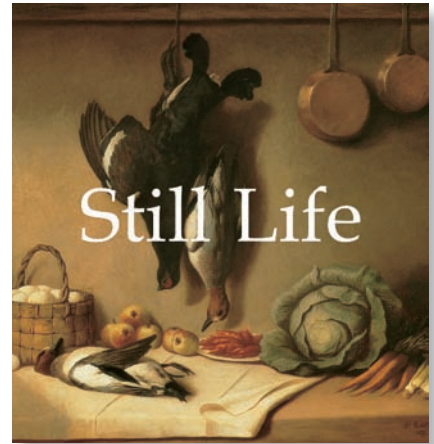
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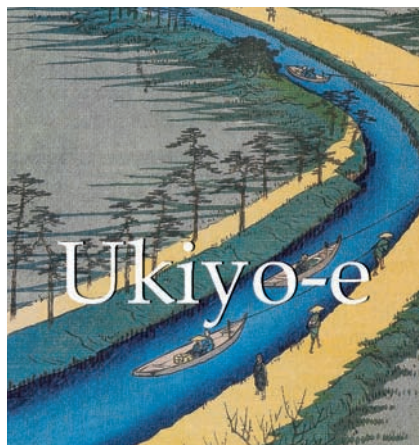
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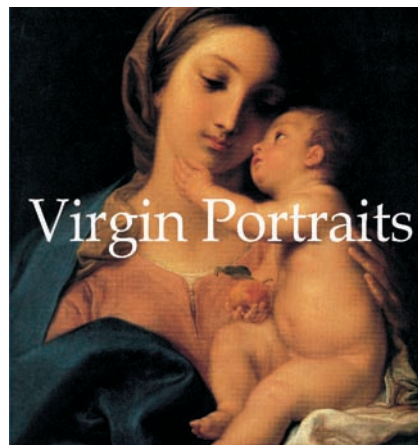
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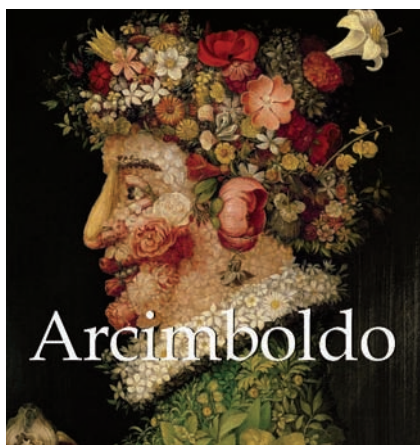


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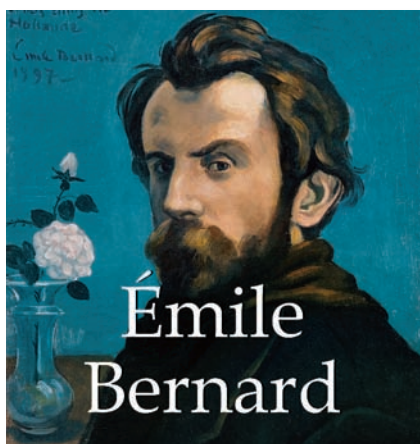
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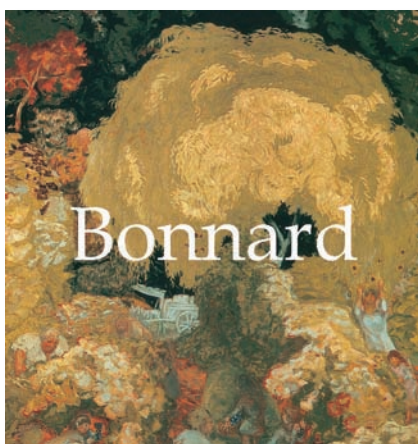
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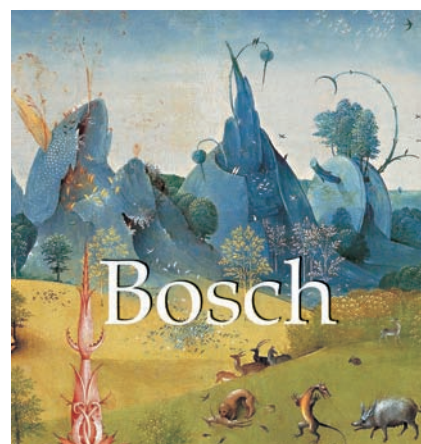
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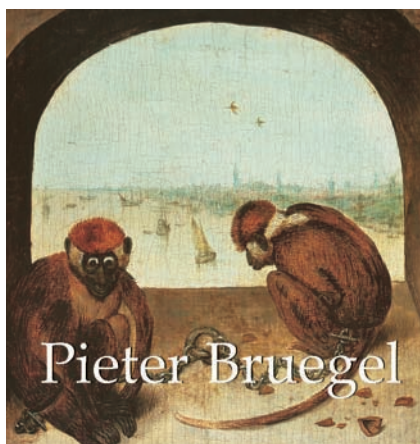
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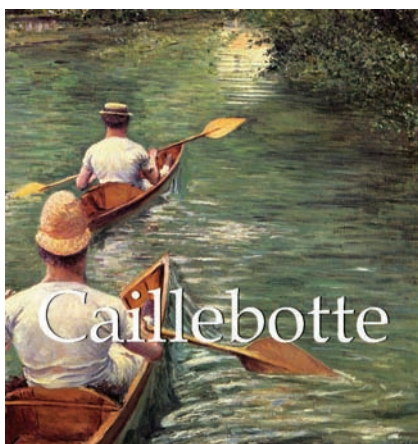
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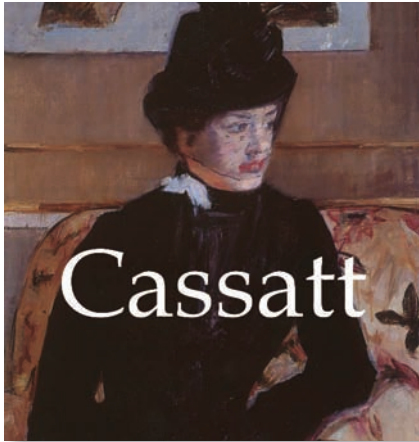


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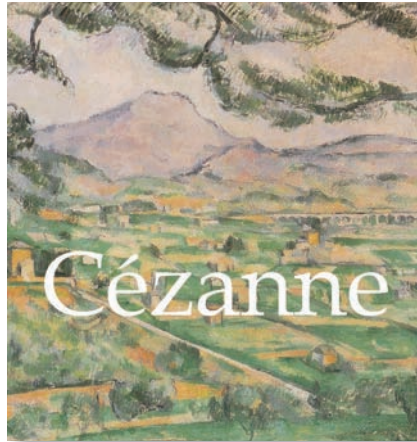


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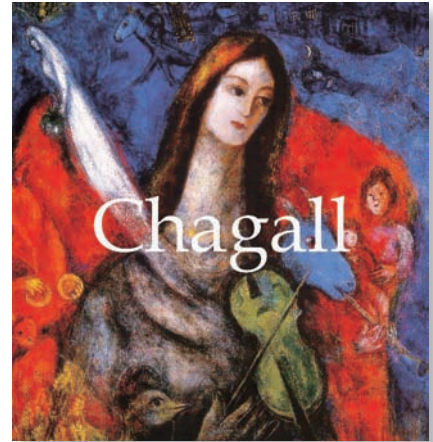




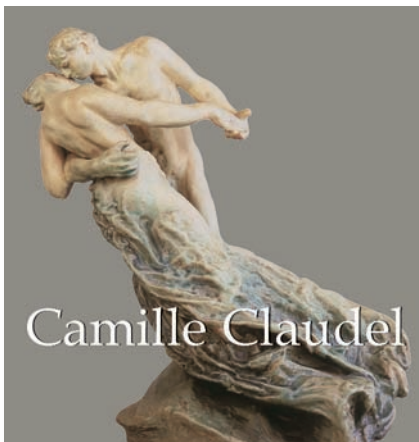
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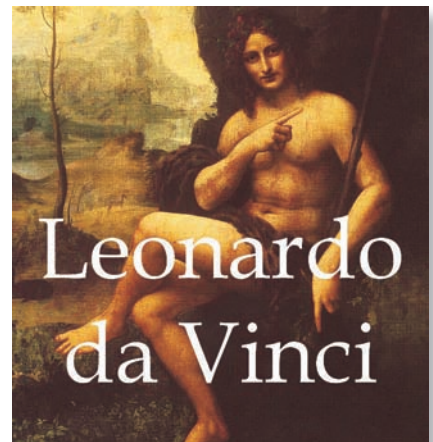
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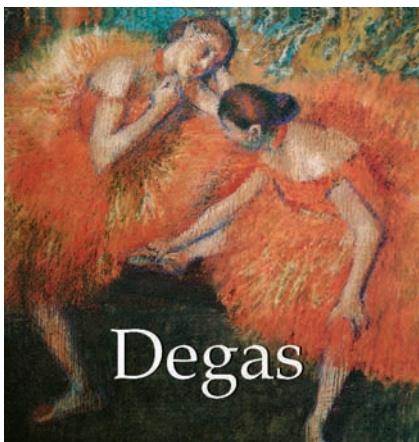
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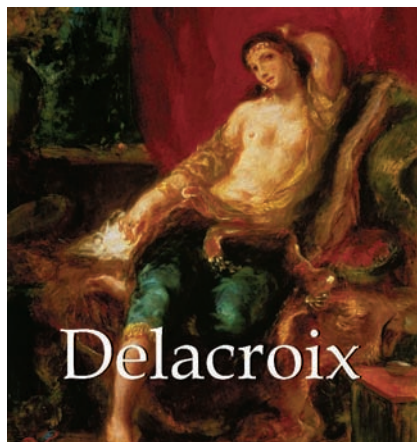
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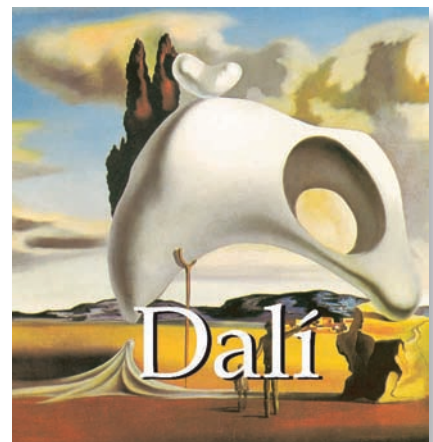
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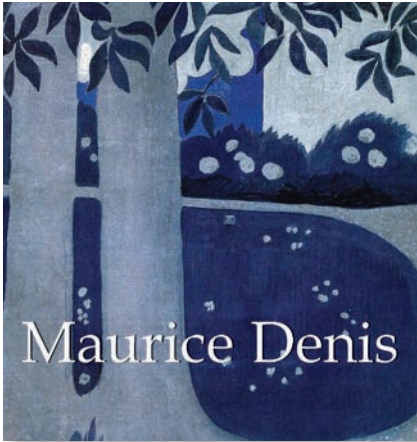


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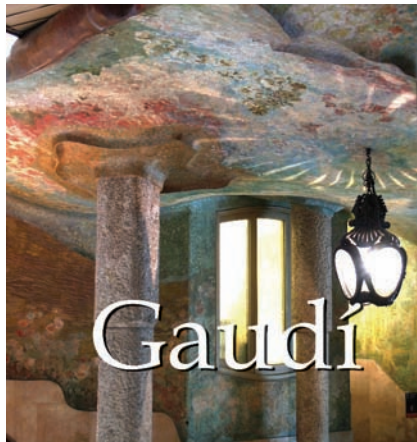
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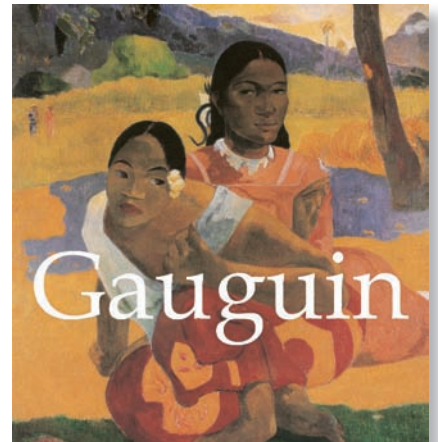
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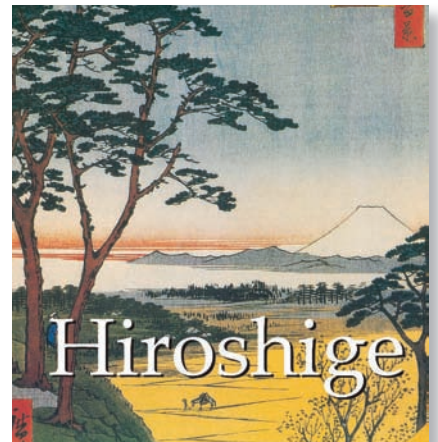
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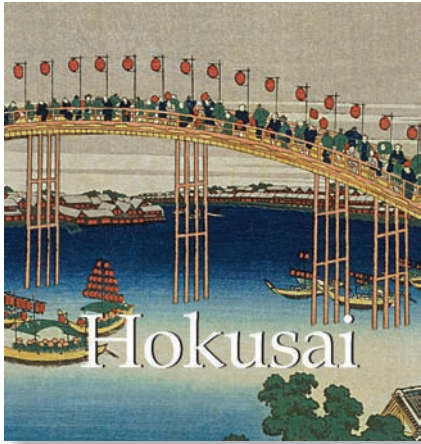


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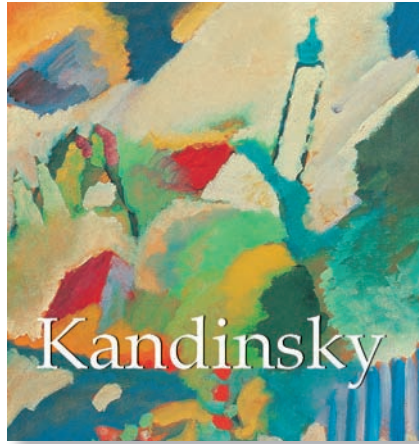


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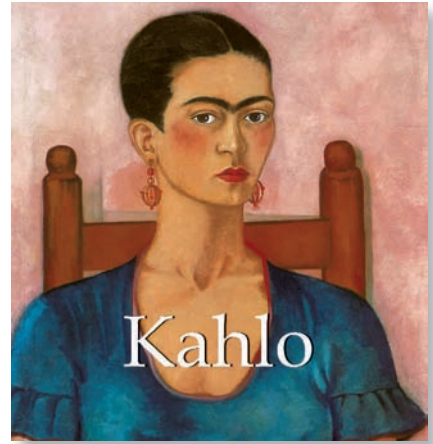




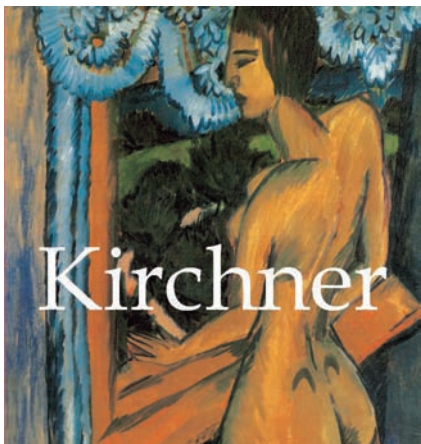
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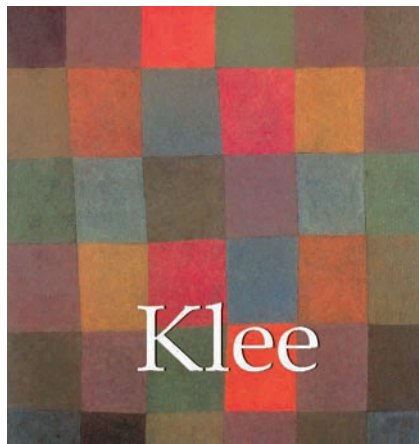
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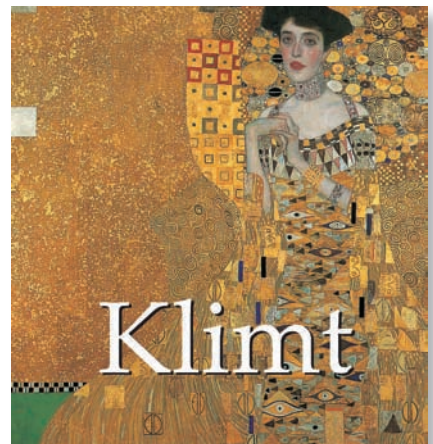
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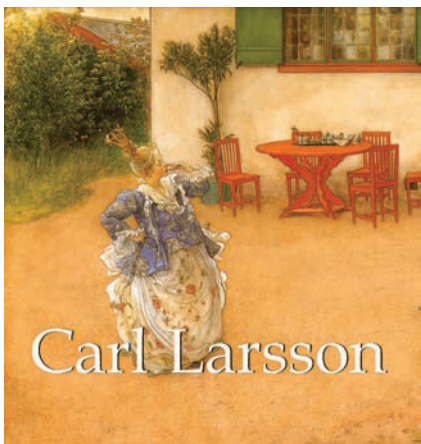
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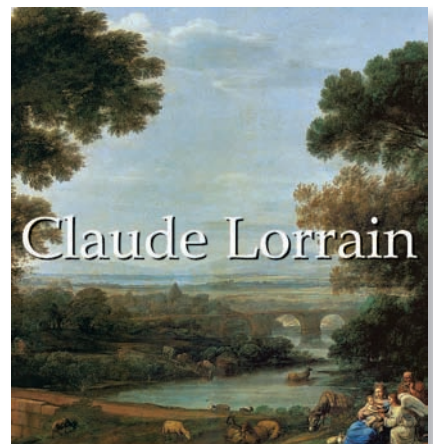
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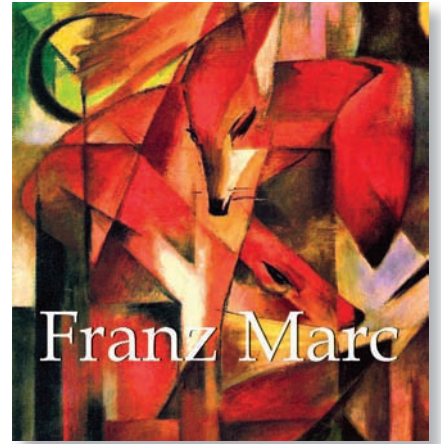
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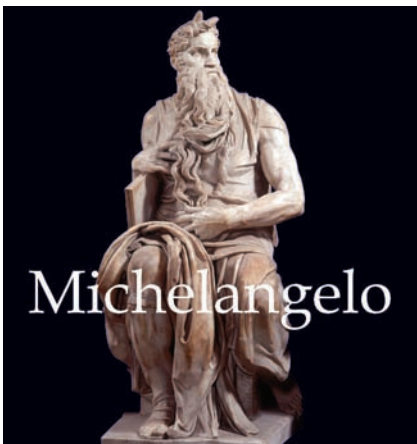
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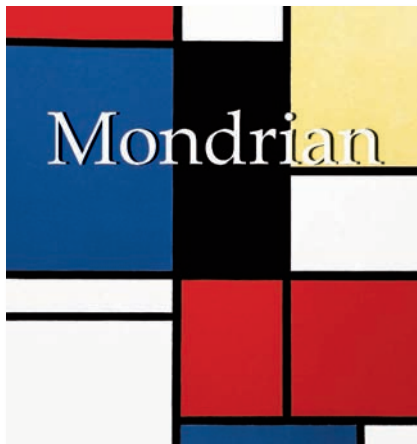
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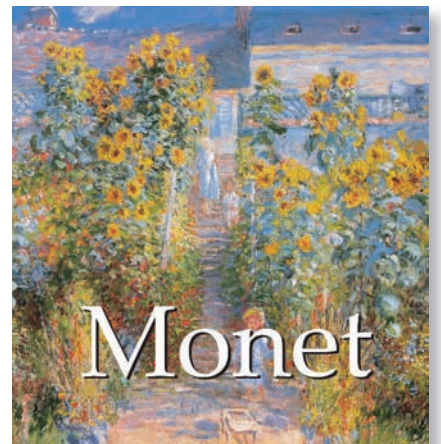
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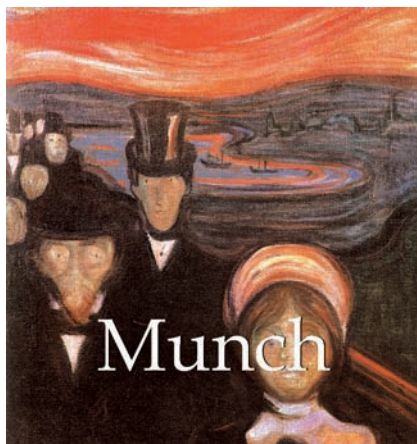
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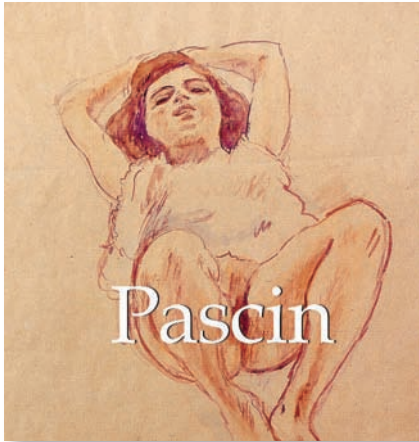
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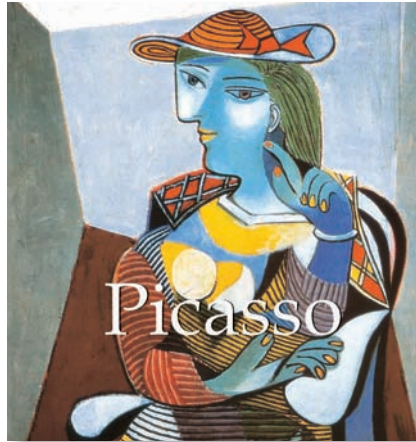
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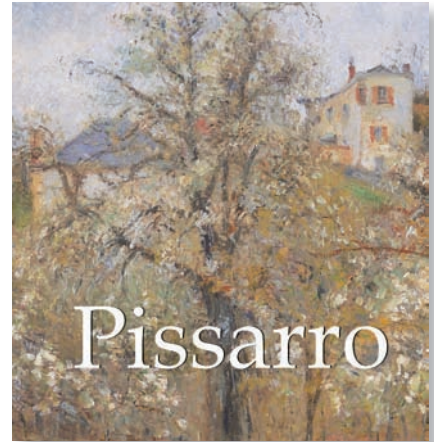




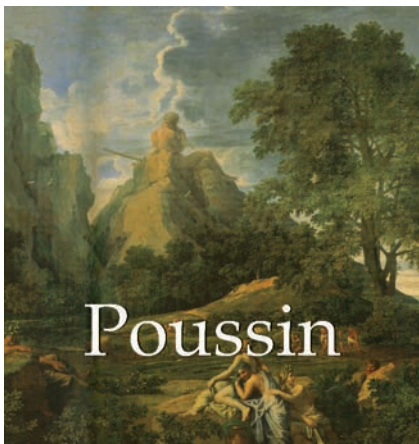
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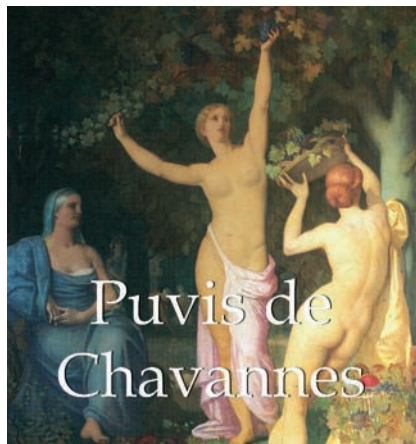
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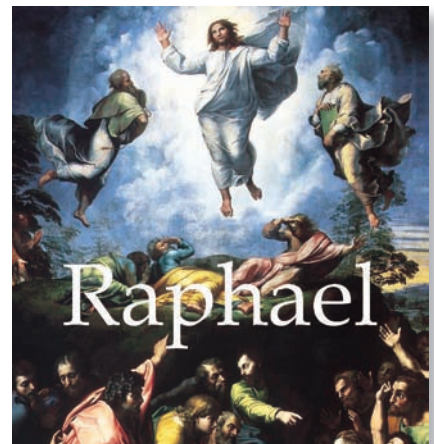
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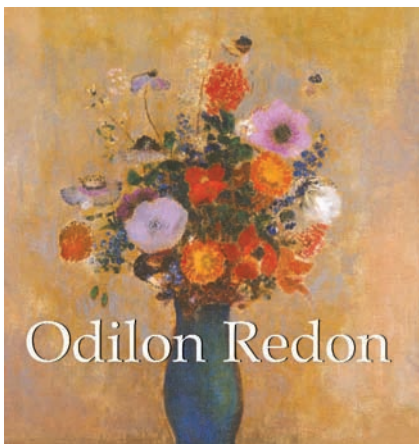
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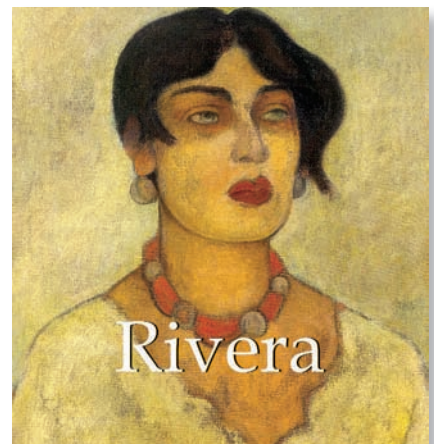
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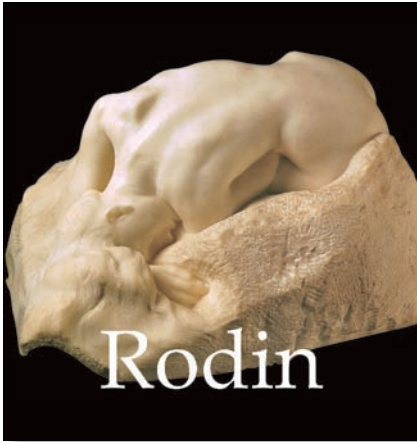


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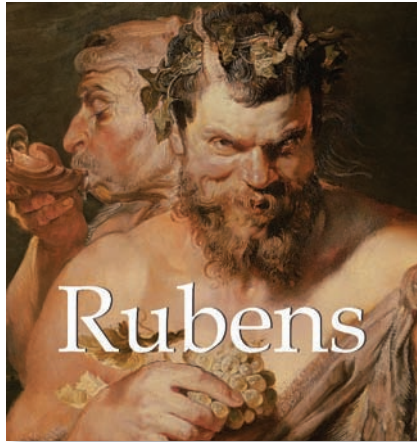
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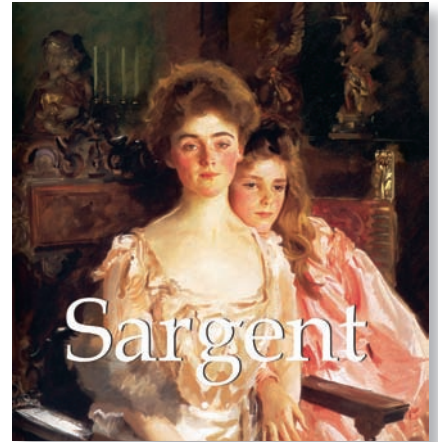
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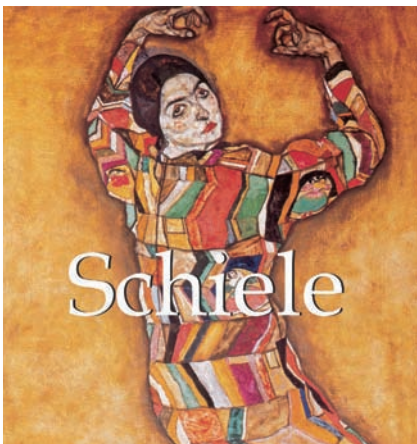
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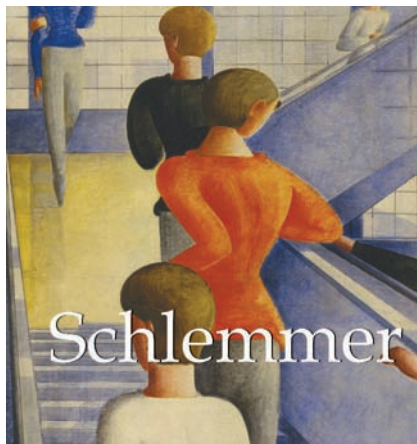
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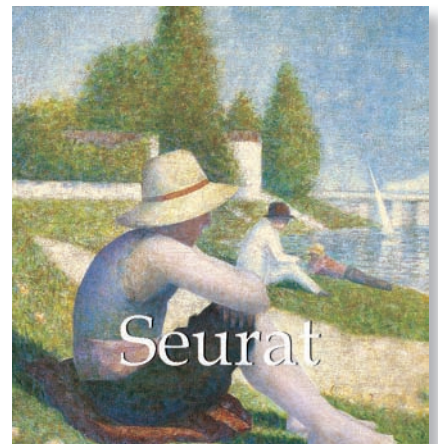
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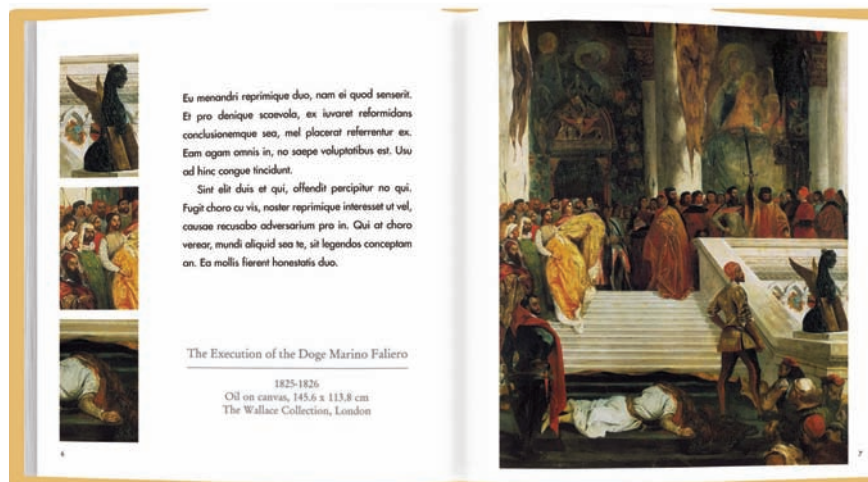
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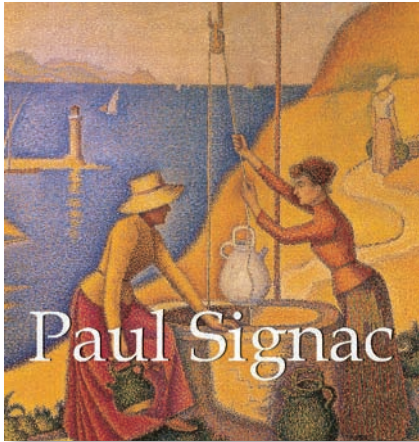


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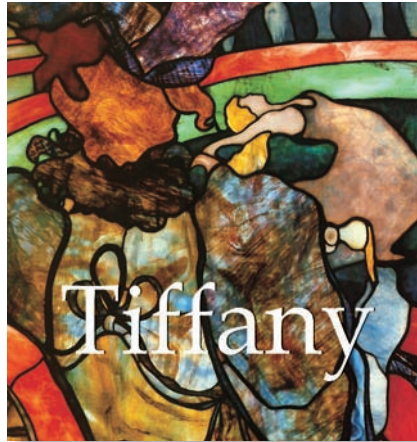






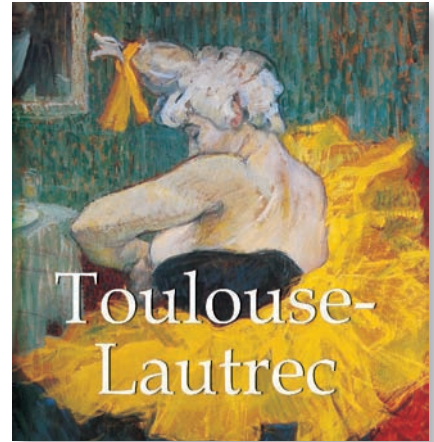
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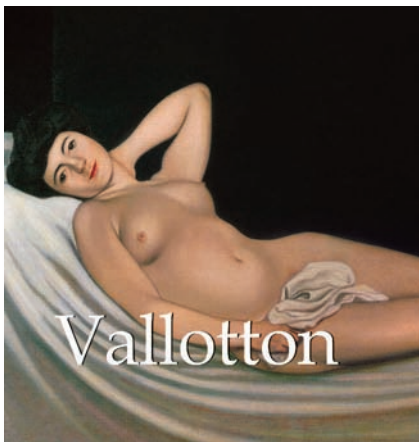
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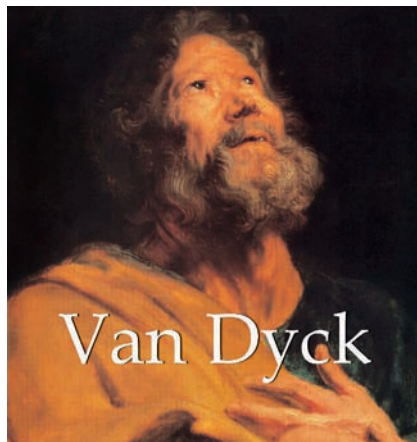
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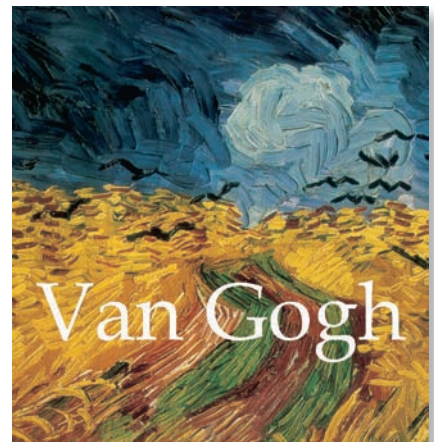
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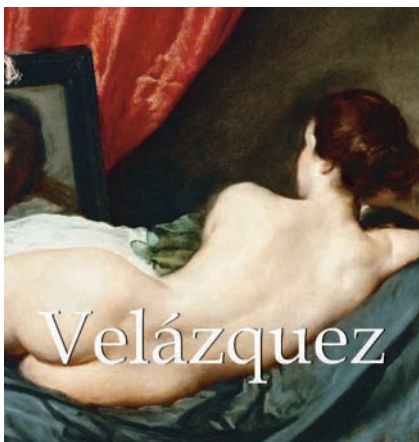
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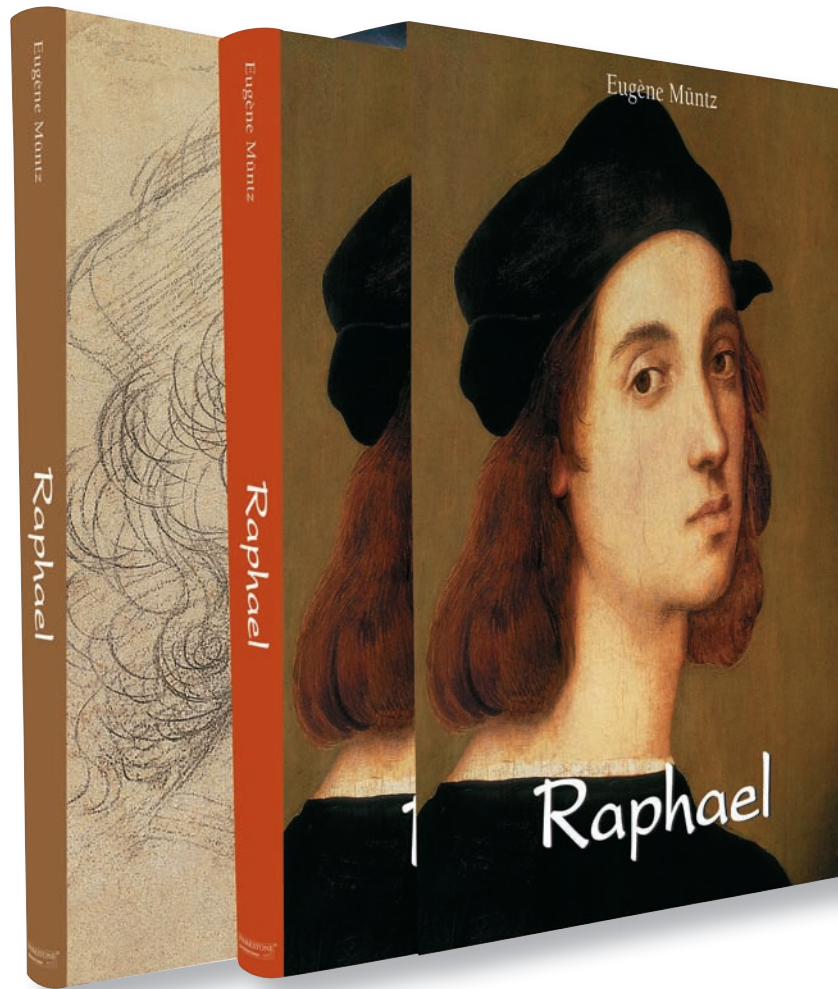
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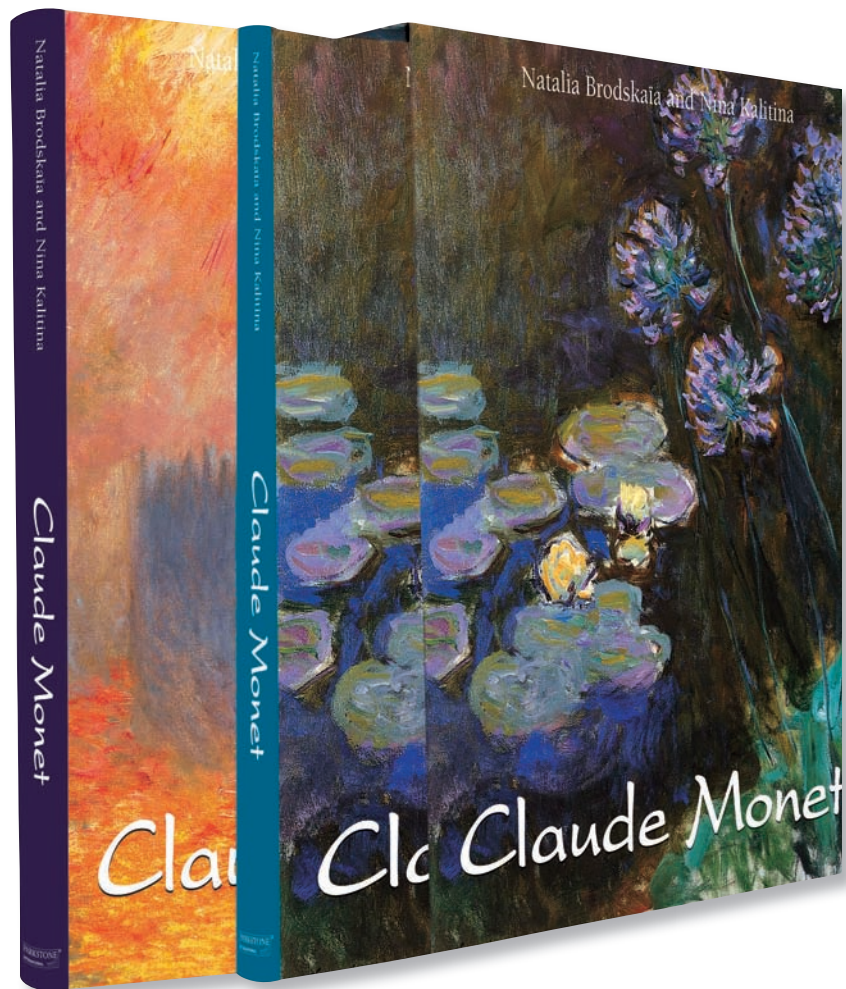


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**R**aphael (1483-1520), the Italian painter and architect of the High Renaissance, was both ahead of his time and a genius in his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era. As one of the great 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.



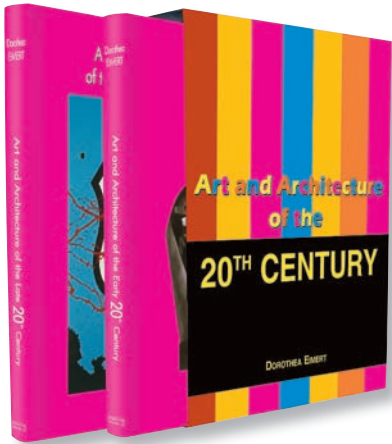
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With *Impression, Soleil levant*, exhibited in 1874, Claude Monet (1840-1926) took part in the creation of the Impressionist movement that introduced the 19<sup>th</sup> century to modern art. All his life, he captured natural movements around him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

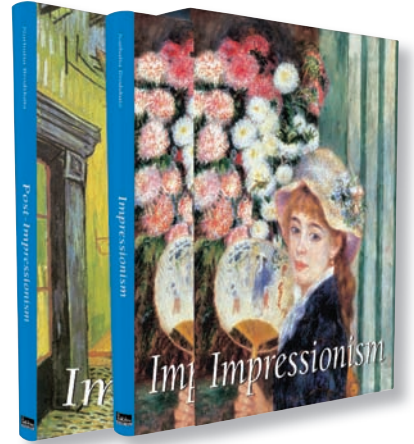




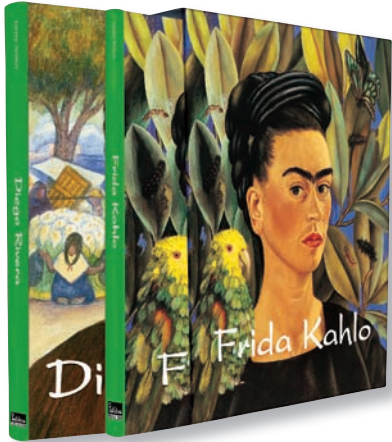
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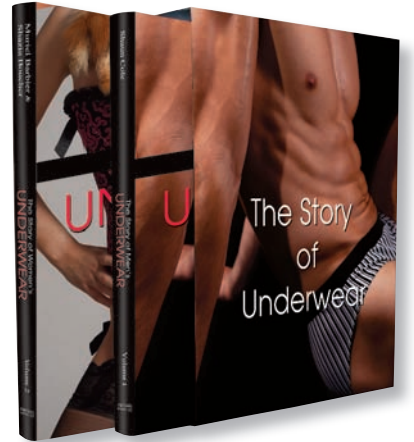
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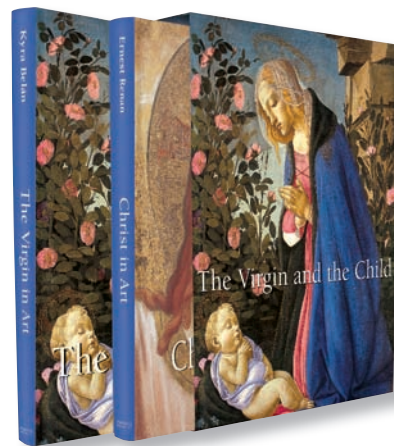
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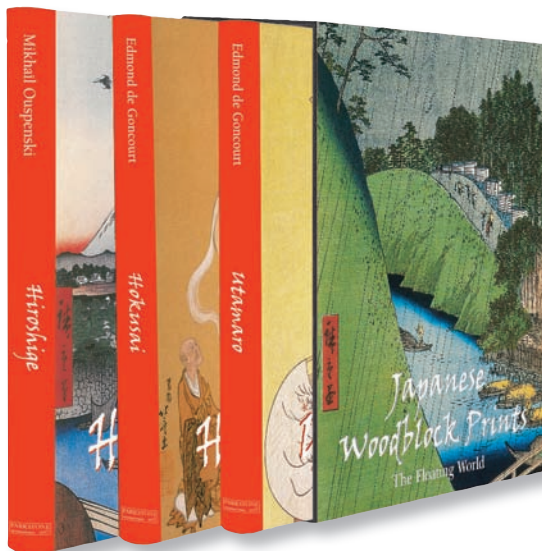
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“Studying nature with passion, and all the independence proper to his character, he could not fail to combine precision with liberty, and truth with beauty. It is in this final emancipation, this perfect mastery of modelling, of illumination, and of expression, this breadth and freedom, that the master’s *raison d’être* and glory consist. Others may have struck out new paths also, but none travelled further or mounted higher than he.”



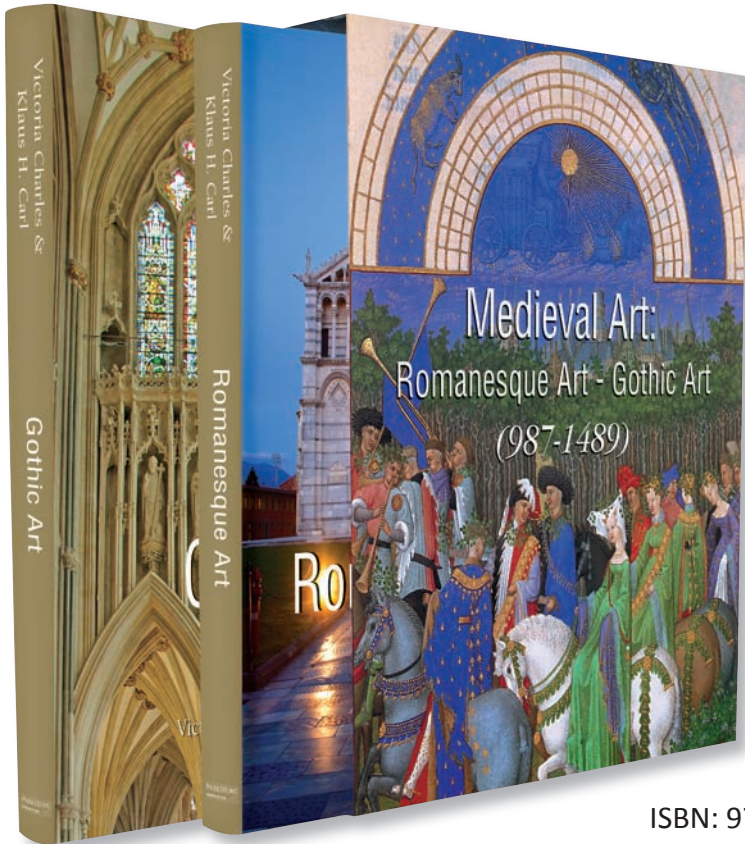
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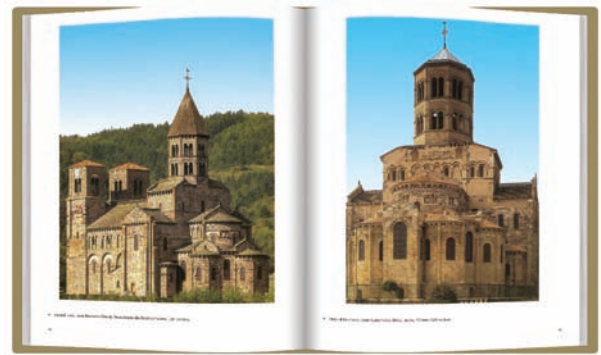
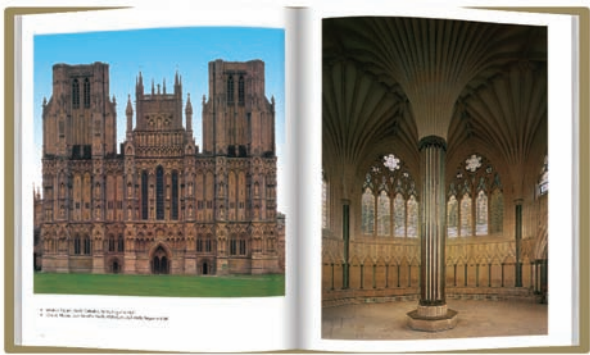
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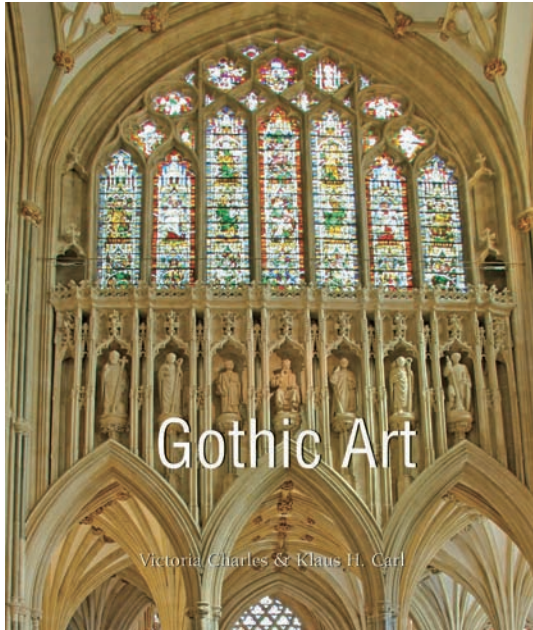
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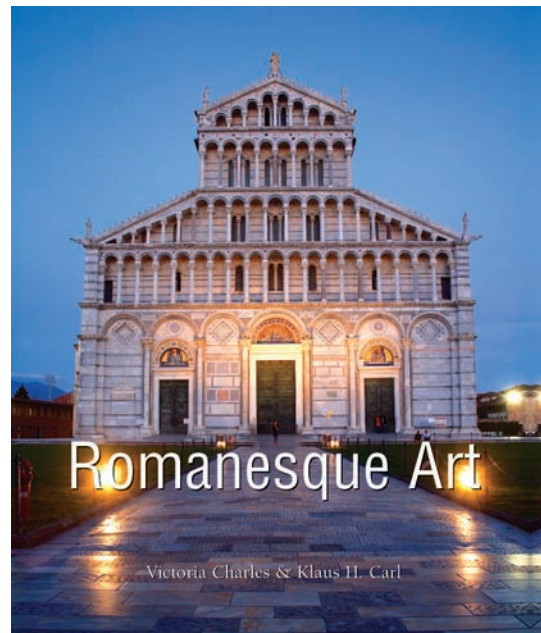
**G**othic art is defined by the powerful architecture of the cathedrals of northern France. Abandoning curved Roman forms, the architects started using flying buttresses and pointed arches to open cathedrals to daylight. A period of great economic and social change, the Gothic era incorporated new iconography 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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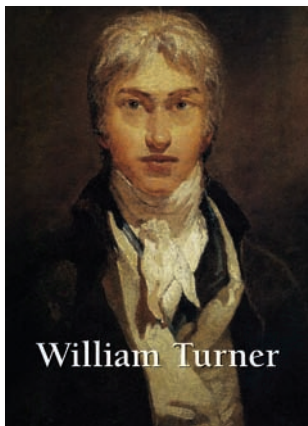
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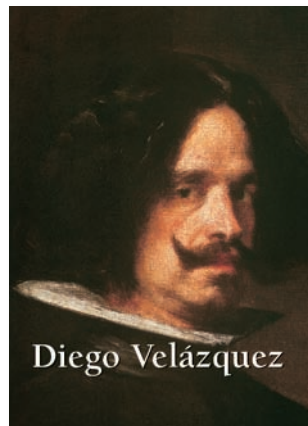




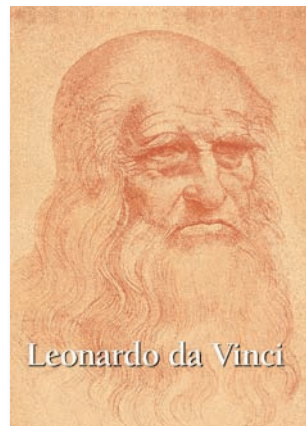
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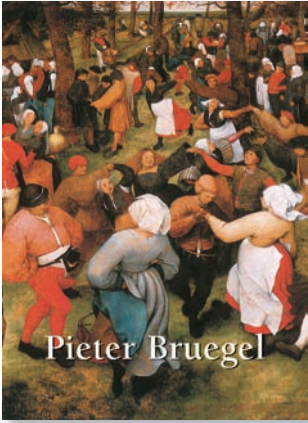
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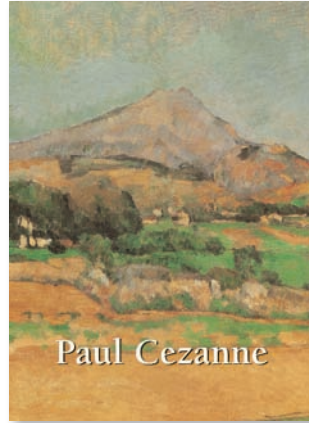
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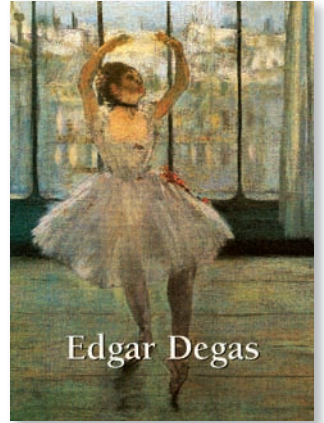
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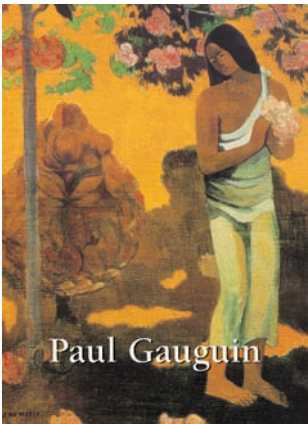
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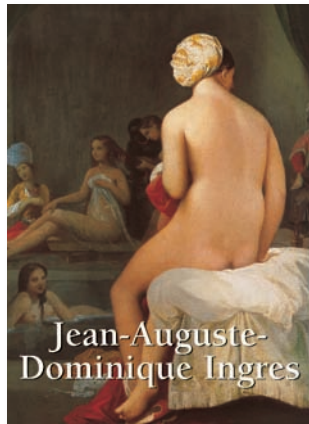
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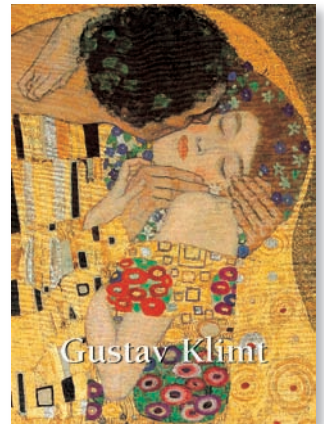
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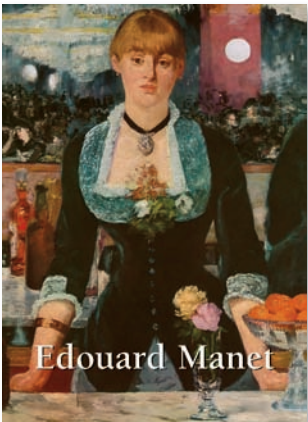
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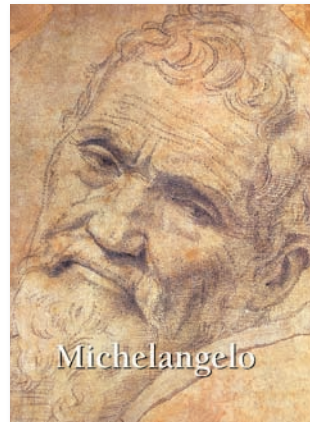
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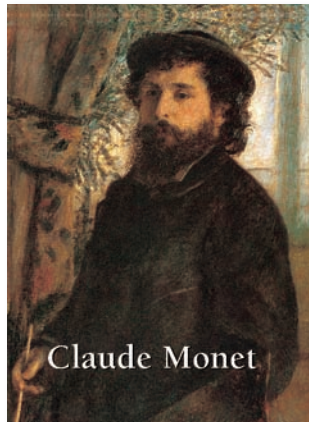
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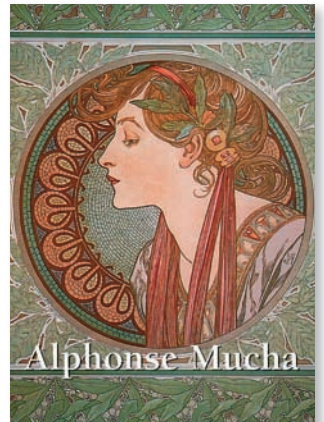
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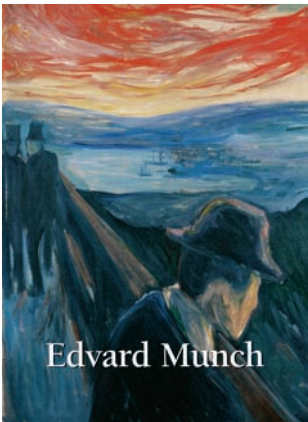
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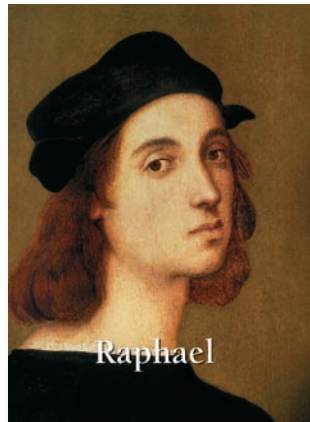
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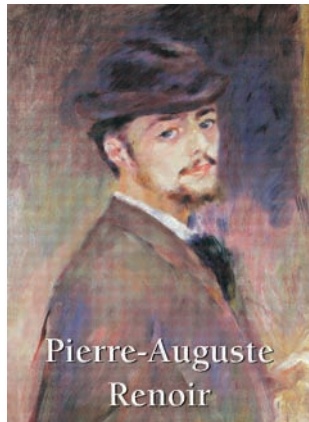
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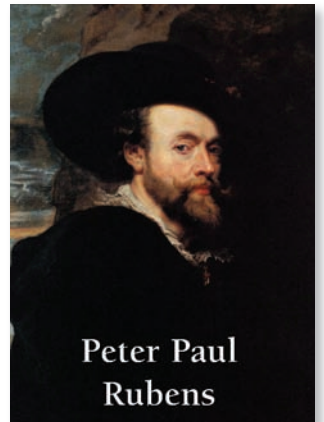
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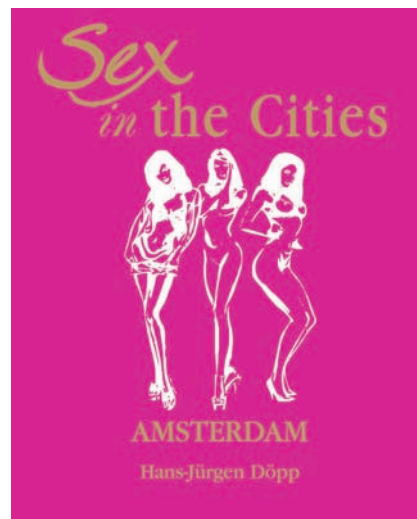
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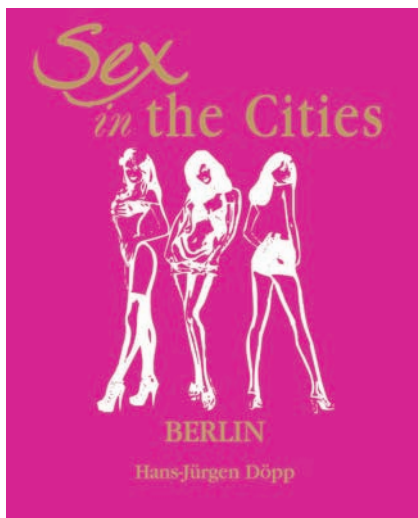
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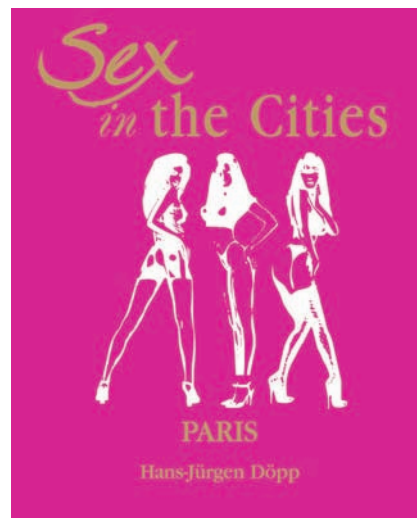
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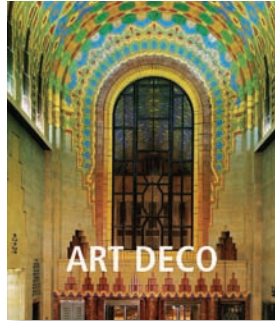


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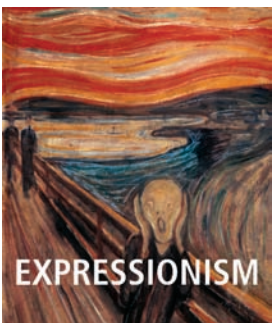
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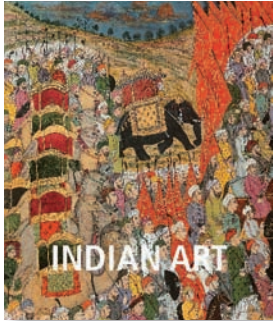
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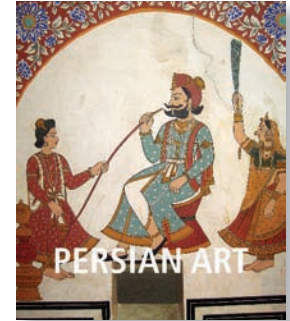
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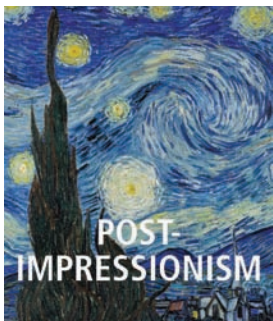
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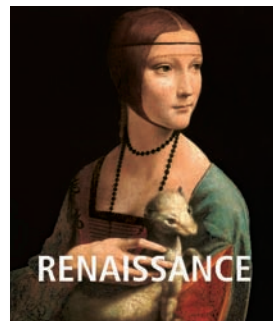
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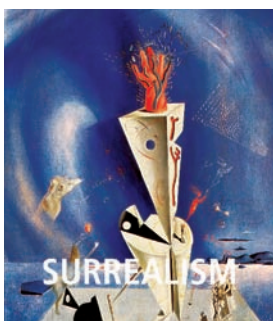
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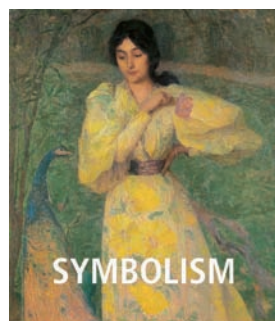
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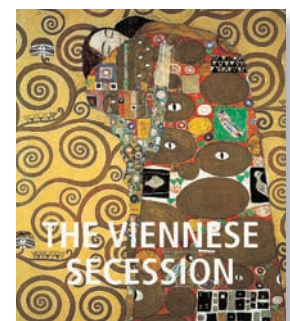
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ISBN: 978-1-68325-940-4



ISBN: 978-1-68325-941-1



# INDEX


<b>NEW TITLES</b>	<b>4-5</b>	Mondrian, Piet	23
Friedrich, Caspar David	4	Monet, Claude	23
Ensor, James	4	William, Morris	23
Pascin, Jules	4	Mucha, Alphonse	23
Bonheur, Rosa	4	Munch, Edvard	23
Dürer, Albrecht	5	Poussin, Nicolas	23
Marquet, Albert	5	Pissarro, Camille	23
<b>THE BEST OF RUSSIAN ART</b>	<b>6-7</b>	Rembrandt	23
The Russian Itinerants	6	Repin, Ilya	24
Russian Water Painters	6	Robert, Hubert	24
Surikov, Vasily	6	Rousseau, Henri	24
Vrubel, Mikhail	6	Rodin, Auguste	24
The World of Art Diaghilev's Painters	7	Rubens, Peter Paul	24
Russian Impressionists and Postimpressionists	7	Sargent, John Singer	24
<b>MUSEUMS OF THE WORLD</b>	<b>8-11</b>	Schiele, Egon	24
<b>New titles</b>		Serov, Valentin	24
Lucas Cranach The Elder	8	Shishkin, Ivan	25
The Great History of Russian Ballet	10	Soutine, Chaim	25
Delaunay, Robert	9	Souza-Cardoso, Amadeo de	25
Franz Marc	9	Turner, J.M.W.	25
<b>Published</b>		Vallotton, Félix	25
African Art	11	Van Gogh, Vincent	25
Art of India	11	Vigée-Lebrun, Elisabeth	25
Bakst	11	James McNeill Whistler	25
The Book of Wonder	11	<b>TEMPORIS</b>	<b>26-33</b>
Mexican Painting	8	<b>New title</b>	
Issac Levitan	8	Aestheticism in Art	27
Laszlo Moholy-Nagy	9	Dracula	29
Street Art Evolution	10	<b>Published</b>	
Amadeo de Souza Cardoso	10	The ABC of Style	28
Vermeer in his Time	11	American Graffiti	28
<b>ART OF CENTURY</b>	<b>12-17</b>	American Realism	28
Academic Painting	14	The Art of Champa	28
Art Deco	14	The Art of Cigar Bands	28
Art Nouveau	14	Art of the Devil	28
Arts & Crafts	14	Art of the Eternal	28
Baroque Art	14	Art of Islam	28
Byzantine Art	14	The Art of the Shoe	28
Cubism	14	Art of Vietnam	28
Early Italian Painting	14	Art of War	28
Encaustic Art	15	Bauhaus	28
Expressionism	15	Bikini Story	28
The Fauves	15	Blake, William	28
Gothic Art	15	Bonnard and the Nabis	28
Greek Sculpture	15	Bosch	28
Impressionism	15	Botticelli	29
The Nabis	15	The Brueghels	29
Naive Art	15	Canaletto	29
Orientalism	16	Caravaggio	29
Pop Art	16	Central Asian Art	29
Post-Impressionism	16	Chagall	29
The Pre-Raphaelites	16	Chinese Art	29
Renaissance Art	16	Christ in Art	29
Renaissance Paintings	13	Constable	29
Rococo	16	Courbet, Gustave	29
Romanesque Art	17	Decorative Art	29
Romanticism	17	Encyclopædia Erotica	29
Russian Avant-Garde	17	English Painting	29
Surrealism	17	Erotic Art	29
Symbolism	17	Erotic Art Photography	29
The Viennese Secession	17	Erotic Fantasy	30
<b>BEST OF...</b>	<b>18-25</b>	The Erotic Museum in Berlin	30
<b>New titles</b>		Expressionism	30
Jean-Honoré Fragonard	19	The Fauves	30
Antoine Watteau	19	Fra Angelico	30
Paul Cézanne	20	Gaudí, Antoni	30
Hans Holbein	20	Gay Art	30
Nicholas Roerich	20	German Painting	30
<b>Published</b>		Greek Sculpture	30
Aivazovsky, Ivan	21	Historic Maritime Maps	30
Bonnard, Pierre	21	Hokusai	30
Bosch, Hieronymus	21	Hopper, Edward	30
Botticelli, Sandro	21	Hundertwasser	30
Bouchardon, Edmé	21	Icons	30
Bouguereau, William Adolphe	21	Impressions of Ukiyo-e	30
Caravaggio, Michelangelo	21	Johns, Jasper	30
Dalí, Salvador	21	Kahlo, Frida	31
Degas, Edgar	21	Klee, Paul	31
Gallé, Émile	22	Persian Art	31
Paul Gauguin	20	Landscapes	31
Gérôme, Jean-Léon	22	The Last Tsar	31
Hokusai, Katsushika	22	Lempicka	31
Hopper, Edward	22	The Life and Masterworks of J.M.W. Turner	31
Kandinsky, Wassily	22	The Life and Masterworks of Salvador Dalí	31
Klee, Paul	22	Malevich	31
Klimt, Gustav	22	Mantegna, Andrea	31
Manet, Édouard	22	Memling, Hans	31
Michelangelo	22	Michelangelo	31
Modigliani, Amedeo	23	Morris, William	31
		Music & Eros	31
		New York Underground 1970-1980	31
		O'Keeffe	31
		Paris Eros – The Imaginary	32
		Picasso, Pablo	32
		Pollock – Veiling the Image	32
		The Pop Art Tradition	32
		Remington	32
		The Renaissance Engravers	32

Rivera, Diego	32
Russian Painting	32
The Splendour of English Gothic Architecture	32
The Story of Lingerie	32
The Story of Men's Underwear	32
Surrealism	32
Taiwan	33
The Temple of Venus	33
Titian	33
Utamaro	33
The Ukrainian Icon	33
Velázquez and his Times	33
Warhol	33
Western European	33
<b>THE BOOK</b>	<b>34-35</b>
1000 Buddhas of Genius	35
1000 Drawings of Genius	34
1000 Erotic Works of Genius	35
1000 Masterpieces of Decorative Art	35
1000 Monuments of Genius	35
1000 Paintings of Genius	35
1000 Portraits of Genius	34
1000 Sculptures of Genius	35
1000 Watercolours of Genius	34
<b>ESSENTIAL</b>	<b>36-39</b>
<b>New titles</b>	
Medieval Art in the Christian West	37
Memory of Empires	37
<b>Published</b>	
Art in Europe	36
The Art of Pleasure	36
Art of the 20 <sup>th</sup> Century	39
da Vinci, Leonardo	39
Frida Kahlo & Diego Rivera	38
Hokusai	39
Impressionism and Post-Impressionism	39
Claude Monet	38
Picasso	38
Raphael	39
Rembrandt	39
Still Life	39
Van Gogh, Vincent	39
The Virgin and Child	39
<b>30 MILLENNIA OF ART</b>	<b>40-41</b>
30 Millennia of Erotic Art	41
30 Millennia of Painting	40
30 Millennia of Sculpture	41
<b>MEGA SQUARE</b>	<b>42-55</b>
<b>New titles</b>	
Rousseau	43
Souza-Cardoso	43
<b>Themes</b>	
Angels	44
Apocalypse	44
Art of India	44
Art Nouveau	44
Audubon's Birds	44
Beauty of the Beast	44
Chinese Porcelain	44
Dutch Painting	44
Erotic Drawings	44
Erotic Photography	45
Fans	45
Flowers	45
Forbidden Asia	45
French Painting	45
Herbarium	45
Historic Maritime Maps	45
In Praise of Hands	45
Icons	45
Kama Sutra	46
Lingerie	46
Love	46
Naive Art	46
Natural Curiosities	46
Opium	46
The Origin of the World	47
Persian Miniatures	47
In Praise of the Backside	47
Roses	47
Shoes	47
Still Life	47
Ukiyo-e	47
Virgin Portraits	47
<b>Monographs</b>	
Arcimboldo	48
Bakst	48


Bazille	48
Bernard, Émile	48
Bonnard	48
Bosch	48
Bruegel, Pieter	48
Caillebotte	48
Caravaggio	48
Cassatt	49
Cézanne	49
Chagall	49
Claudel, Camille	49
Courbet	49
da Vinci, Leonardo	49
Degas, Edgar	49
Delacroix	49
Dali	49
Denis, Maurice	50
Dürer, Albrecht	50
Fantin-Latour	50
Fragonard	50
Gaudí	50
Gauguin	50
Goya	50
Greco, El	50
Hiroshige	50
Hokusai	51
Kandinsky	51
Kahlo	51
Kirchner	51
Klee	51
Klimt	51
Larsson, Carl	51
Lempicka	51
Lorrain, Claude	51
Macke, August	52
Manet	52
Marc, Franz	52
Michelangelo	52
Mondrian	52
Monet	52
Mucha	52
Munch	52
O'Keeffe	52
Pascin	53
Picasso	53
Pissarro	53
Poussin	53
Puvis de Chavannes	53
Raphael	53
Redon, Odilon	53
Renoir	53
Rivera	53
Rodin	54
Rubens	54
Sargent	54
Schiele	54
Schlemmer	54
Seurat	54
Signac, Paul	55
Tiffany	55
Toulouse-Lautrec	55
Vallotton	55
Van Dyck	55
Van Gogh	55
Velázquez	55
Vigée-Lebrun	55
Warhol	55
<b>PRESTIGE</b>	<b>56-59</b>
Claude Monet	57
Raphael	56
Art and Architecture of the 20th Century	58
Leonardo da Vinci	58, 59
Impressionism and Post-Impressionism	58
Japanese Woodblock Prints	59
Frida Kahlo	58
Rembrandt: Painter, Engraver, Draftsman	58
The Story of Underwear	58
Vincent van Gogh by Vincent van Gogh	58
The Virgin and the Child	58
<b>THE MUST</b>	<b>60-61</b>
Gothic Art	61
Medieval Art	60
Romanesque Art	61
<b>POCKET ART BOOK</b>	<b>62-63</b>
<b>SEX IN THE CITIES</b>	<b>64-65</b>
Sex in the Cities Box Set	64
Sex in the Cities: Amsterdam	65
Sex in the Cities: Berlin	65
Sex in the Cities: Paris	65
<b>WORLD HISTORY OF ART</b>	<b>66-67</b>



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