



Photography – Fine Arts

















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# MEGA SQUARE

## Specifications

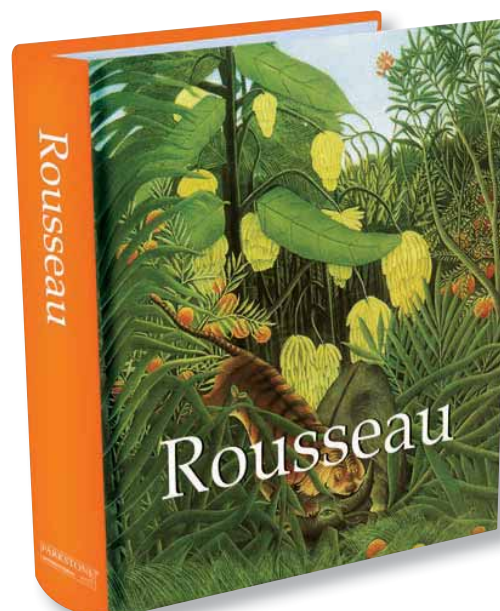
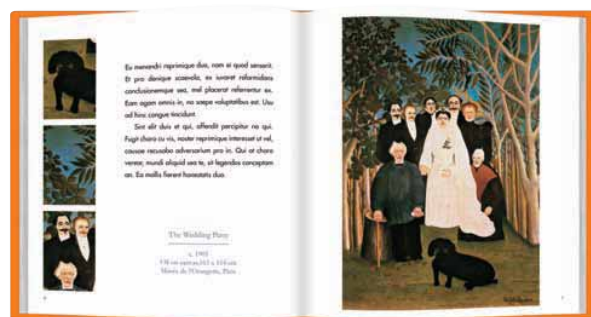
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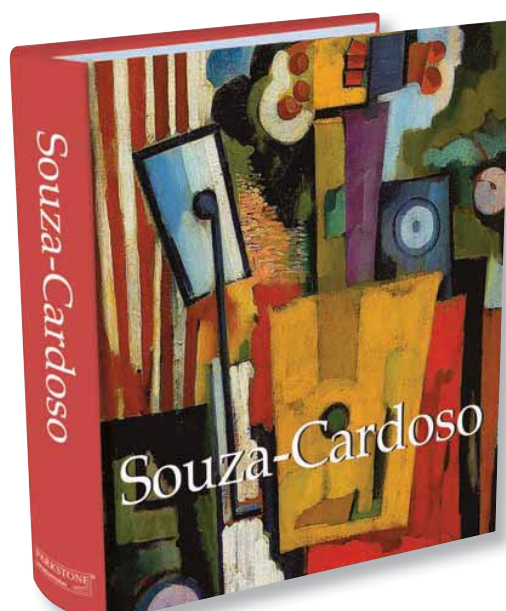
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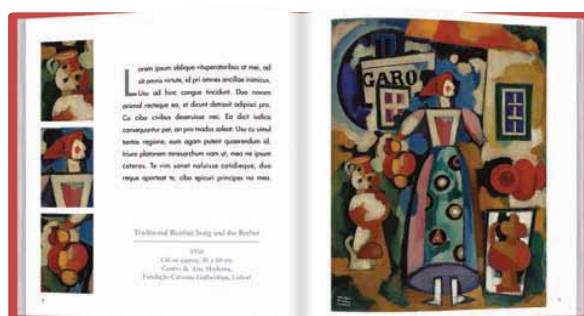
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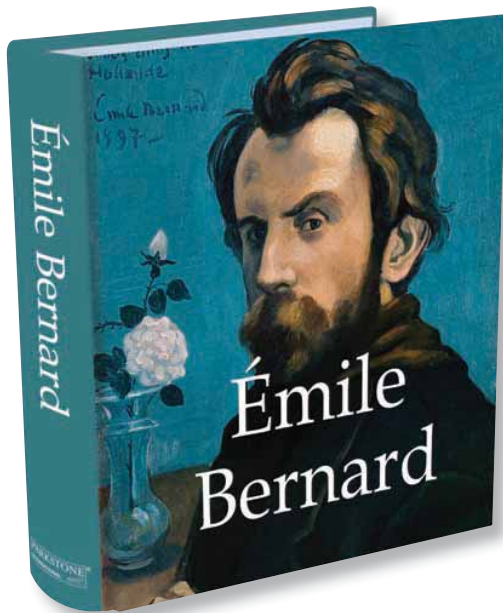
*Le Douanier Rousseau,  
Foujita, and Atget.*

Musée d'Orsay, Paris, France:  
22 March - 17 July 2016 –  
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L'innocence archaïque.*

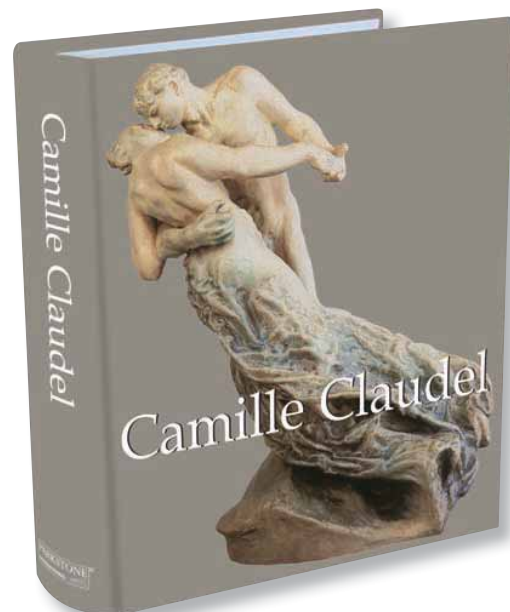
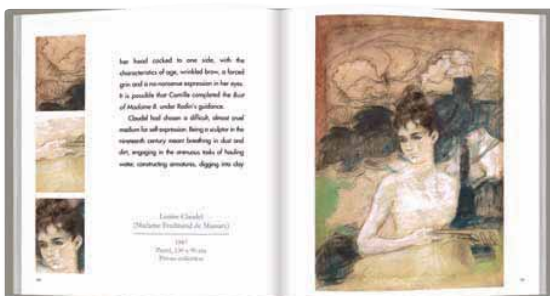
Grand Palais, Paris, France:  
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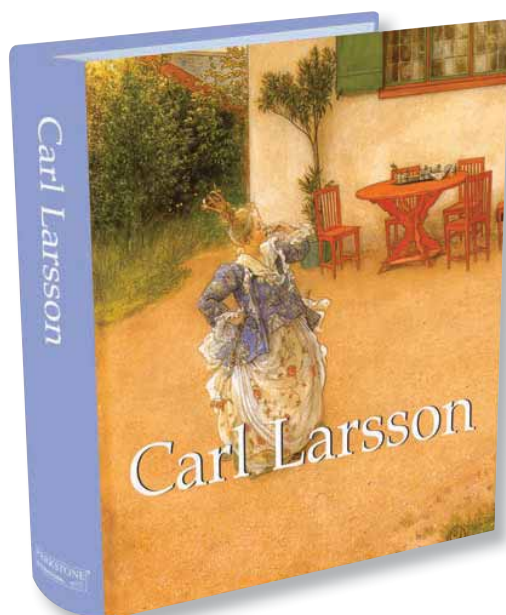


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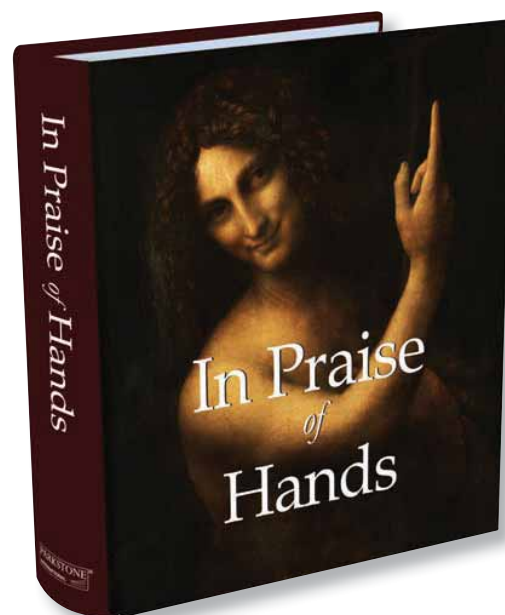


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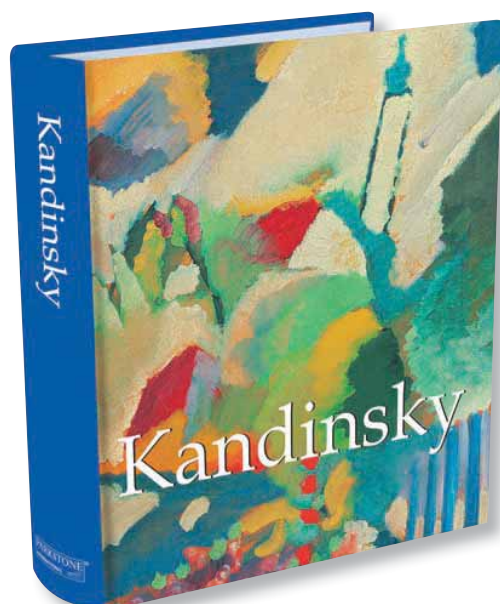


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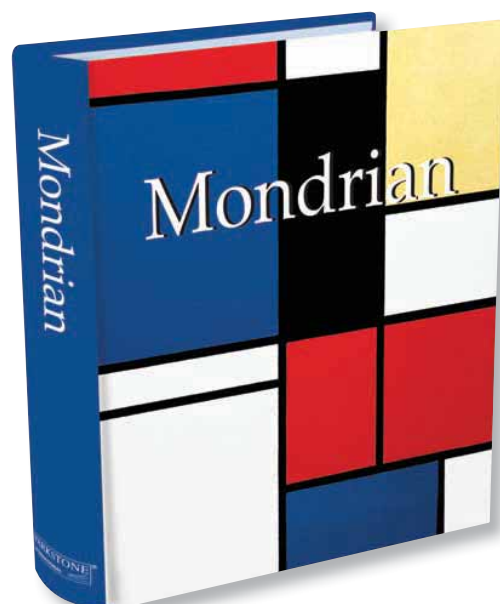
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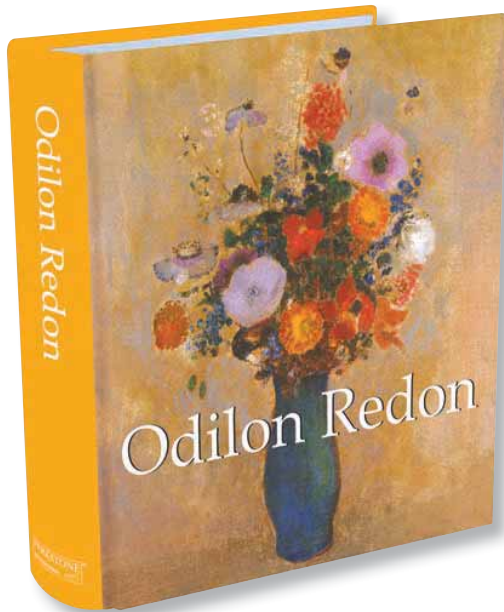


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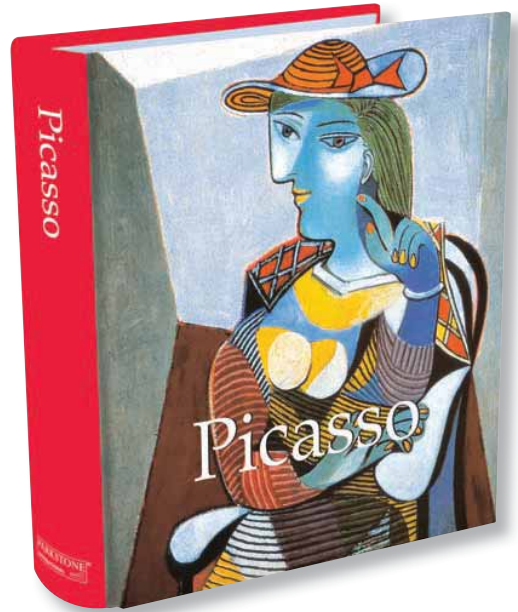


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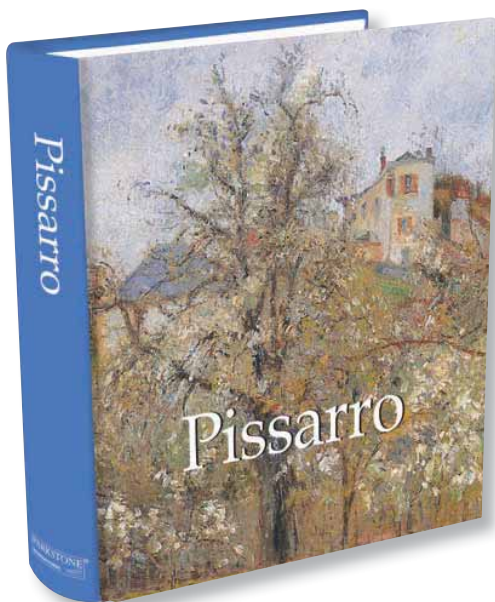




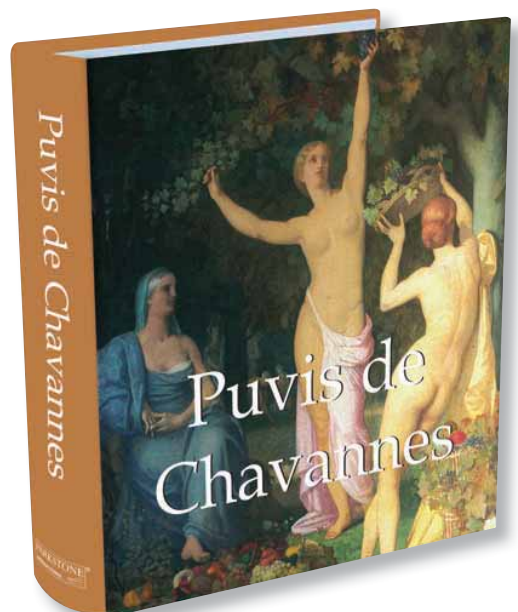
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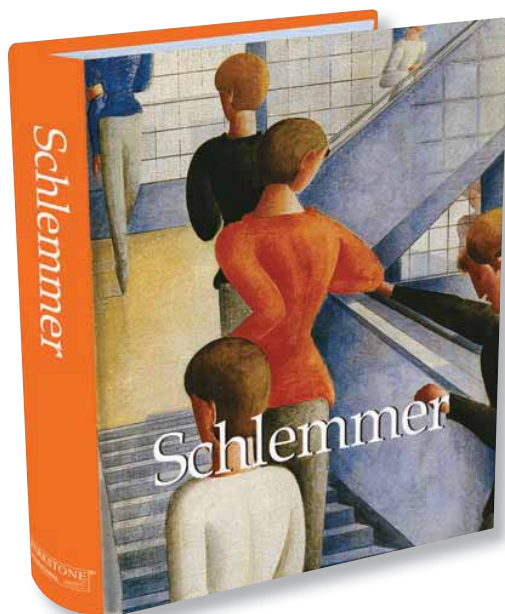


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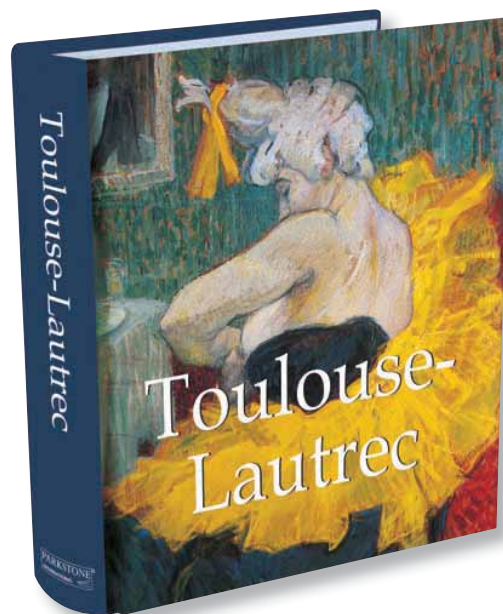


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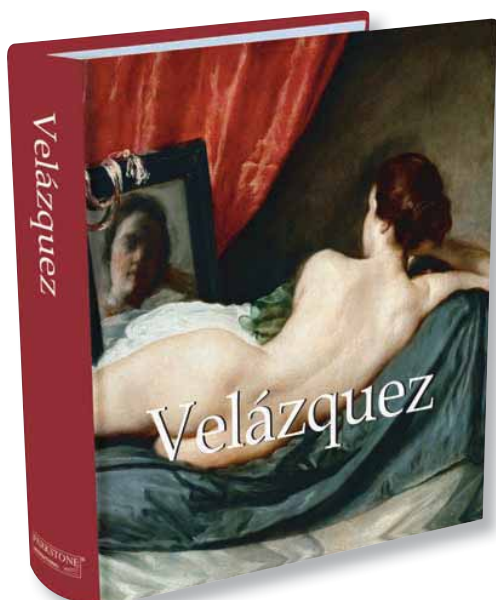




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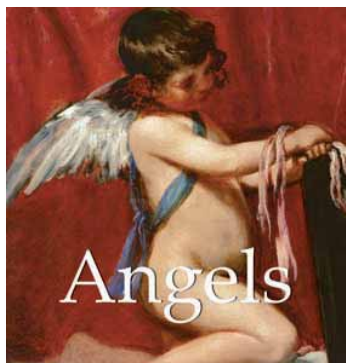
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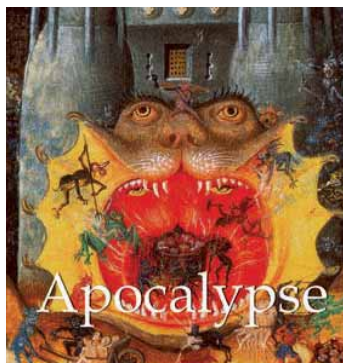
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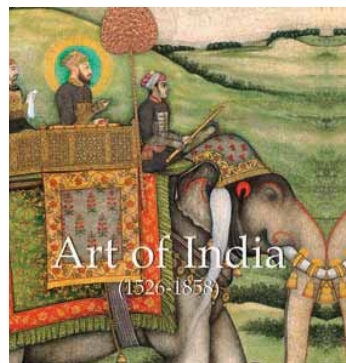
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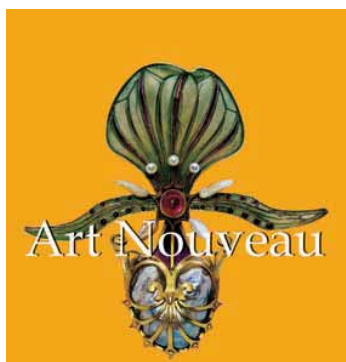
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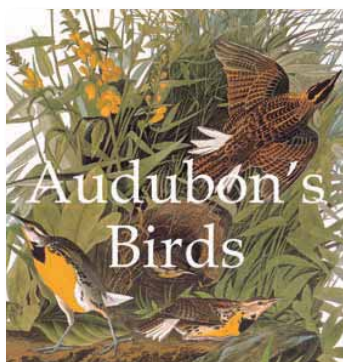
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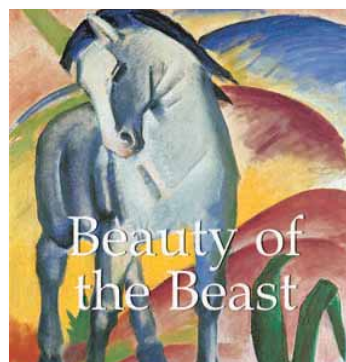
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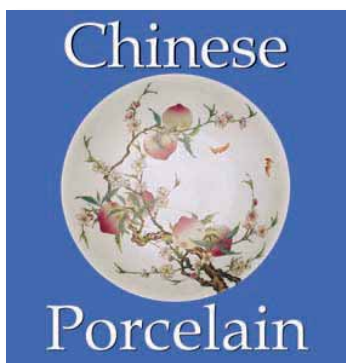
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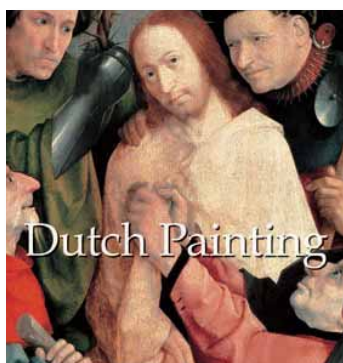
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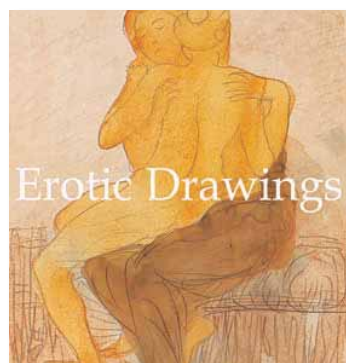
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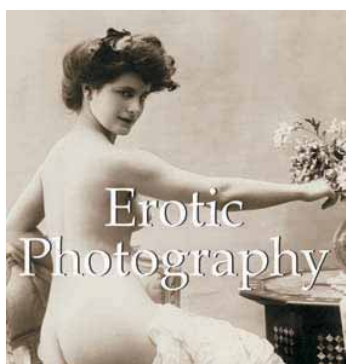
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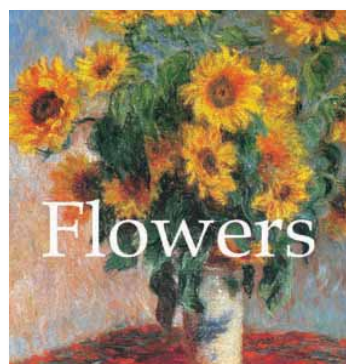
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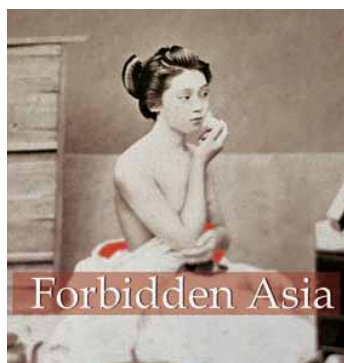


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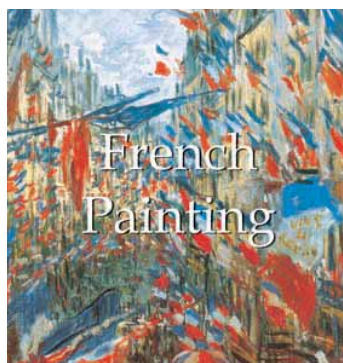


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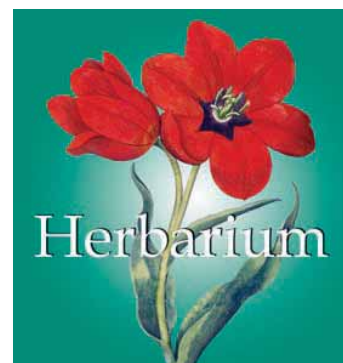




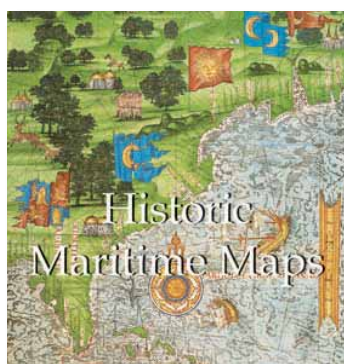
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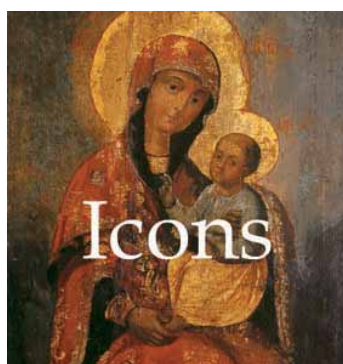
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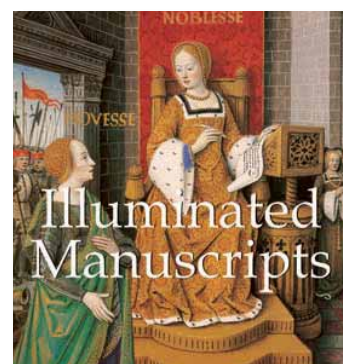
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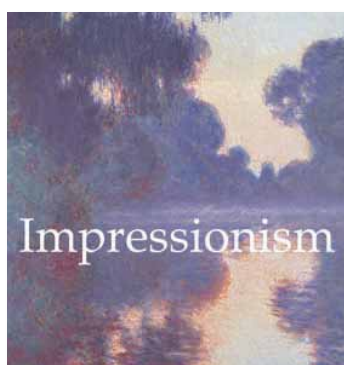
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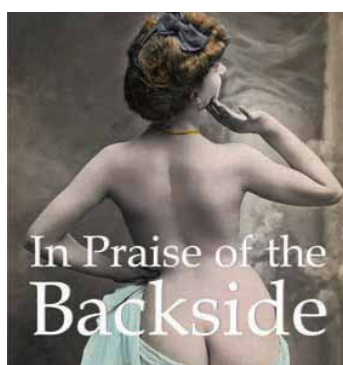
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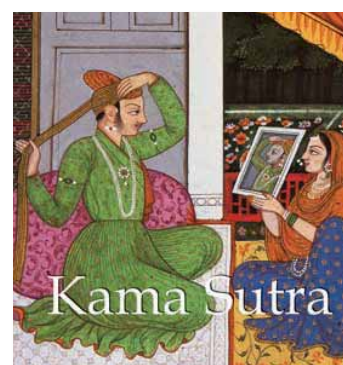
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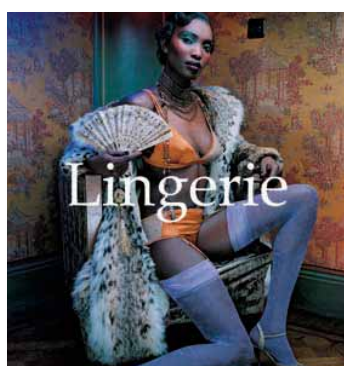
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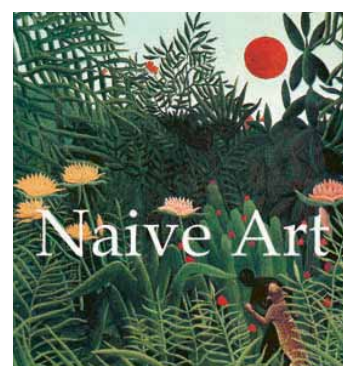
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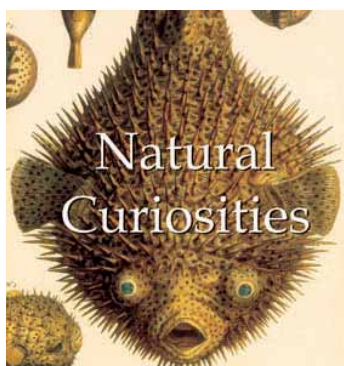


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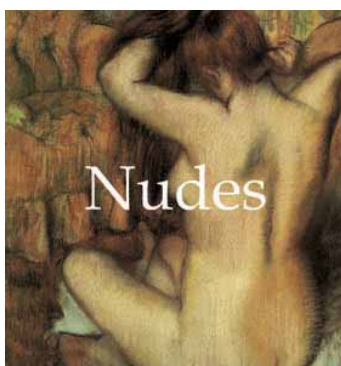


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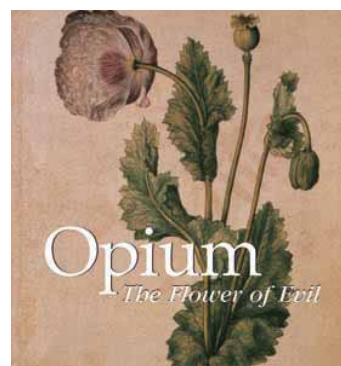




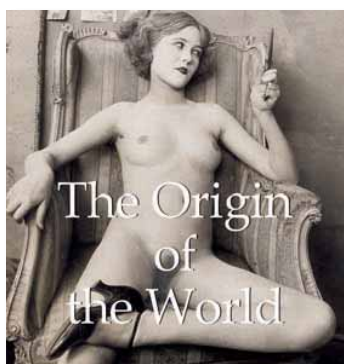
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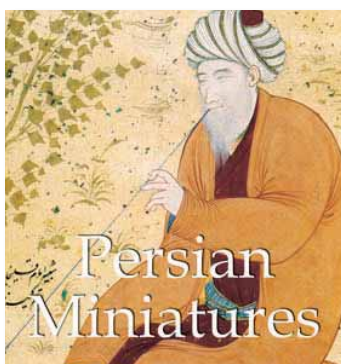
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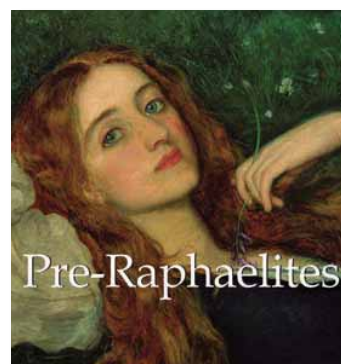
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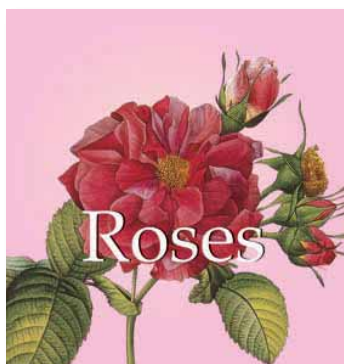
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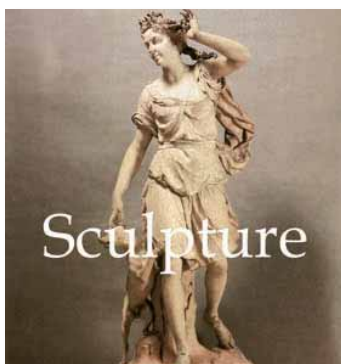
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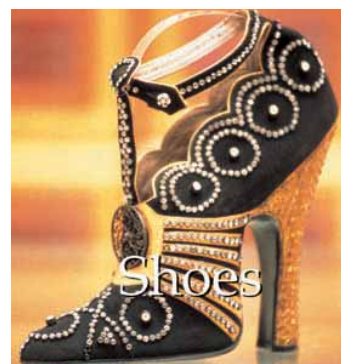
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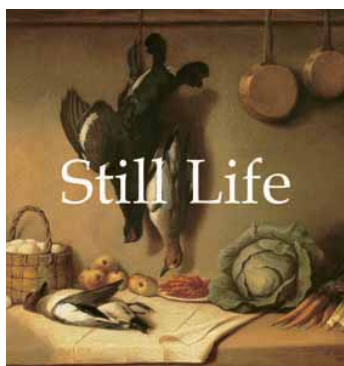
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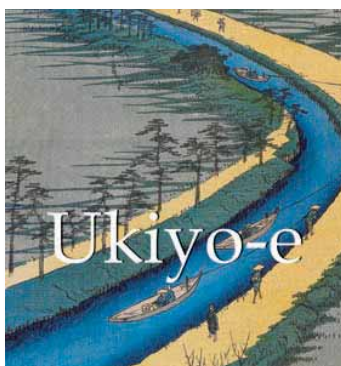
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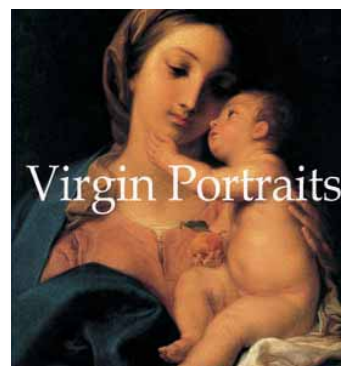
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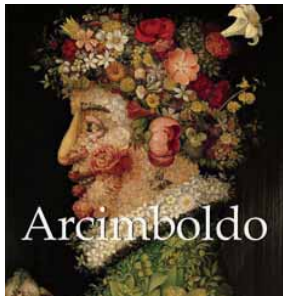
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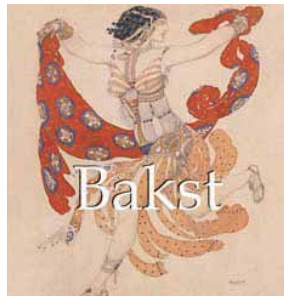
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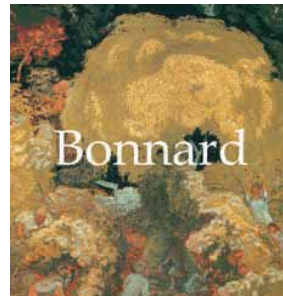
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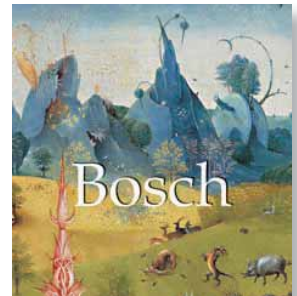
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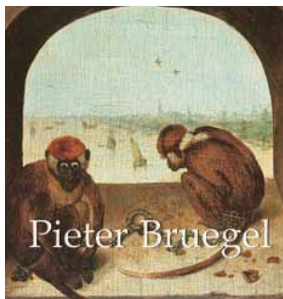
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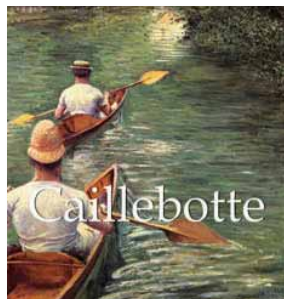
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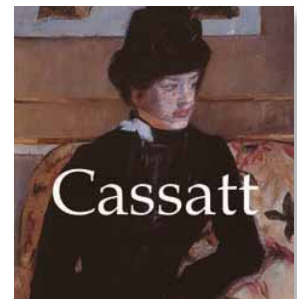
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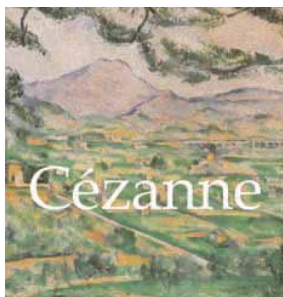
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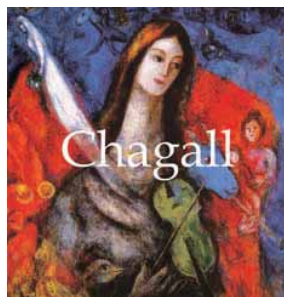
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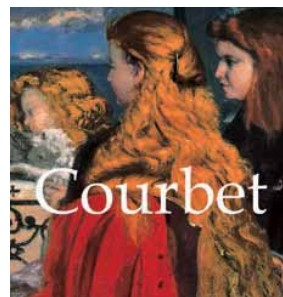
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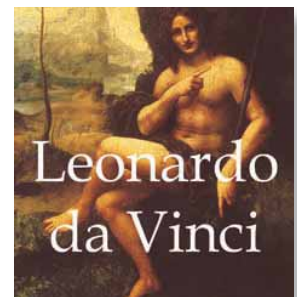
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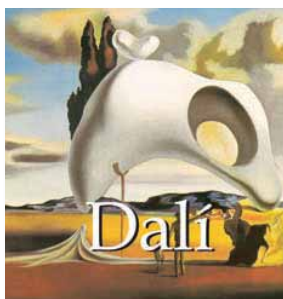
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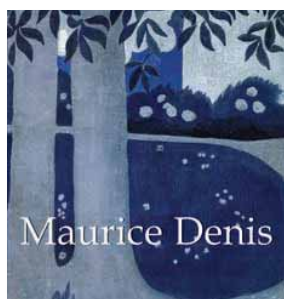
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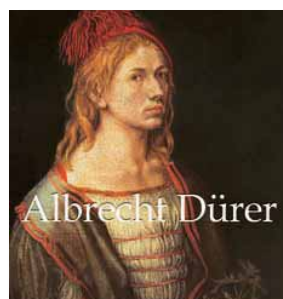
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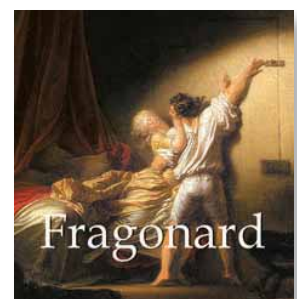
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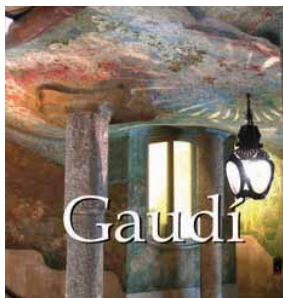


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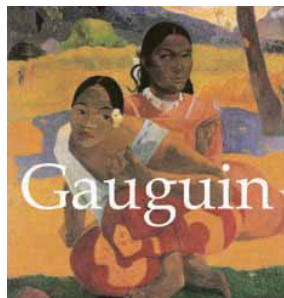


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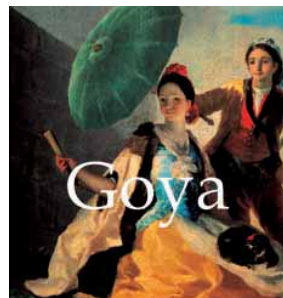




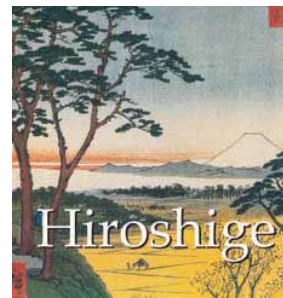
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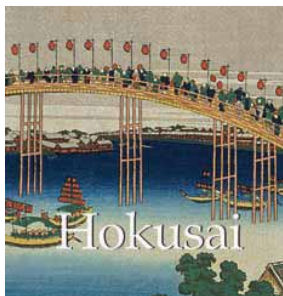
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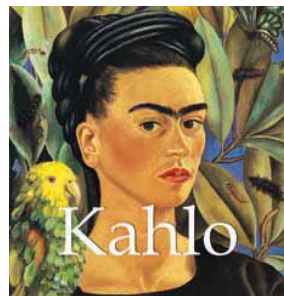
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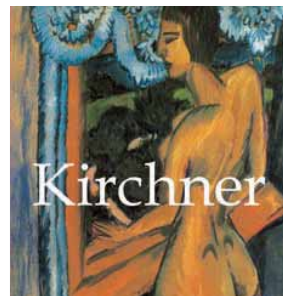
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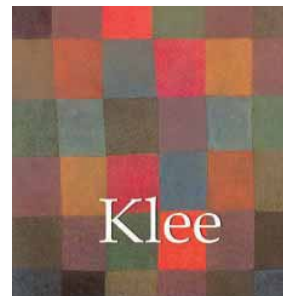
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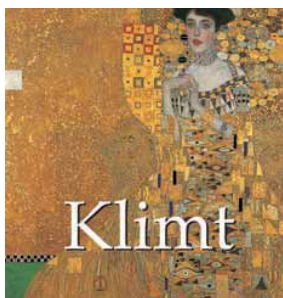
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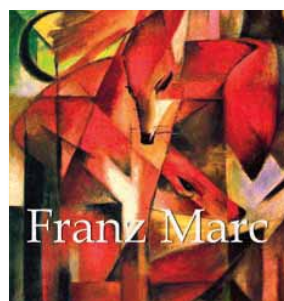
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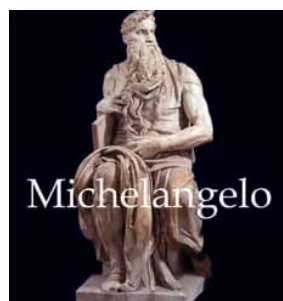
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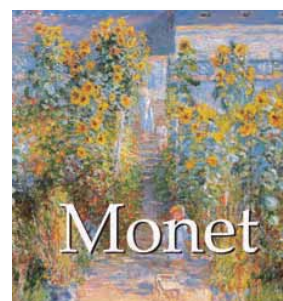
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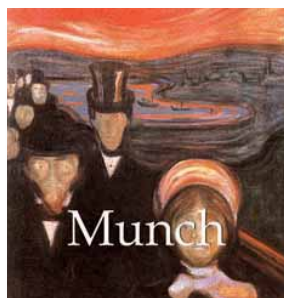
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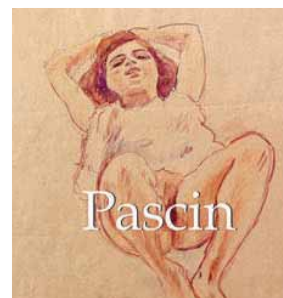
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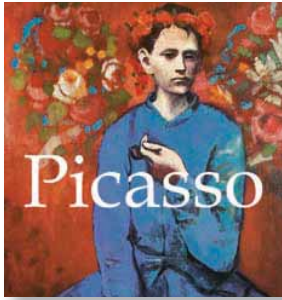


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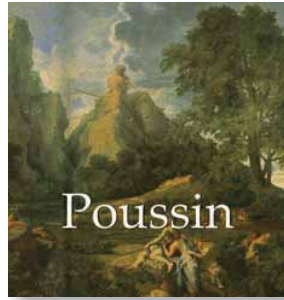
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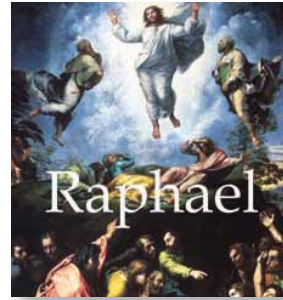
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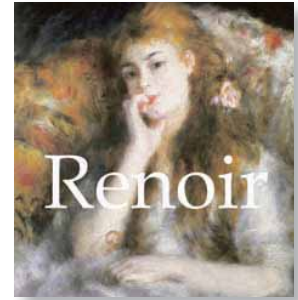
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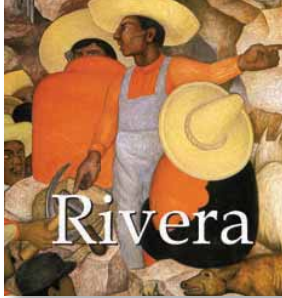
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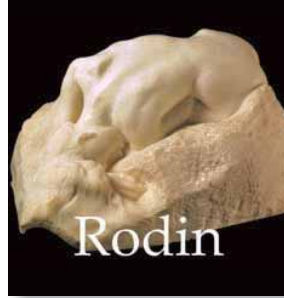
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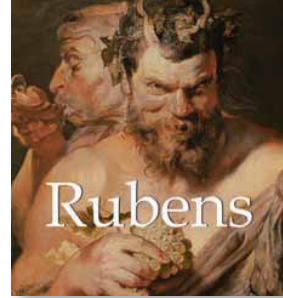
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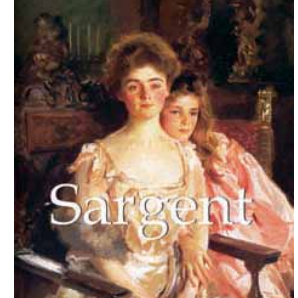
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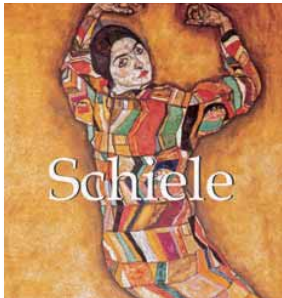
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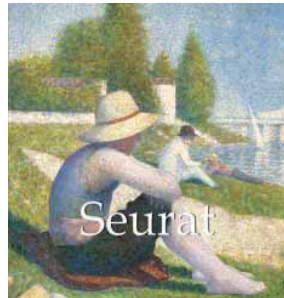
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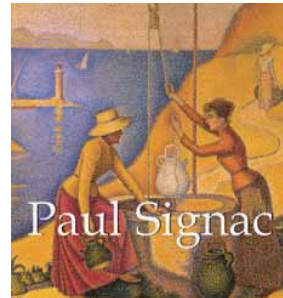
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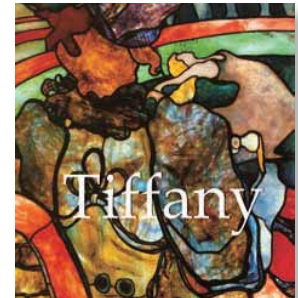
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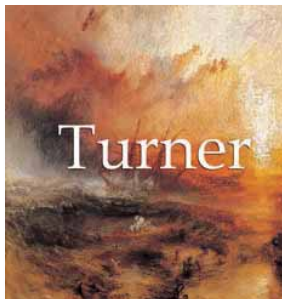
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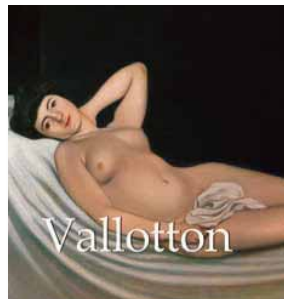
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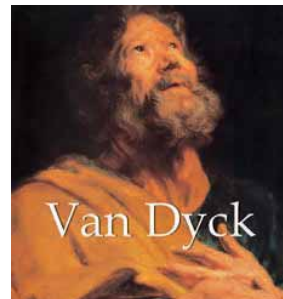
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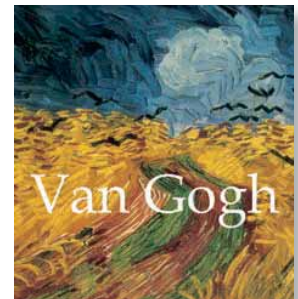
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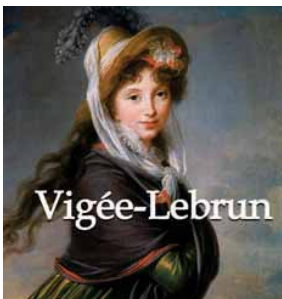
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Vigée-Lebrun

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Warhol

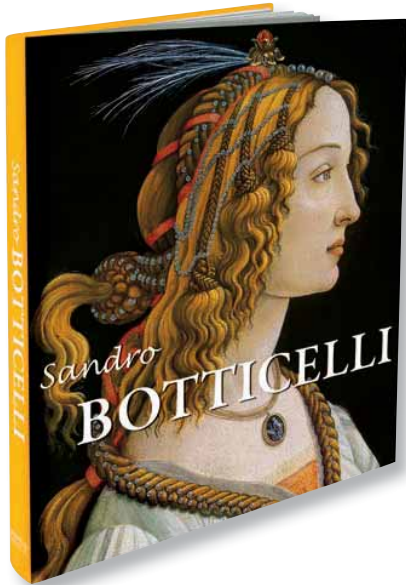
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# BEST OF...



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

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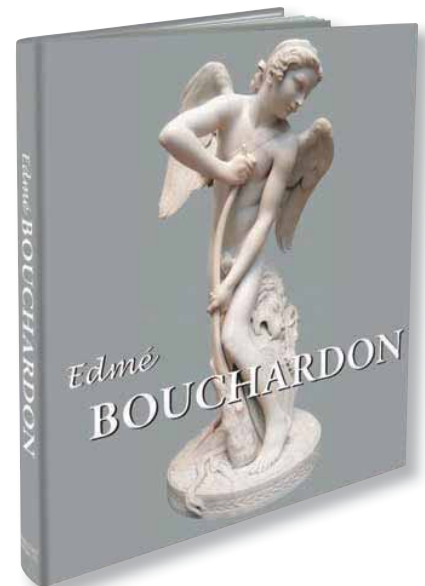
Edmé Bouchardon (1698-1762), is a French sculptor from the first half of the 18<sup>th</sup> century. A pioneer of Neoclassicism in sculpture, he broke away from the Rococo style and applied classical rules to his work giving it a more supple edge. Bouchardon's art reached noble acclaim in 1748 when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

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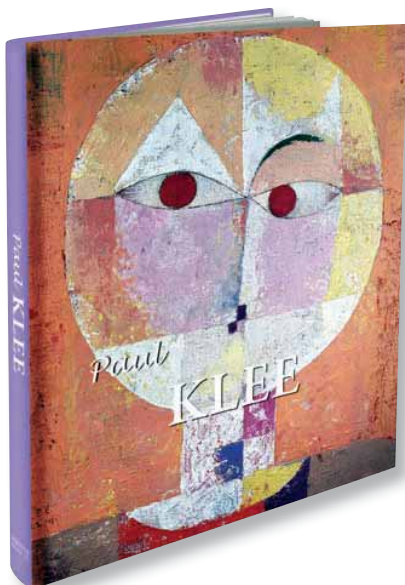
#### EXHIBITIONS

The J. Paul Getty Museum, Los Angeles, USA:  
2016-2017 – *Edmé Bouchardon*

Musée du Louvre, Paris, France:  
15 September - 5 December 2016 – *Edmé Bouchardon*







An emblematic figure of the early 20<sup>th</sup> century, Paul Klee participated in the expansive avant-garde movements in Germany and Switzerland. From the vibrant Blaue Reiter movement to Surrealism at the end of the 1930s and throughout his teaching years at the Bauhaus, Klee attempted to capture the organic and harmonic nature of painting by alluding to other artistic mediums such as poetry, literature, and, above all, music.

ISBN: 978-1-78525-157-3

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

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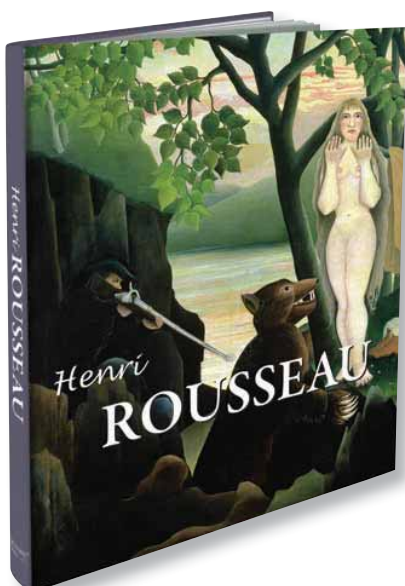
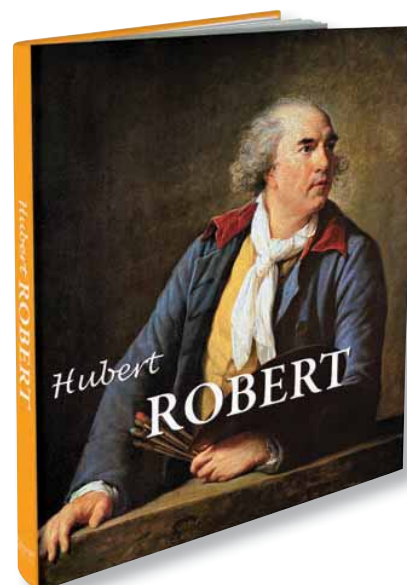
#### EXHIBITIONS

Musée du Louvre, Paris, France:

1 June - 11 September 2016 – *Hubert Robert*

National Gallery of Art, Washington, D.C., USA:

16 June - 2 October 2016 – *Hubert Robert, 1733-1808*



Henri Rousseau (1844-1910), nicknamed "Le Douanier," is a pioneering artist of the 19<sup>th</sup> and 20<sup>th</sup> centuries. A self-educated man who never left the city limits of Paris, he drew inspiration from books recounting French expeditions to Africa and Cochinchina. Declared the "painter of exoticism" by Guillaume Apollinaire, he developed a unique style exposing the power of his imagination. Renowned primarily for his bright jungle and wild animal representations, as well as his portraits, Rousseau is a figurehead of the Naïve art movement.

ISBN: 978-1-78525-075-0

#### EXHIBITIONS

Pola Museum of Art, Hakone, Japan:

3 October 2015 - 13 March 2016 – *Artists on the edges of Paris:*

*Le Douanier Rousseau, Foujita, and Atget.*

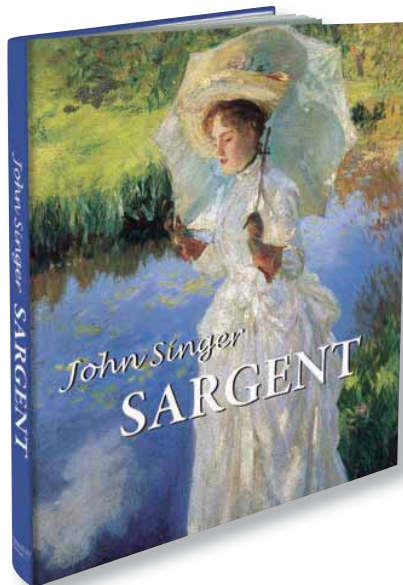
Musée d'Orsay, Paris, France:

22 March - 17 July 2016 – *Henri Rousseau,*

*Le Douanier Rousseau. L'innocence archaïque.*

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

ISBN: 978-1-78525-084-2



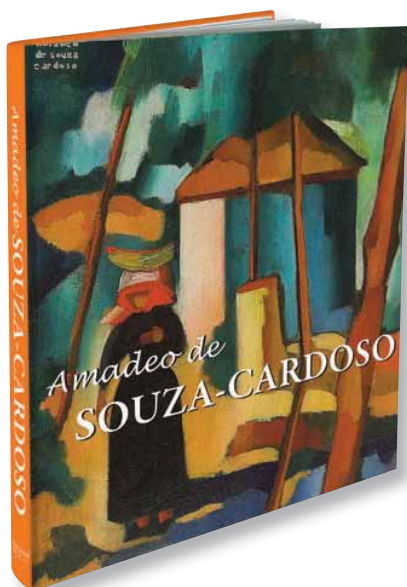
Amedeo de Souza-Cardoso (1887-1918), an artist who consecutively tried his hand at Impressionism, Fauvism, Futurism, Cubism and Expressionism, was a pioneer not only for modern art in his home country, Portugal, but for Abstractionism all across Europe. Friends with Amedeo Modigliani, Diego Rivera, and 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.

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#### EXHIBITIONS

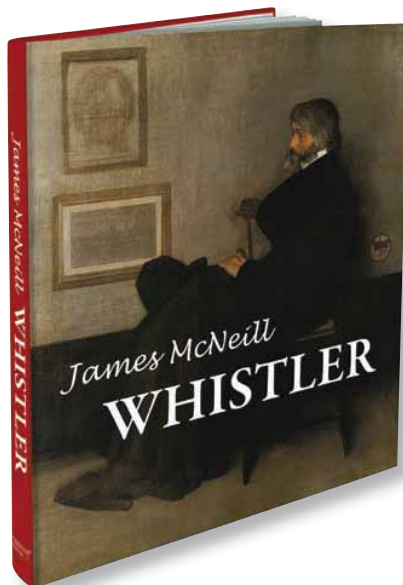
Grand Palais, Paris, France:

20 April - 18 July 2016 – *Amedeo de Souza-Cardoso*

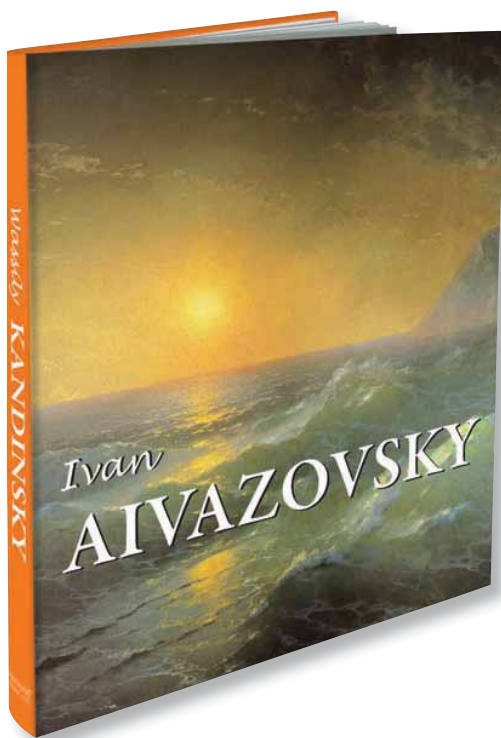


James Abbott McNeill Whistler (1834-1903) made his debut on the artistic scene at a decisive moment in the history of art and became a pioneering figure. Whilst the impressionists were embodying the epitome of the avant-garde, Whistler's paintings reached a level of abstraction that had not yet been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

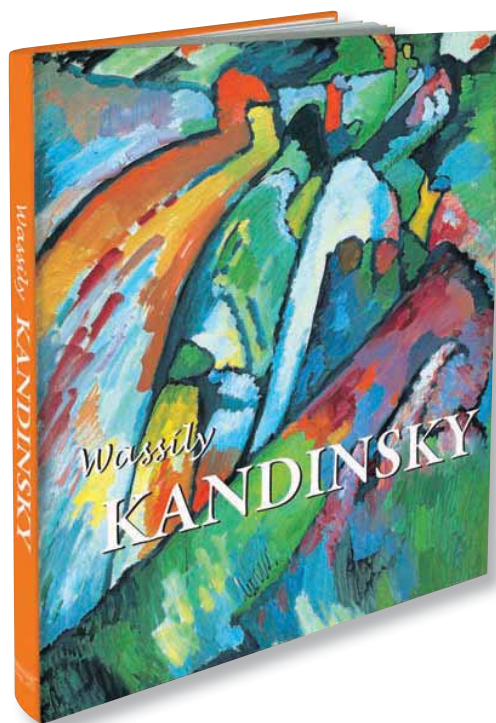
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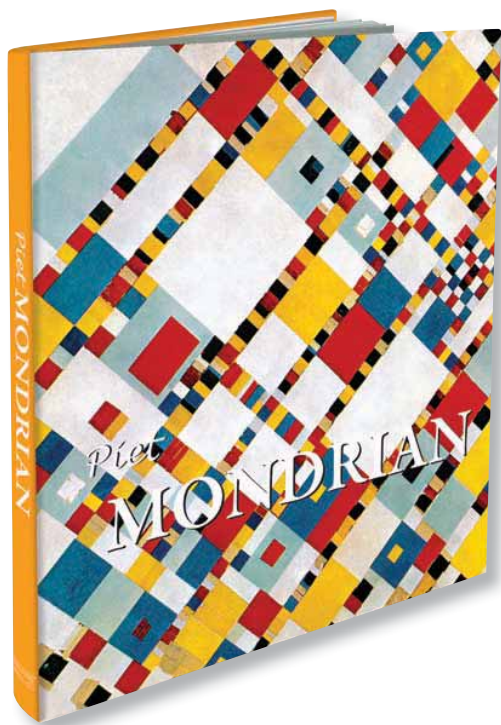


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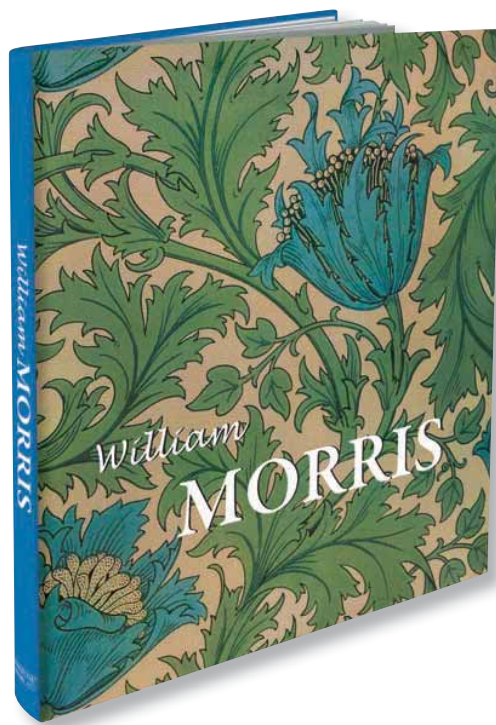
**EXHIBITIONS**

Palacio de Cibeles, Madrid, Spain:

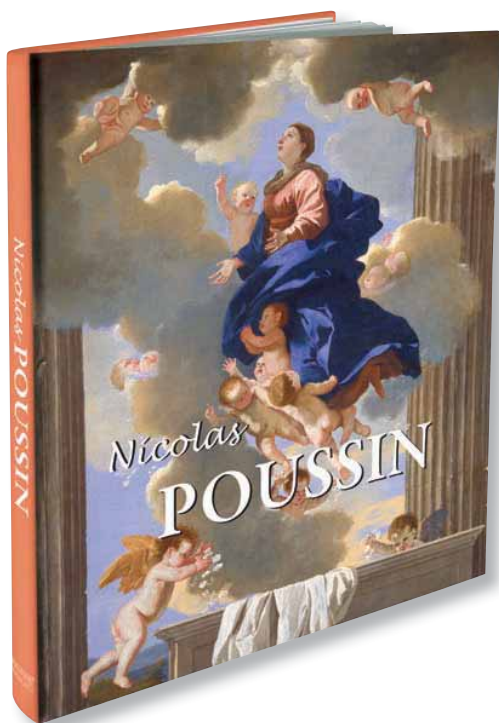
20 October 2015 - 28 February 2016 – *Kandinsky. Una retrospectiva.*



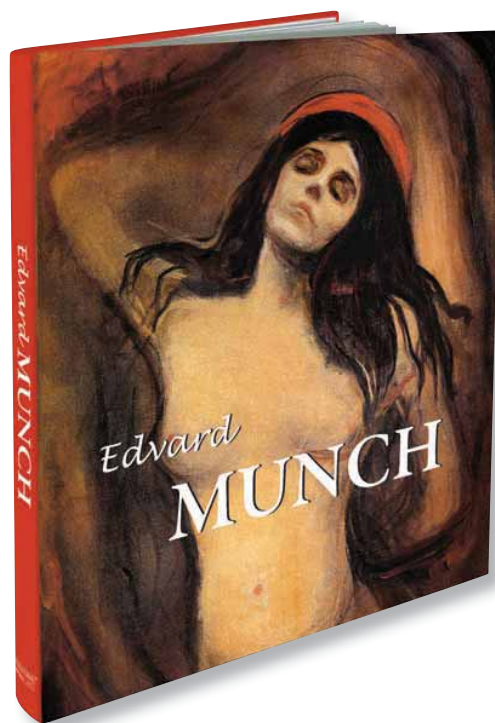
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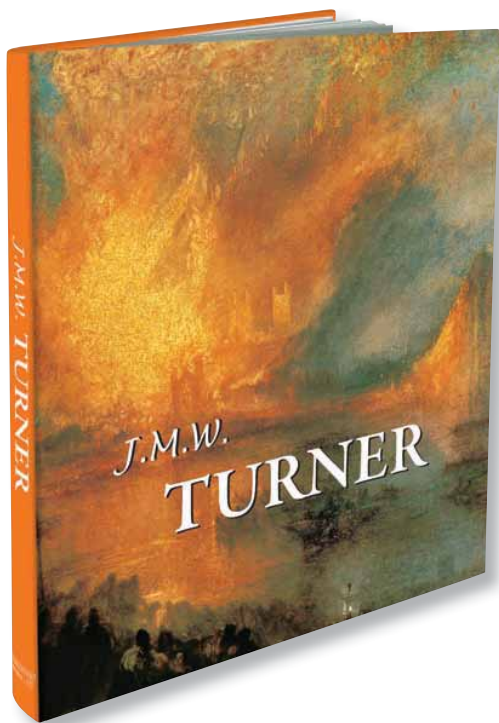
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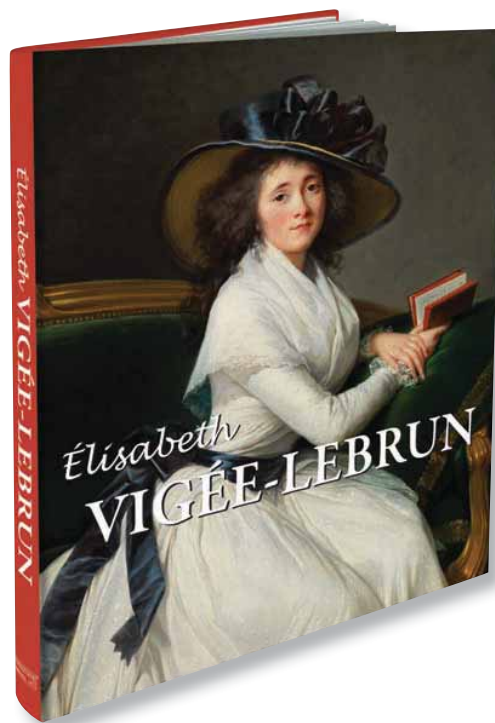
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#### EXHIBITIONS

National Gallery of Canada, Ottawa, Canada:  
10 June - 12 September 2016 – *Élisabeth Louise Vigée Le Brun*

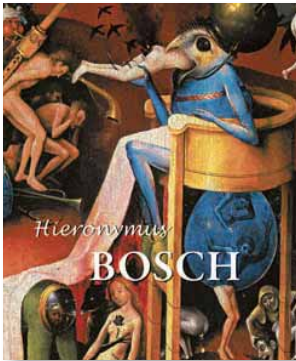


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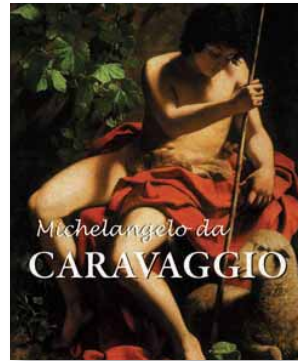


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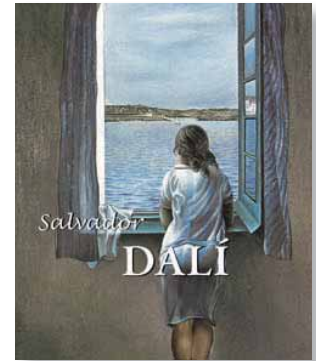




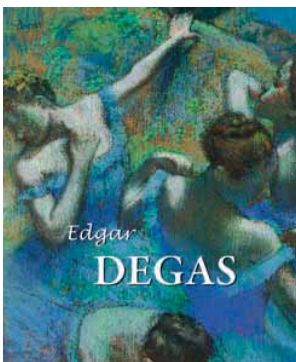
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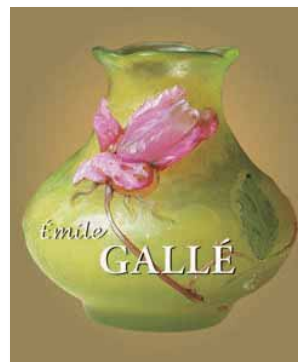
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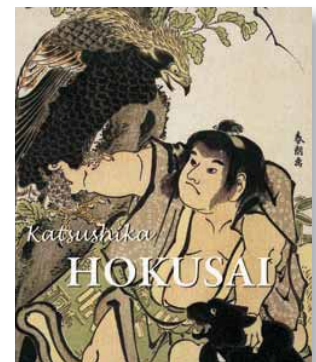
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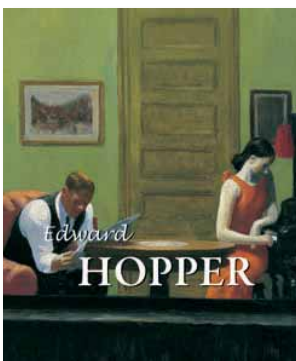
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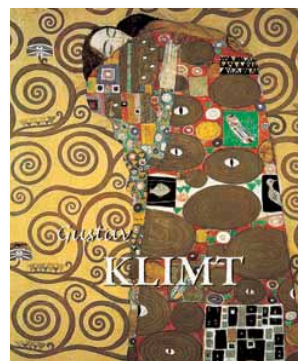
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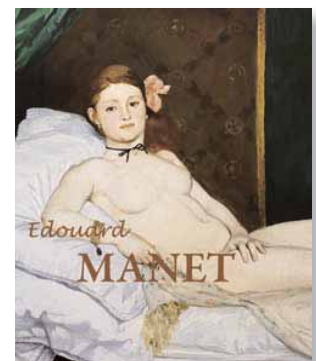
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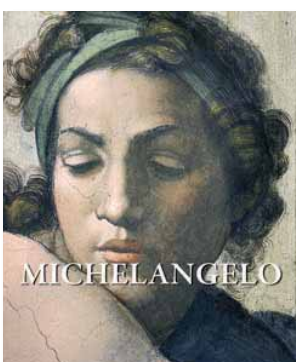
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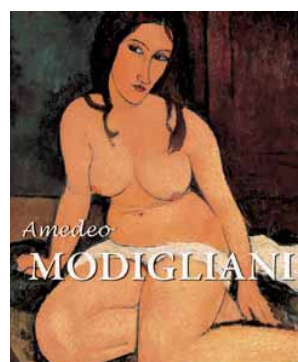
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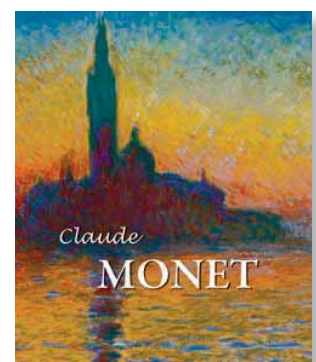
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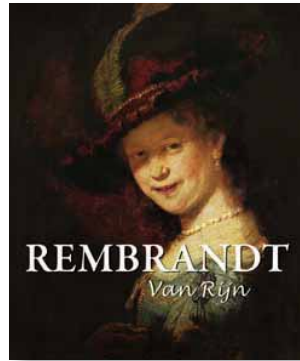
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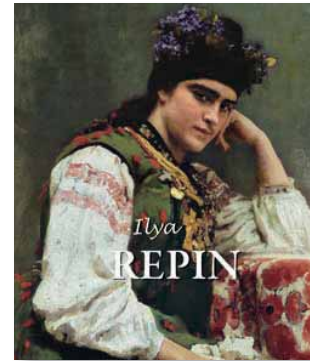
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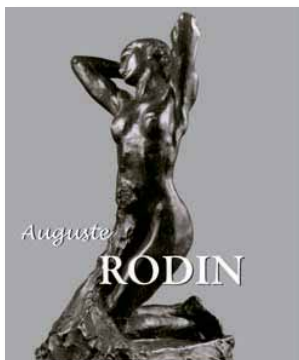
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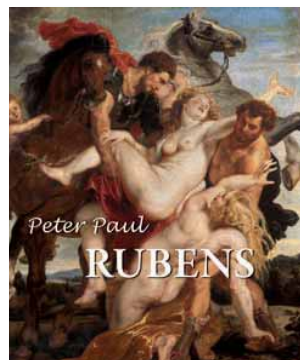
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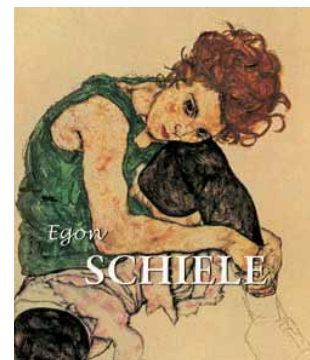
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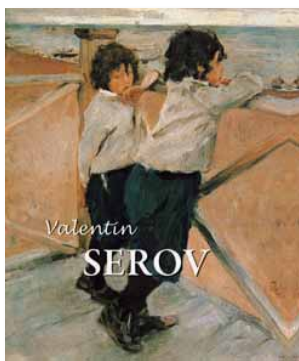
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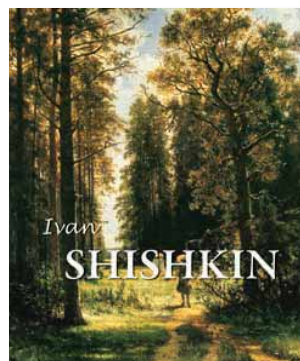
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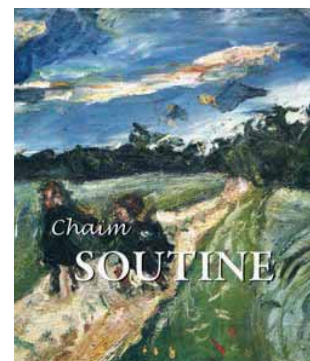
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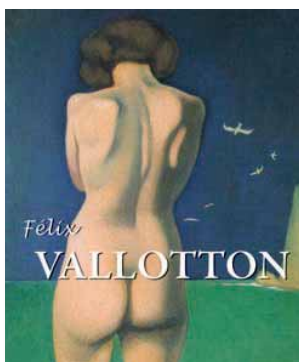
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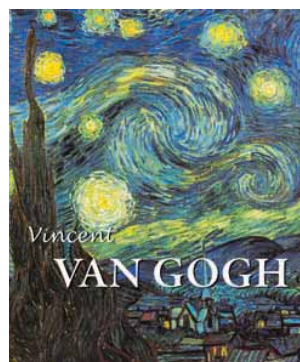
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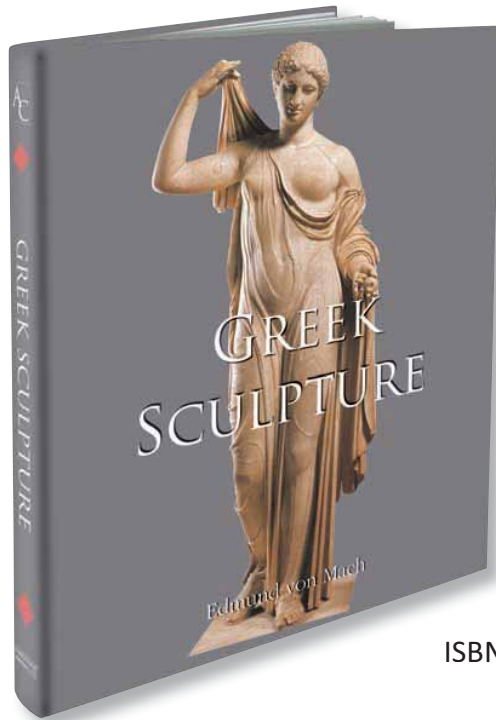
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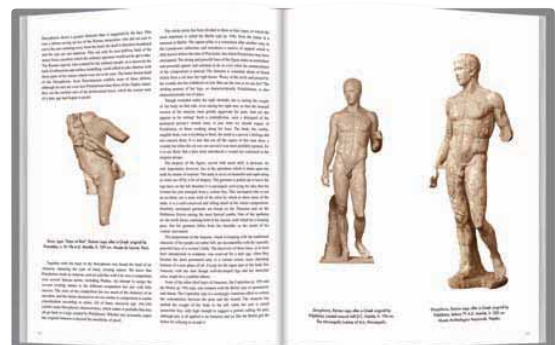
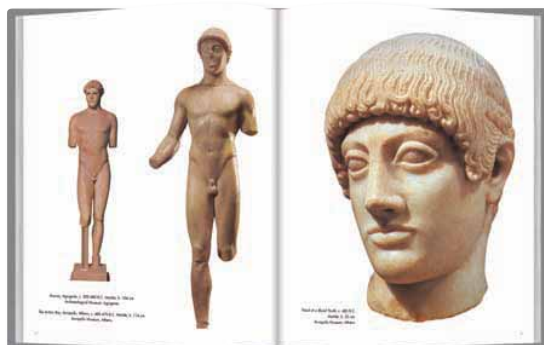
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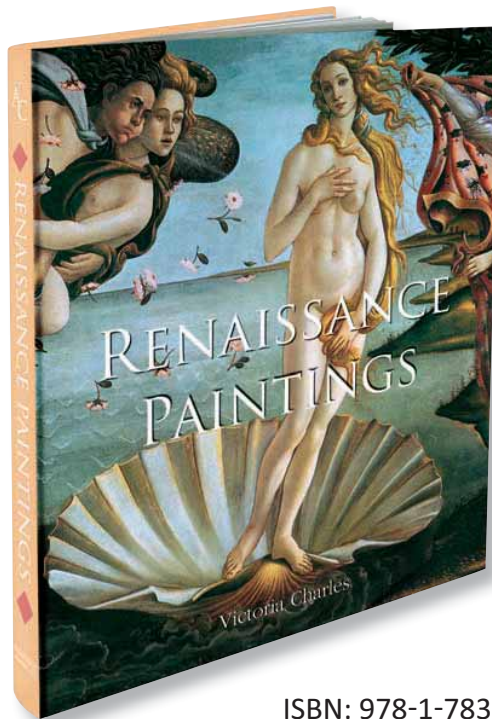
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If the soul is Christian, beauty is Greek. In Greek sculpture, man becomes God, and the gods lend their image to humanity. Defying the laws of gravity, Greek sculptors explored the harmony, forms, and spaces that have shaped our unconscious according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

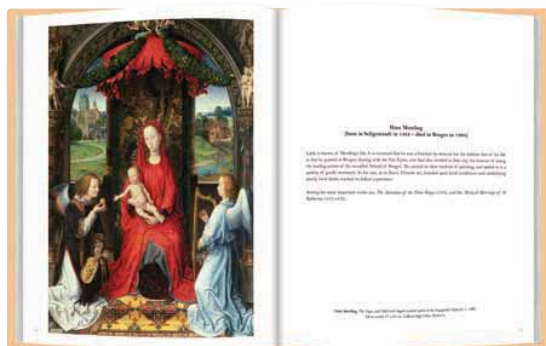


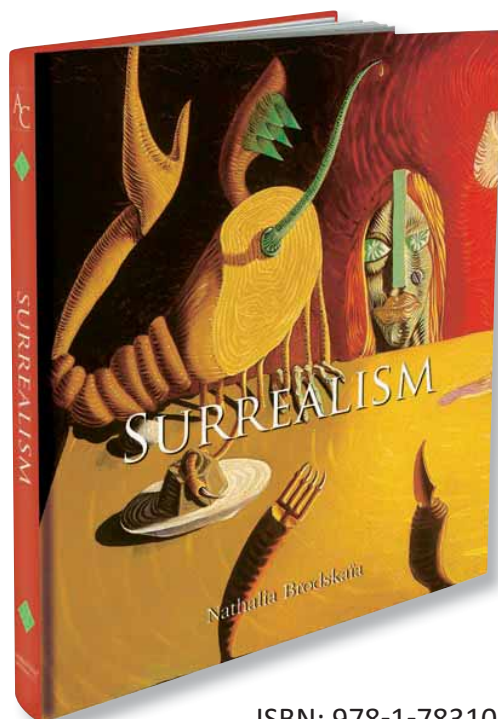




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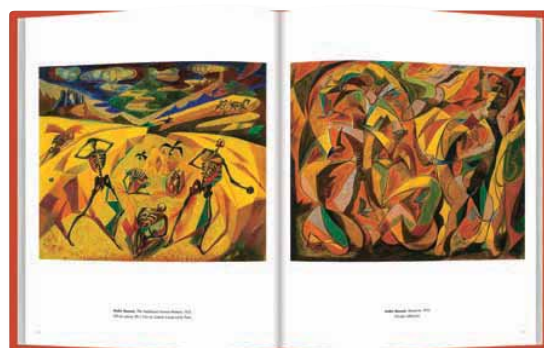
In utter contrast to the obscurity of the medieval period which preceded it, the rapid and unexpected arrival of the Renaissance conquered Europe during the 14<sup>th</sup> to the 16<sup>th</sup> centuries. Placing man at its centre, the actors of this illustrious movement radically altered their vision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



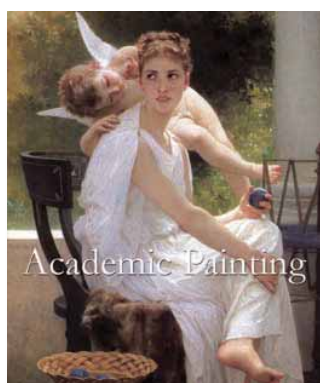


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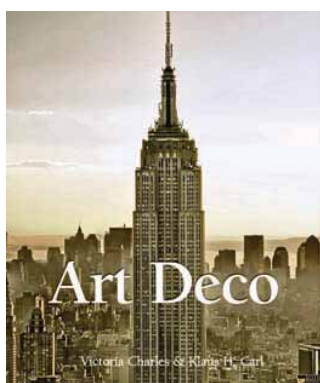
The Dada movement and then the Surrealists appeared in the First World War aftermath with a bang: revolution of thought, creativity, and the wish to break away from the past and all that was left in ruins. Breton asserted that Dada does not produce perspective, “a machine which functions full steam,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



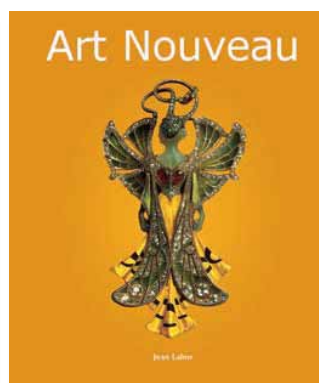




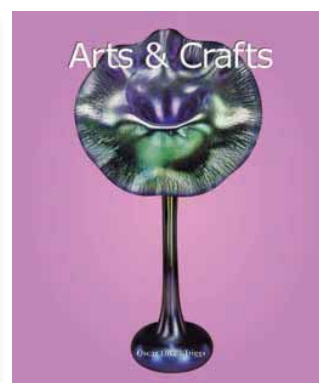
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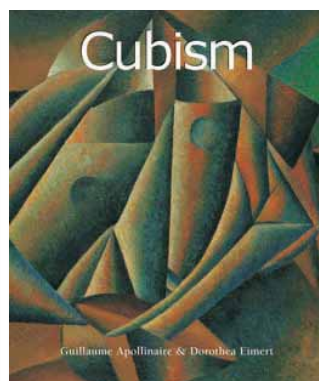
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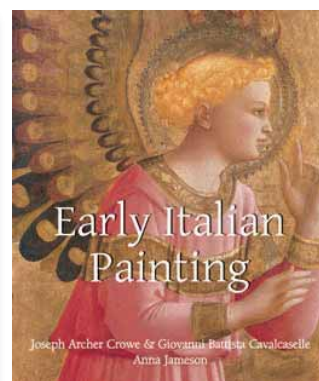
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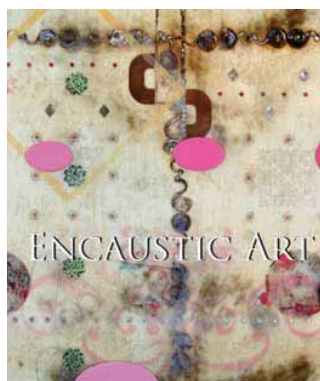
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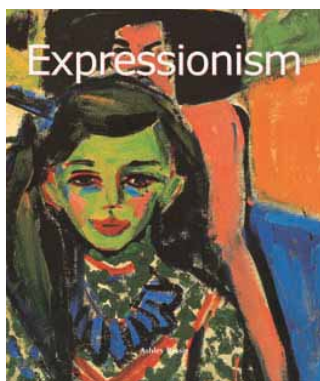
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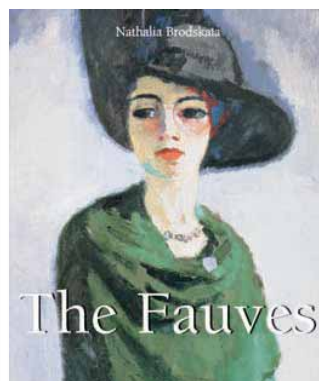
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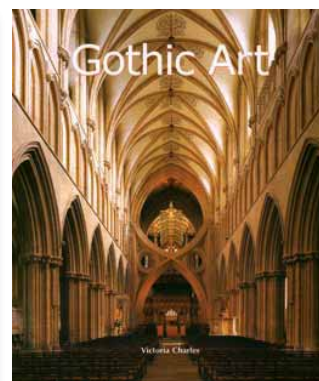
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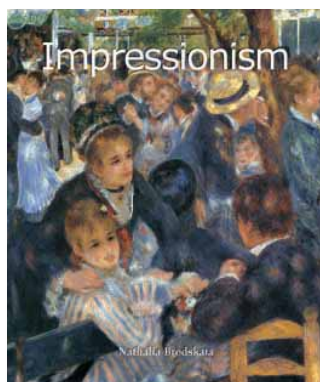
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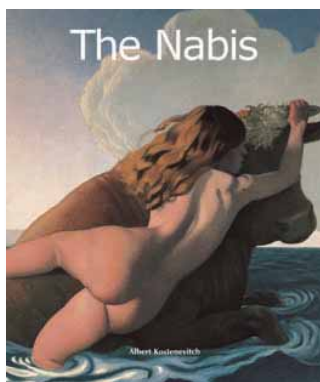
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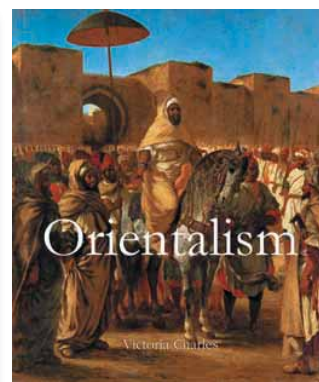
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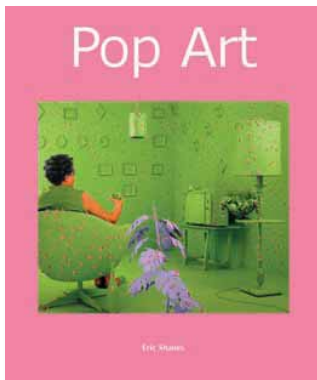


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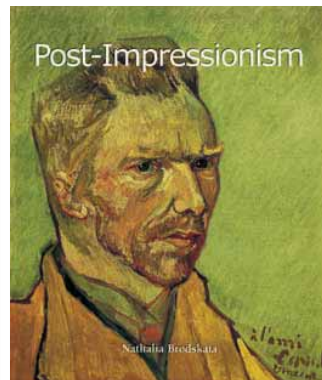


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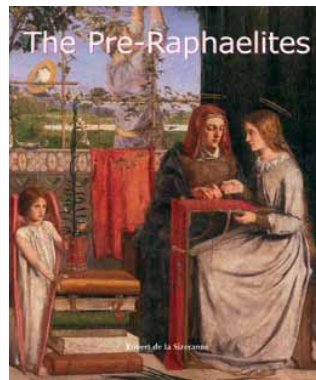




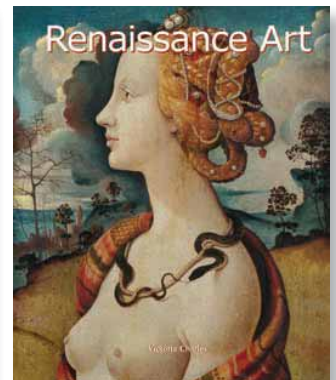
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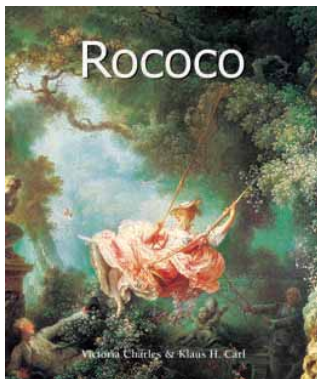
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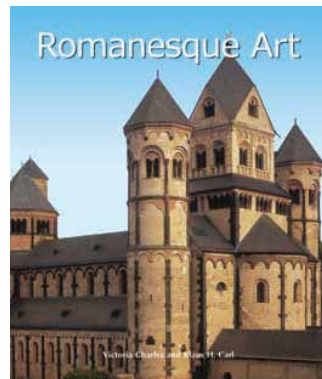
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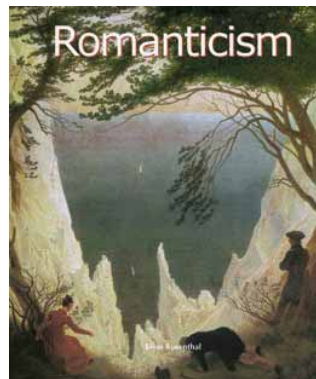
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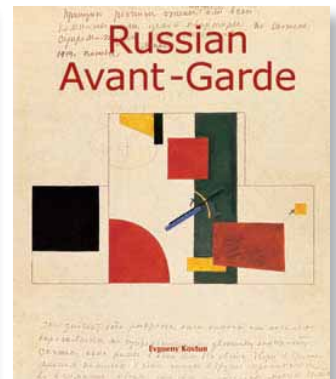
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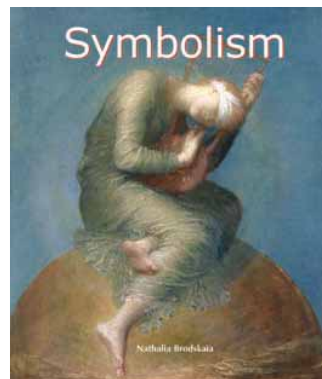
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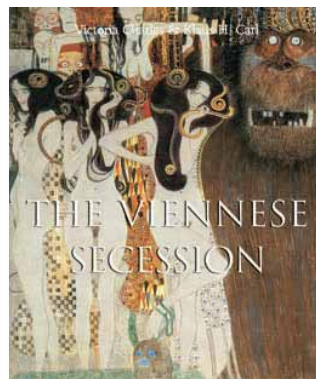
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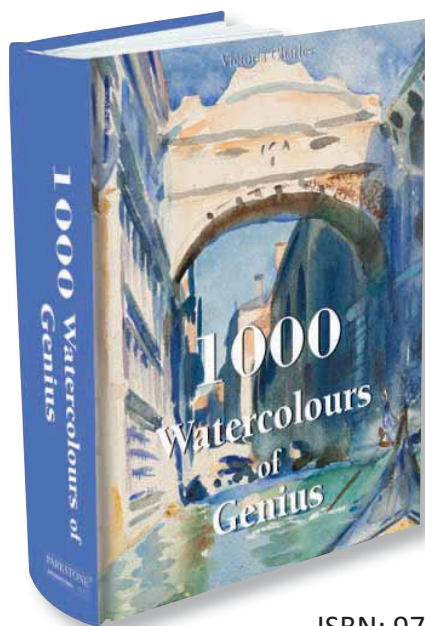
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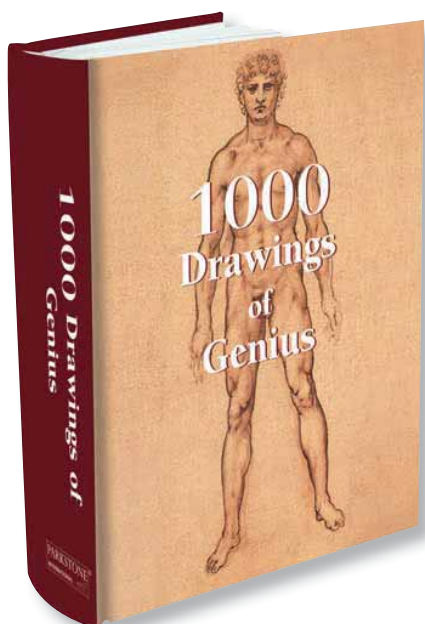
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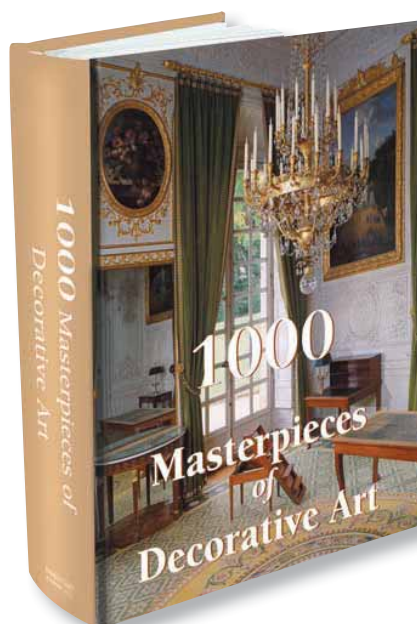
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Woodmere Art Museum, Philadelphia, USA:  
7 November 2015 - 14 March 2016 – *The Weight  
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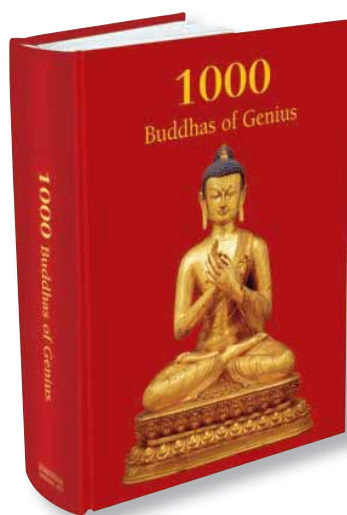


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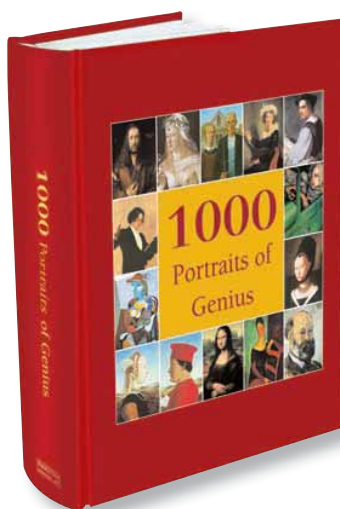


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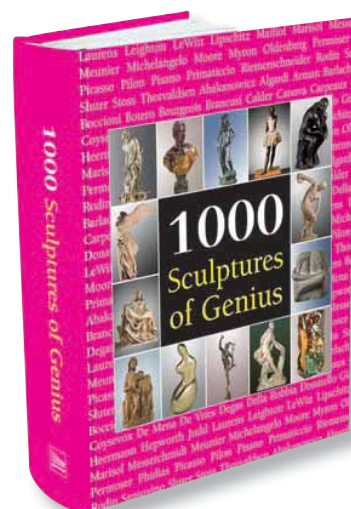
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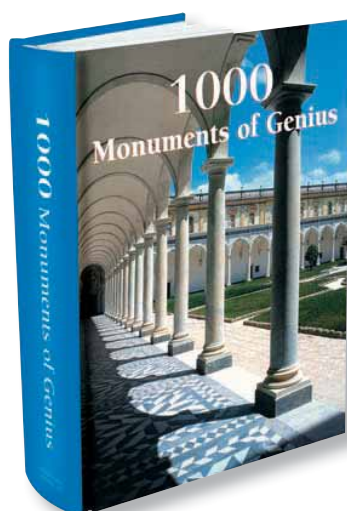
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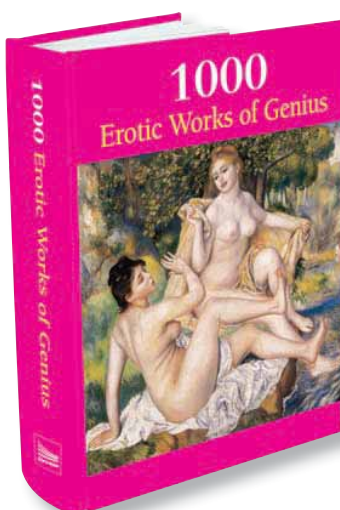
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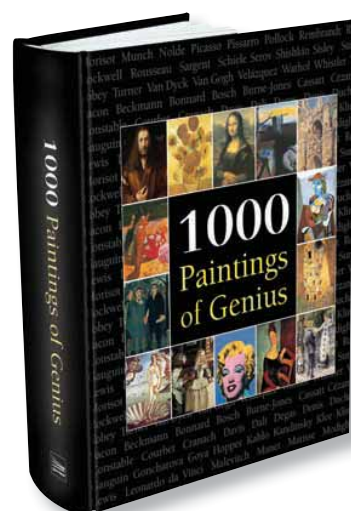
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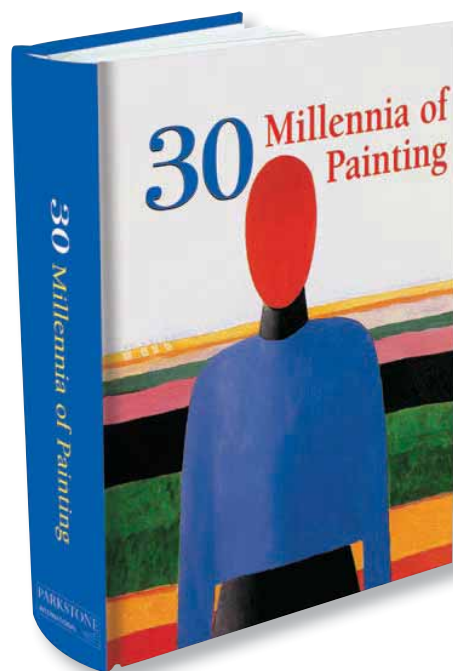


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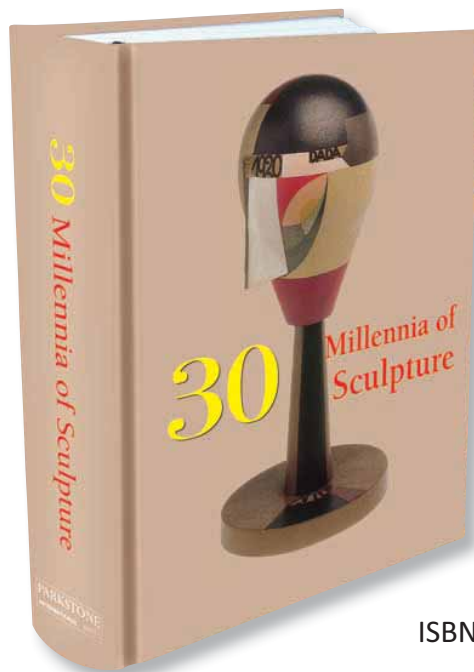
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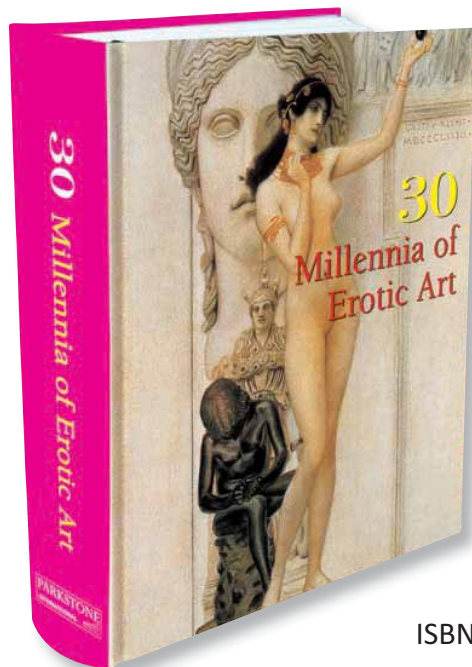
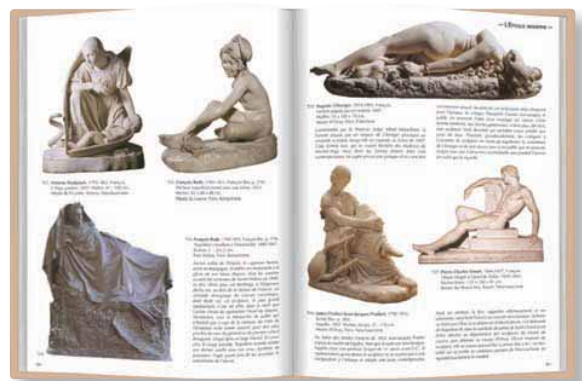
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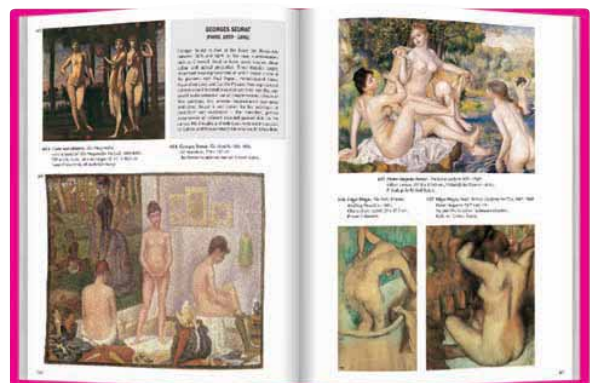
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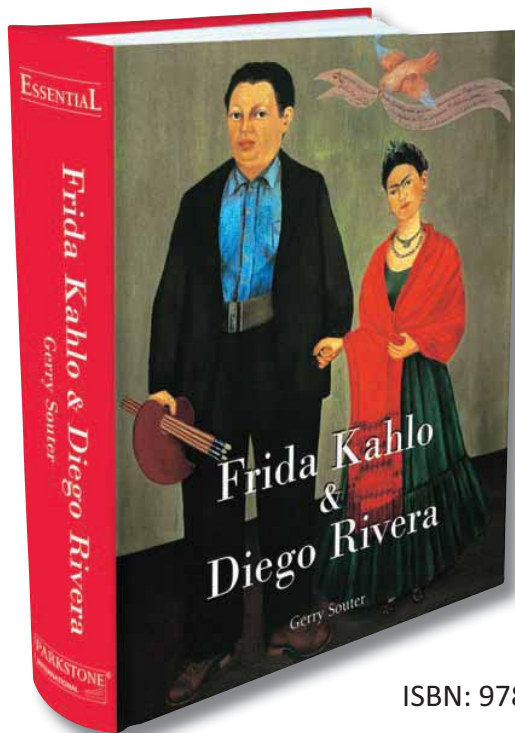
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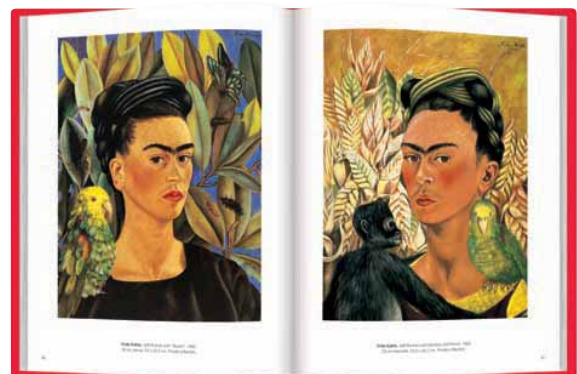
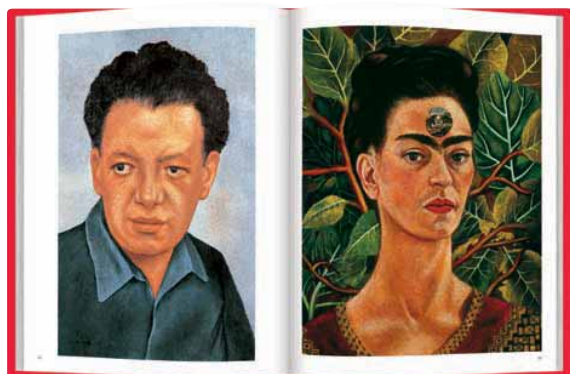
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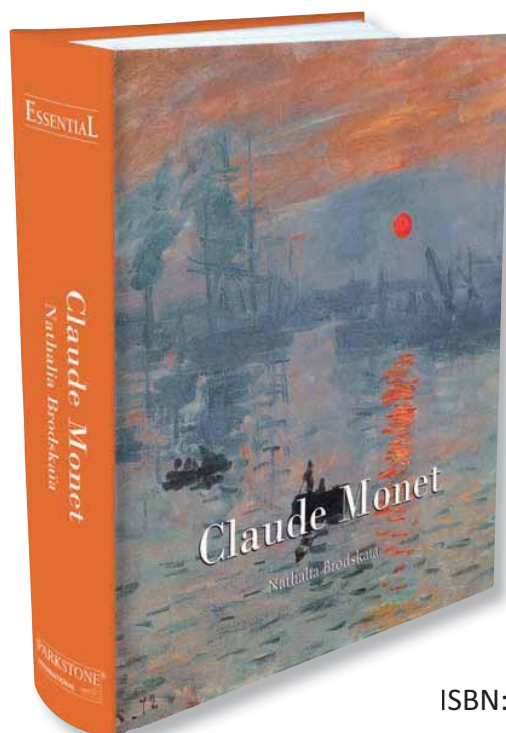
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They met in 1928; Frida Kahlo was then 21 years old and Diego Rivera was twice her age. He was already an international reference, she only aspired to become one. An intense artistic creation, along with pain and suffering, was generated by this tormented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



# ESSENTIAL



ISBN: 978-1-78310-131-3

## EXHIBITIONS

Albertina, Vienna, Austria:

28 October 2015 - 10 March 2017 – *Monet to Picasso*.

National Gallery of Canada, Ottawa, Canada:

29 October 2015 - 15 February 2016 – *Monet*.

*A Bridge to Modernity*.

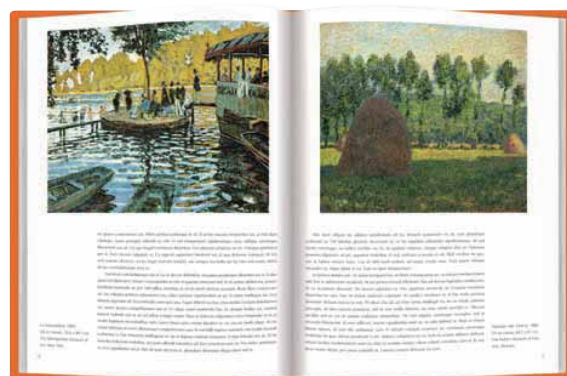
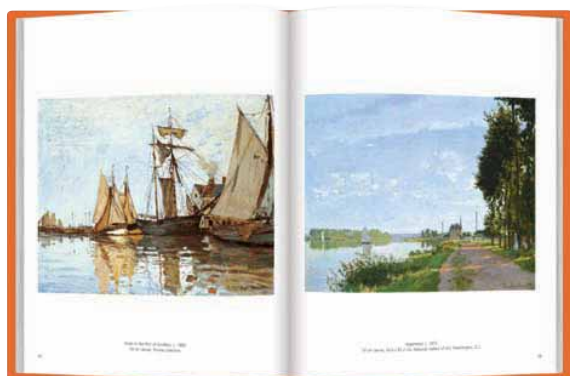
Royal Academy of Arts, London, United Kingdom:

30 January - 20 April 2016 – *Painting the Modern Garden: Monet to Matisse*.

*Monet to Matisse*.

ESSENTIAL

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.





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

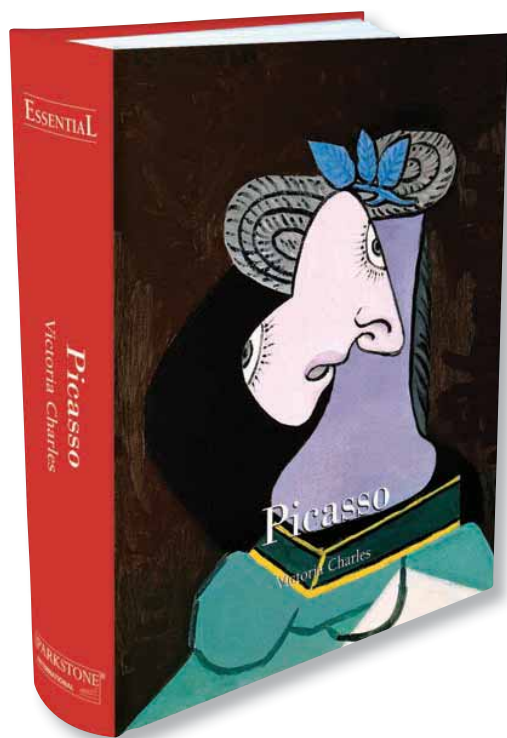
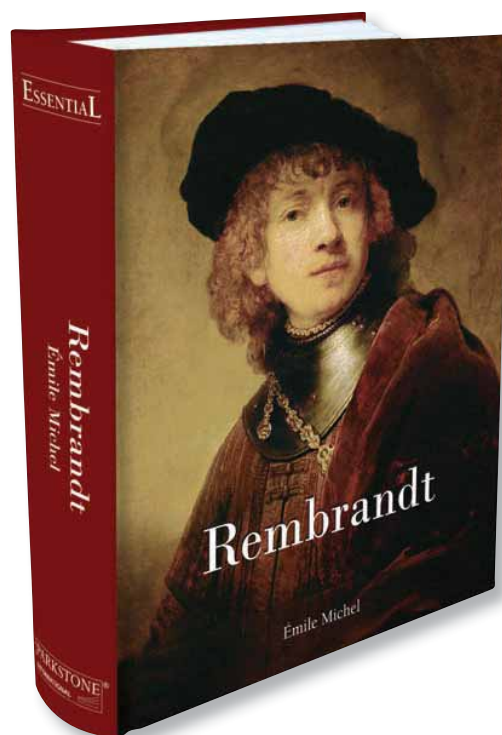
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#### EXHIBITIONS

Musée des Beaux-Arts de Lyon, Lyon, France:  
26 March - 26 June 2016 – *Exposition Autoportraits. De Rembrandt au selfie.*

Art Institute of Chicago, Chicago, USA:  
5 March – 7 August 2016 – *Van Dyck, Rembrandt, and the Portrait Print.*

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



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.

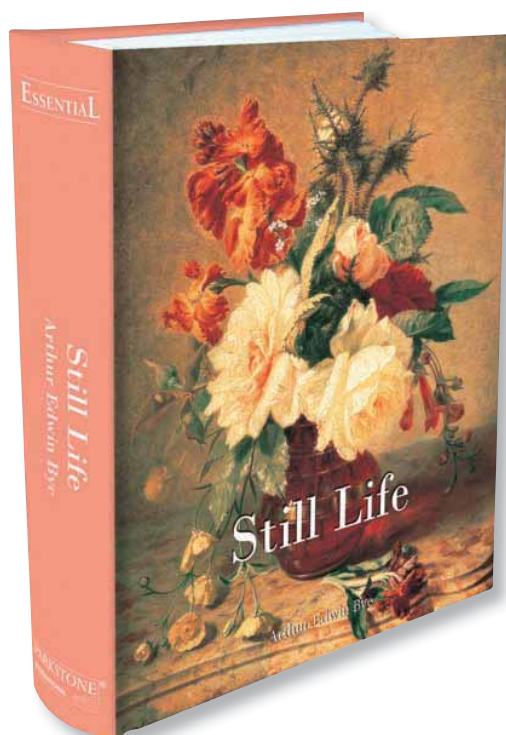
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#### EXHIBITIONS

The Museum of Modern Art, New York, USA:  
14 September 2015 - 7 February 2016 – *Picasso Sculpture.*

Grand Palais, Paris, France:  
7 October 2015 - 29 February 2016 – *Picasso.mania.*

Musée du Louvre, Paris, France:  
21 October 2015 - 25 January 2016 – *Accrochage: Picasso chez Delacroix.*

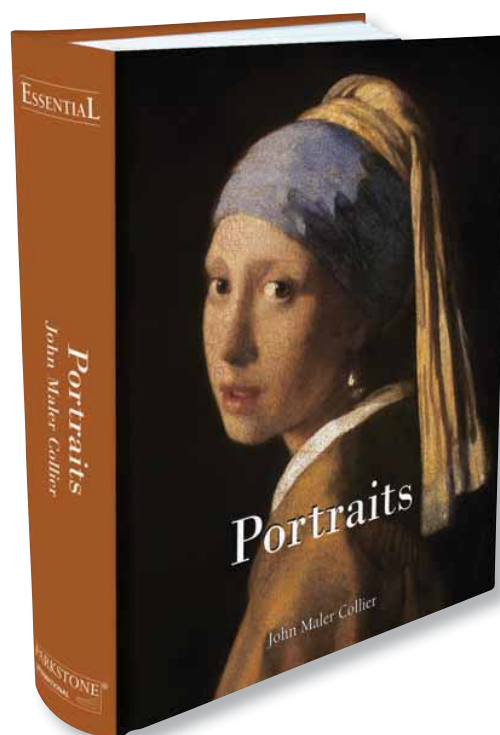


**F**lowers, fruit, meat, or even musical instruments: these are the principal subjects of still lifes. A genre present within the work of modern and contemporary artists the world over, they are often more than simply an exercise in style. They symbolise the transient character of worldly pleasures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

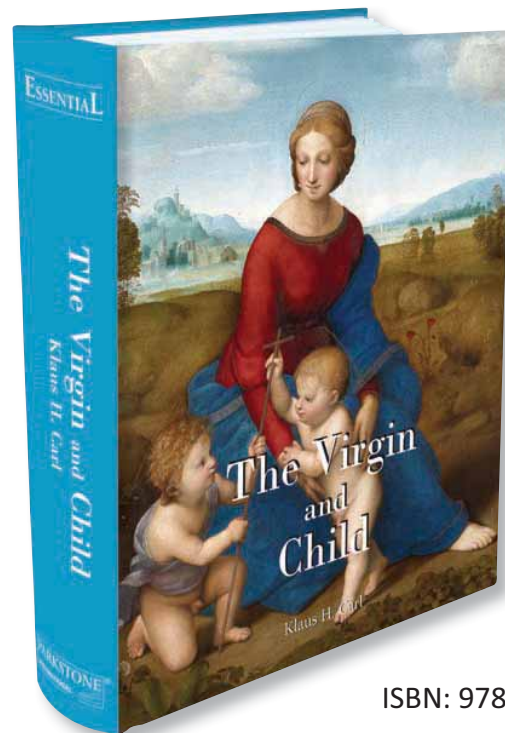
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**T**he genre of portraiture takes us back to the origins of artistic representation. Over the course of the centuries, it has developed on different surfaces, only truly finding its footing as a standalone genre during the Renaissance. Art of courts,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

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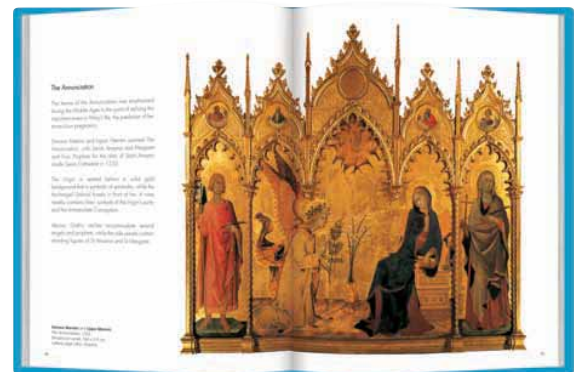


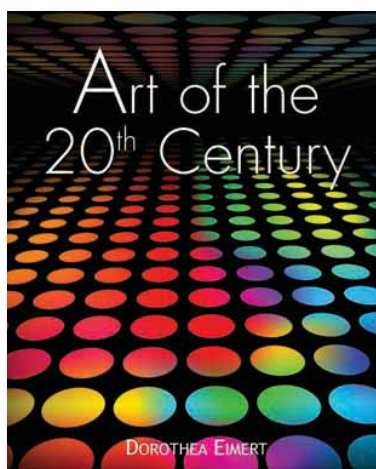




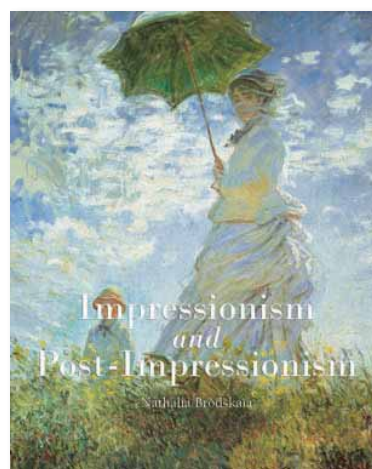
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The Virgin and Child has endured as one of the favourite subjects of artists since the Middle Ages. Depicting Mary and the Christ Child, this religious scene at its heart presents a mother and her son, sometimes accompanied by other individuals. Originally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





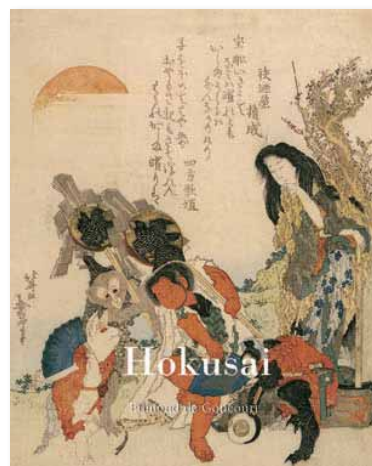
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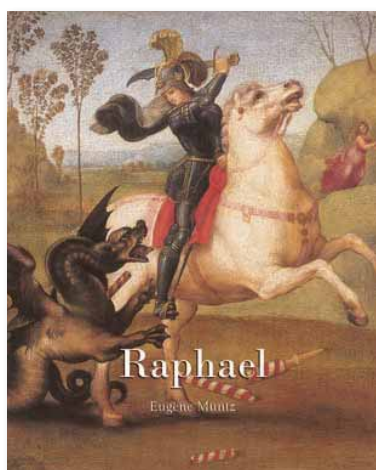
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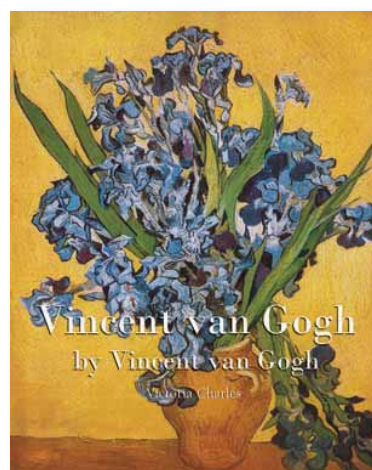
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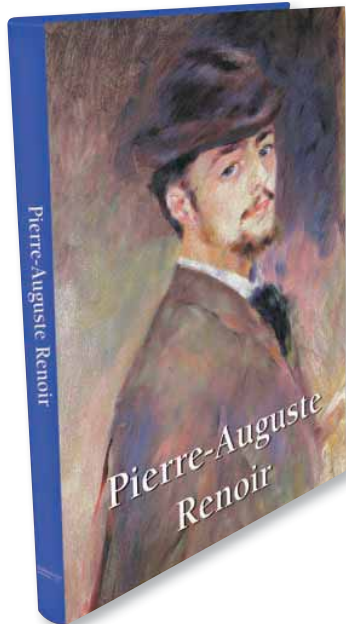
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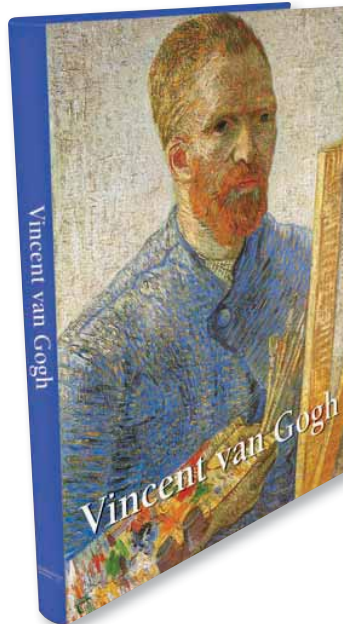
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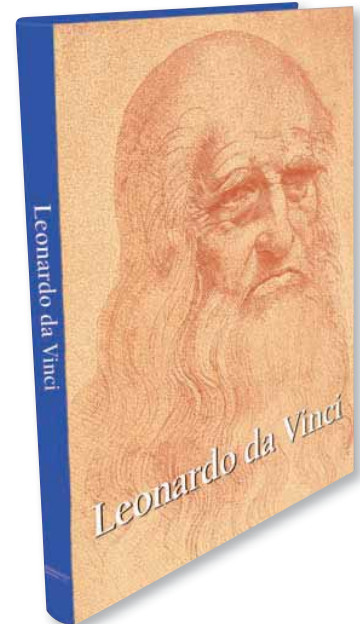
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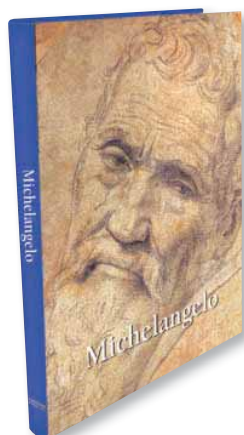
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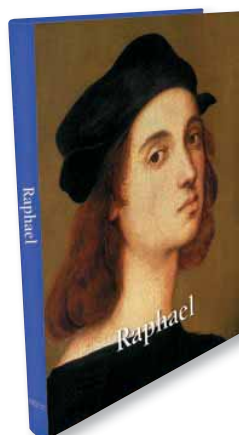
Victoria Charles received her PhD in art history. She has published extensively on art history and has contributed to *Art Information*, an international guide to contemporary art. She is a regular contributor to journals and magazines.

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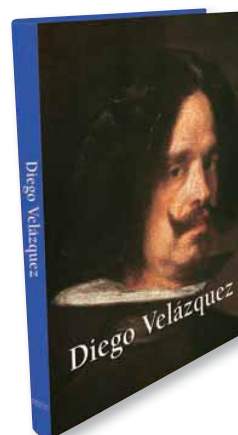
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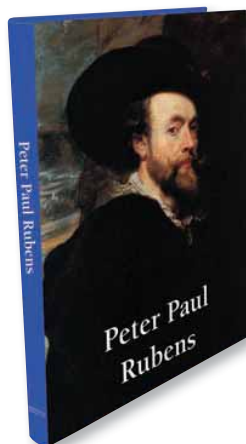
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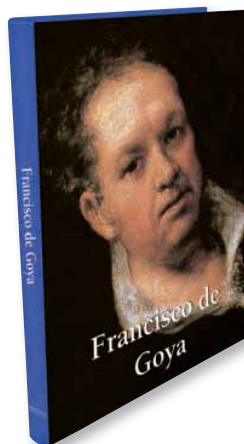
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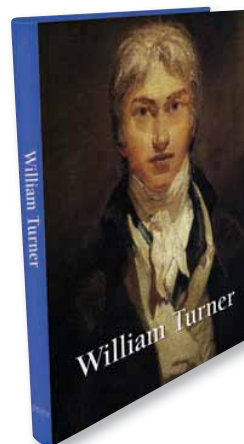
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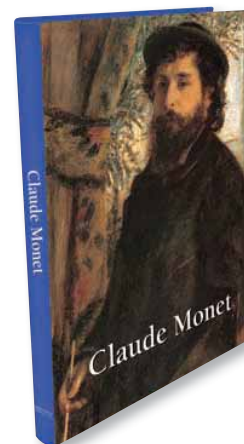
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## Specifications

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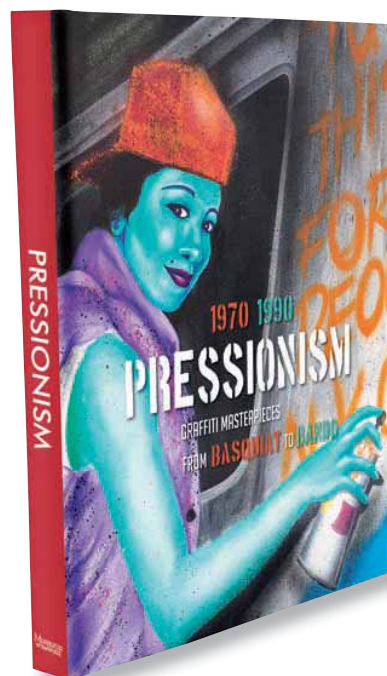
200 pages

130 illustrations in colour

Hardcover

£ 29.95 UK    \$ 45 US    40 €

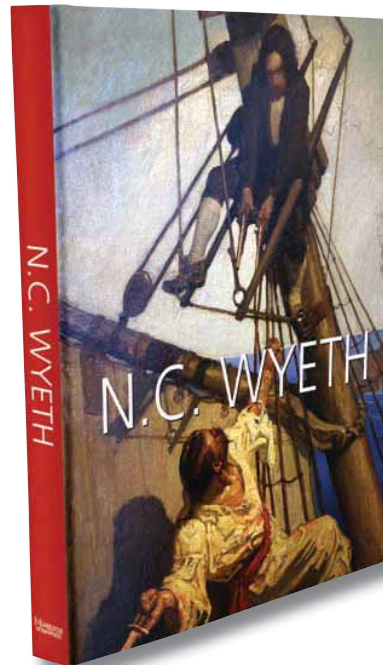
ISBN: 978-1-78525-077-4



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

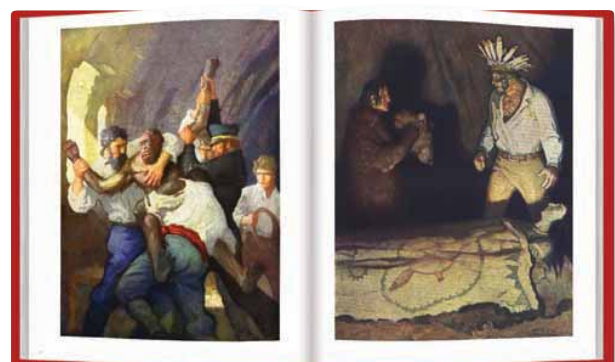


# MUSEUMS OF THE WORLD

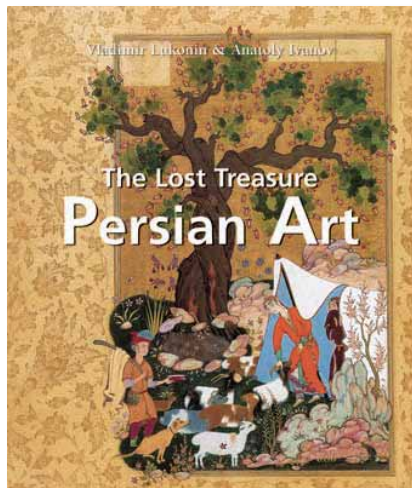


ISBN: 978-1-78525-167-2

**E**Newell Convers Wyeth (1882-1945) came into the public eye at the beginning of the 20<sup>th</sup> century due to his illustrations for American magazines. Although he was known mostly for his advertising and journalistic illustrations in the press (most notably as part of a well-known beverage marketing campaign), he sought to be recognised as a painter. In the 1920s Wyeth's art took on a new life upon returning to his home in New England, and it inspired him to paint new themes. He shaped the imagination of thousands of readers by giving life to some of the most famous characters in English literature, from those in Daniel Defoe's *Robinson Crusoe*, to Mark Twain's *The Adventures of Tom Sawyer*, as well as the pirates in Robert Louis Stevenson's *Treasure Island*.



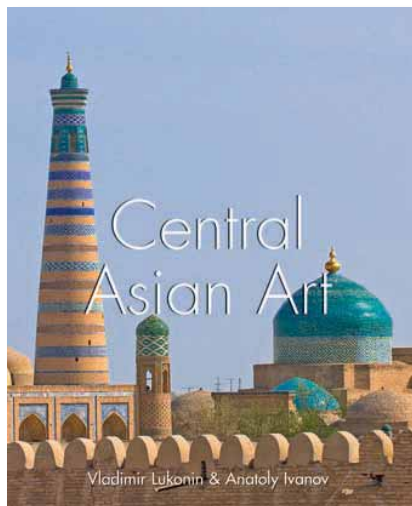




**H**oused in the Hermitage Museum along with other institutes, libraries, and museums in Russia and the republics of the former Soviet Union are some of the most magnificent treasures of Persian Art. Many of these works have been lost, but have been catalogued and published here for the first time with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

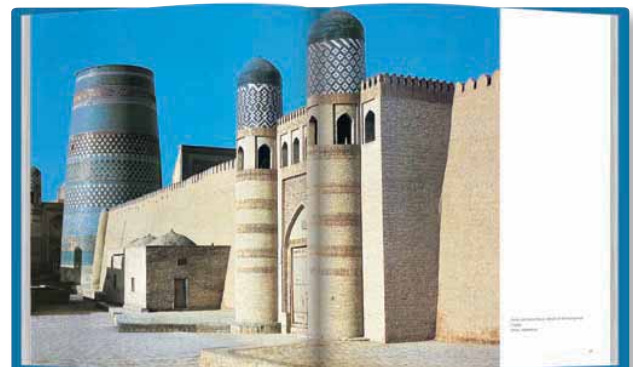
In a comprehensive introduction, Vladimir Lukonin, Director of the Oriental Art section of the Hermitage Museum, and his colleague Anatoly Ivanov have broadly documented the major developments of Persian Art: from the first signs of civilisation on the plains of Iran around the 10<sup>th</sup> century BCE through to the early 20<sup>th</sup> century. In the second part of the book they have catalogued Persian Art giving locations, origins, descriptions, and artist biographies where available.

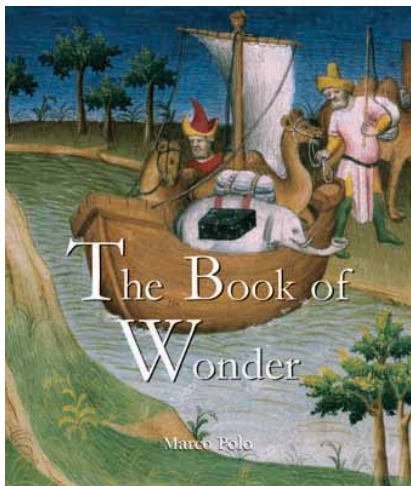
ISBN: 978-1-78042-015-8



**T**he strict prohibition on the representation of the human form has channeled artistic creation in this region into architecture and architectural decoration. This book is a magical tour through Central Asia – Kyrgyzstan, Tadjikistan, Turkmenistan, and Uzbekistan – a cradle of ancient civilisations and a repository of the oriental arts inspired by Buddhism and Islam. There are magnificent, full-colour photographs of the abandoned cities of Merv and Urgench, Khiva, the capital of the Khwarezm, with its mausoleum of Sheikh Seid Allahuddin, and 'the Golden Road to Samarkand', the Blue City, a centre of civilisation for 2,500 years.

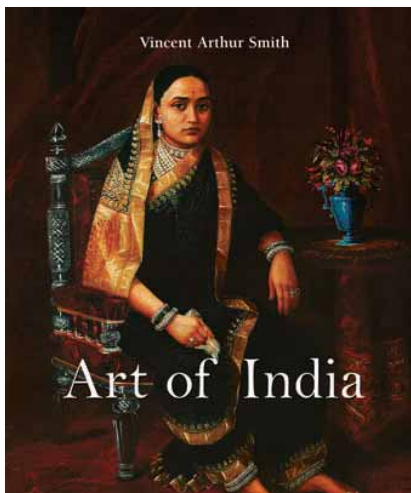
ISBN: 978-1-78042-018-9





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

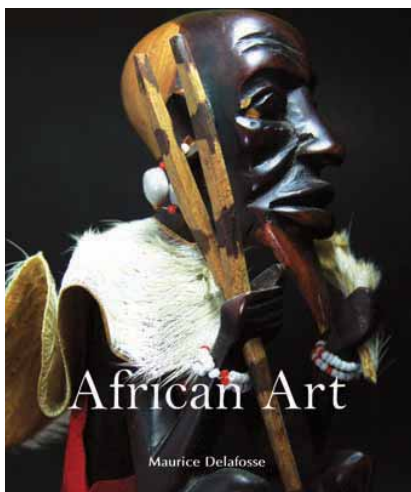
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India, with its extensive and colourful history, has produced an artistic tradition in many forms: architecture, painting, sculpture, calligraphy, mosaics, and artisan products. From Hinduism, with its pantheon of imagery of gods, goddesses, animals,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

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

ISBN: 978-1-84484-806-5



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

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

ISBN: 978-1-84484-897-3





# TEMPORIS

## Specifications

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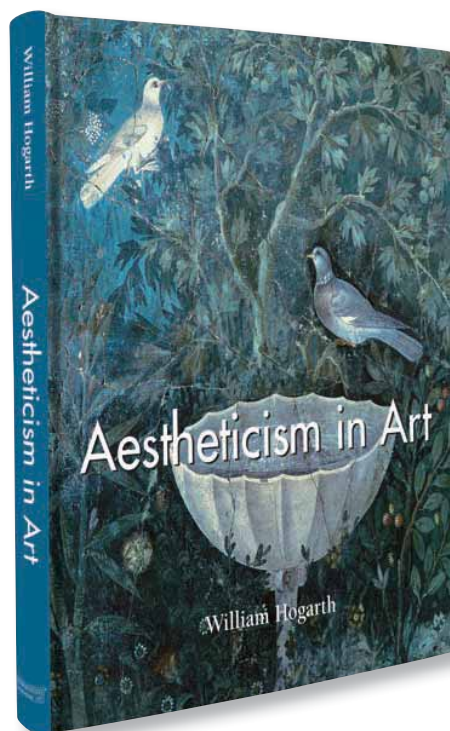
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150 illustrations in colour

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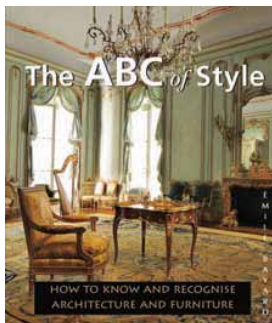
ISBN: 978-1-906981-92-1



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







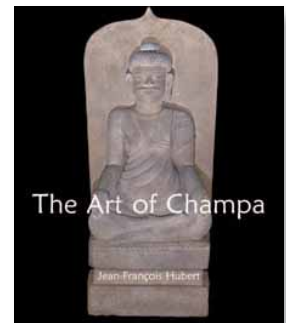
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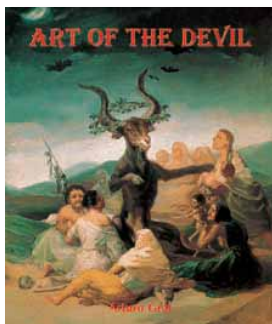
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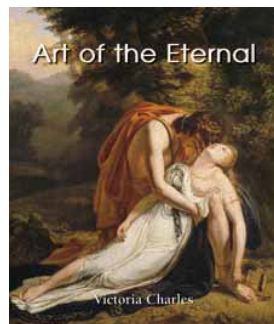
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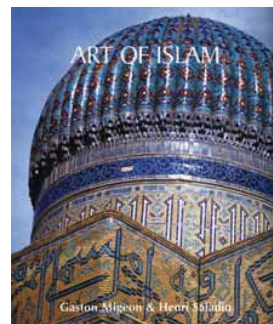
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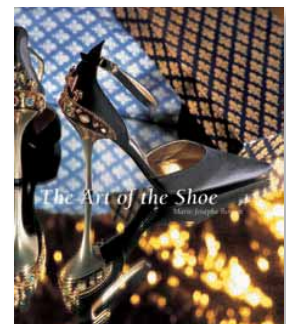
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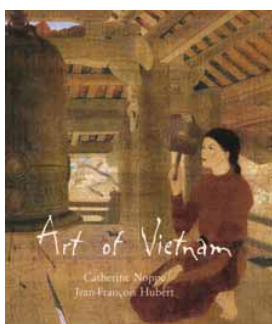
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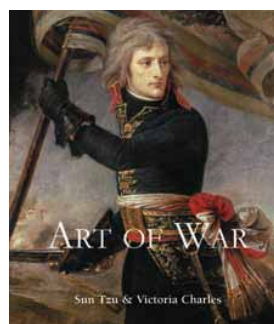
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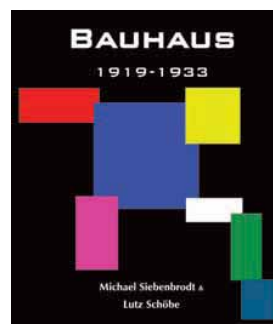
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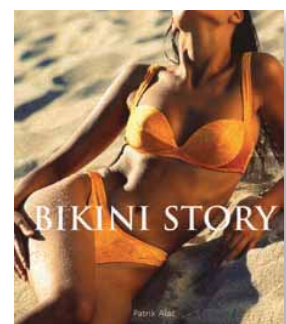
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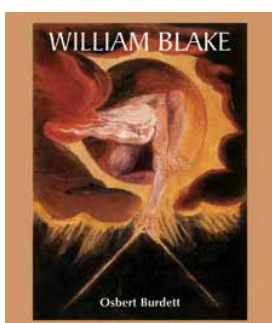
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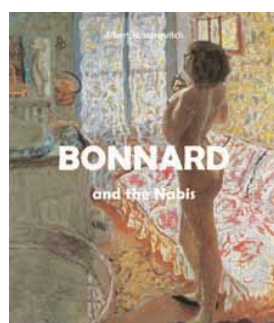
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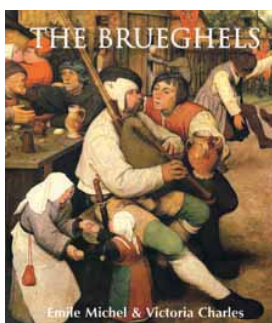
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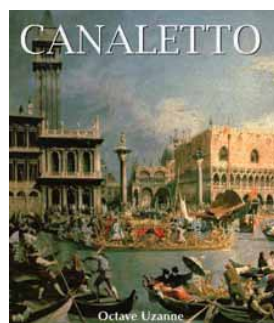
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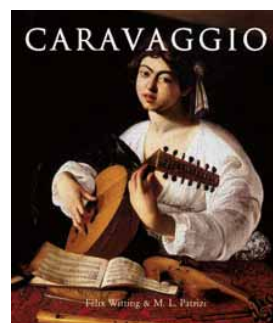
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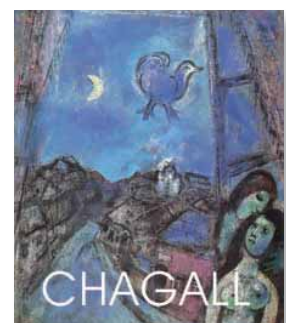
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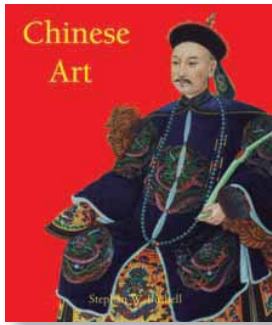


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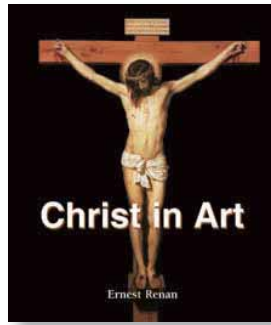


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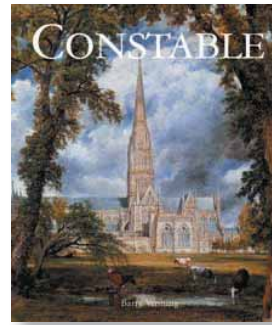




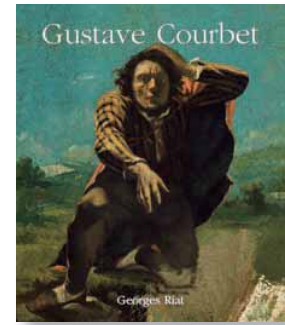
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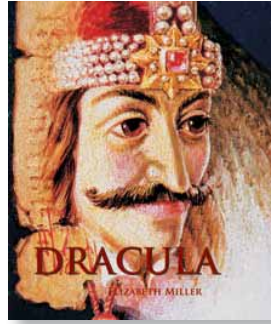
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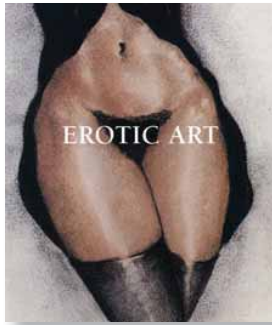
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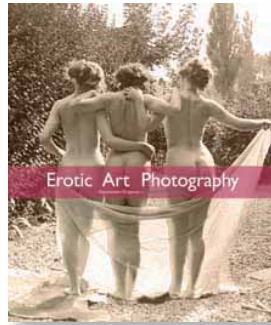
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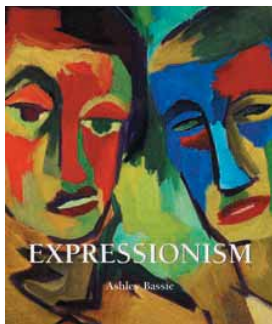
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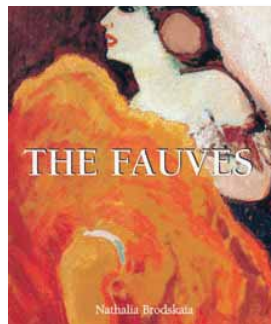
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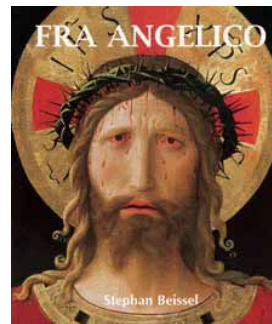
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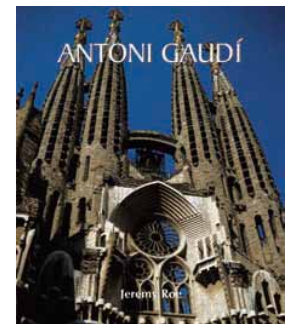
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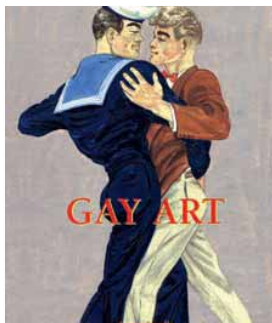
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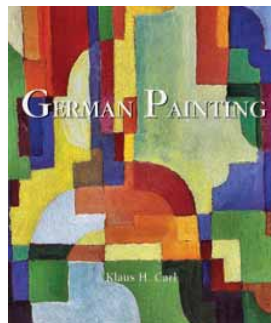
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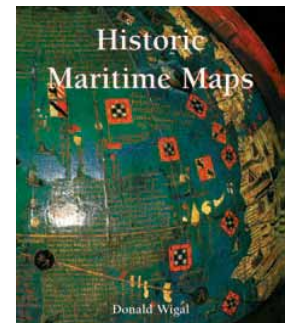
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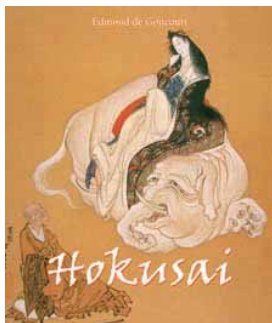


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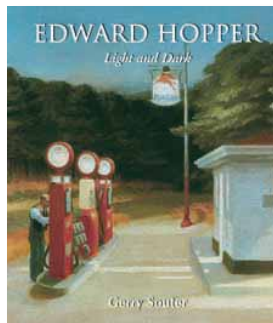


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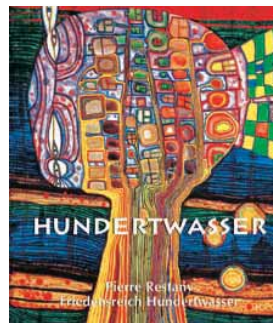




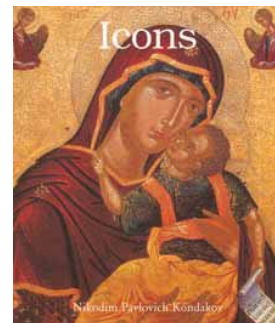
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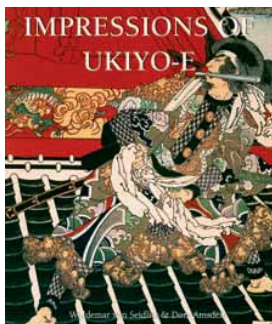
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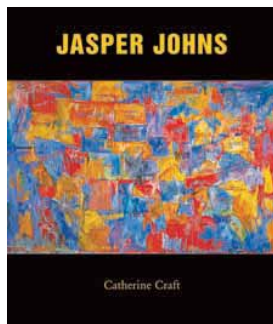
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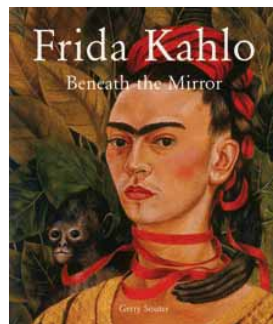
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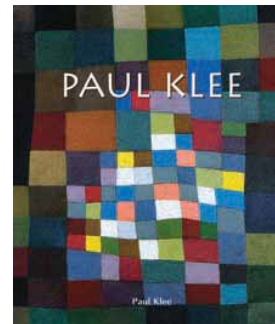
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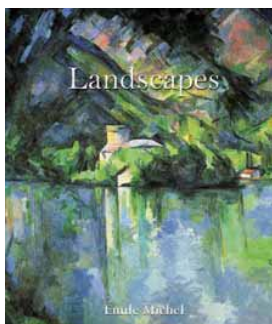
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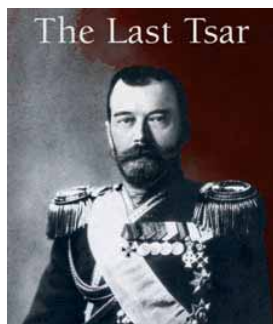
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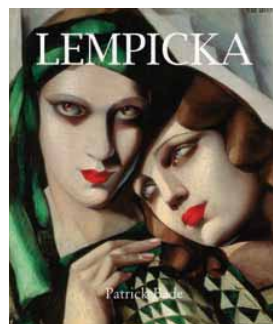
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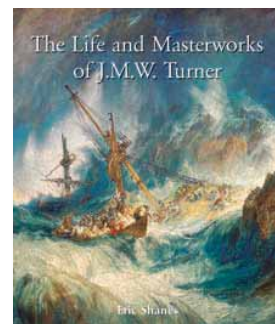
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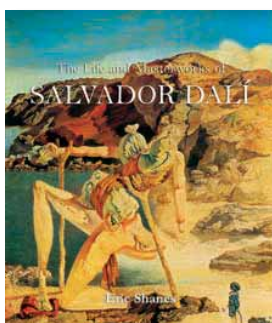
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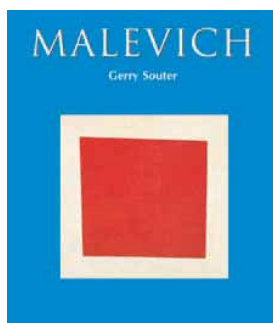
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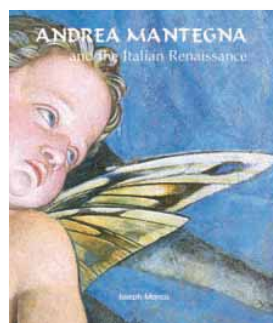
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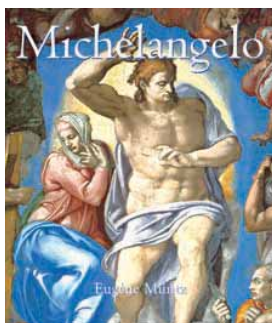
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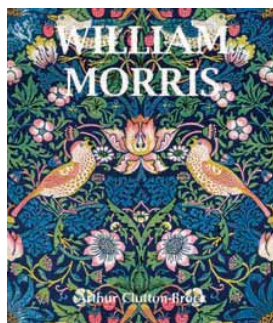
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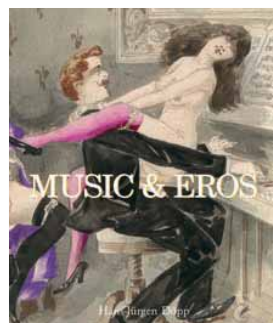
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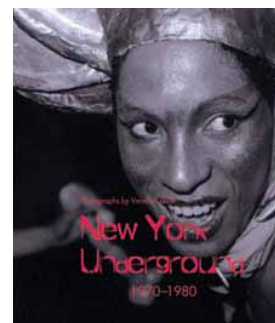
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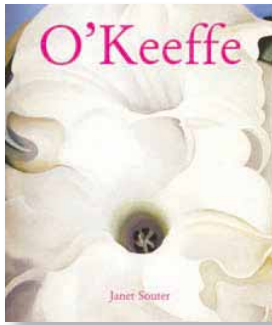


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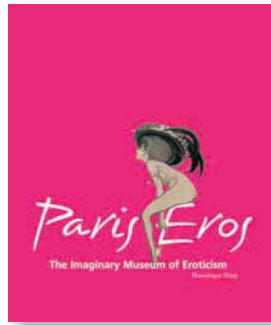


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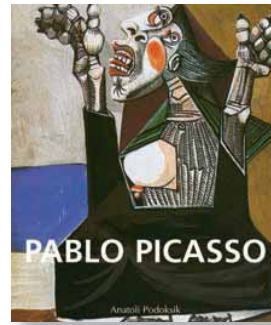




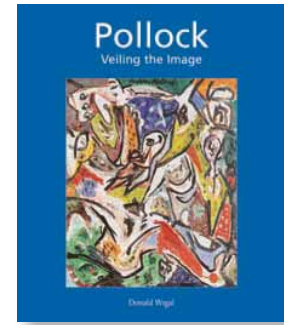
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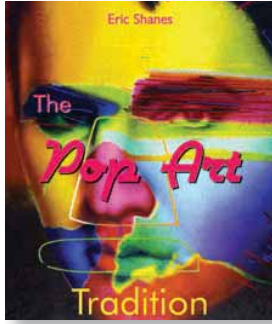
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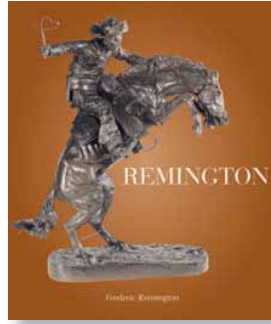
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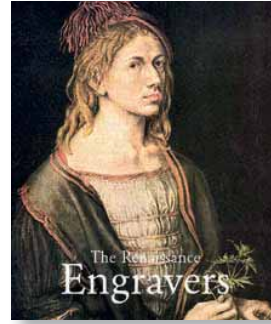
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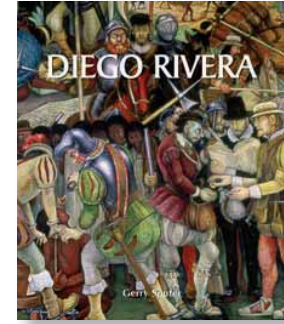
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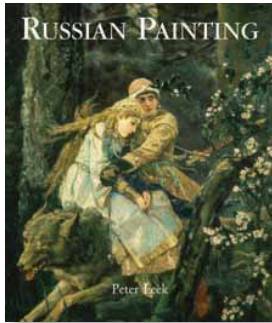
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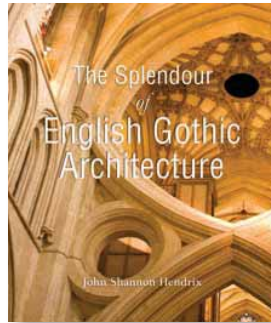
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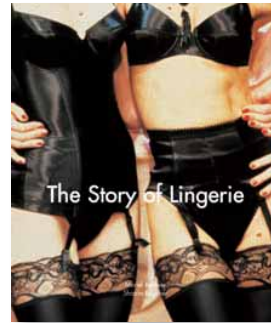
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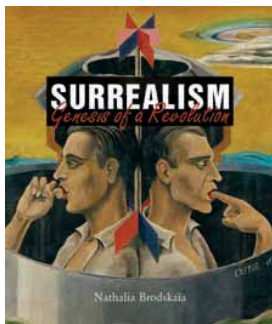
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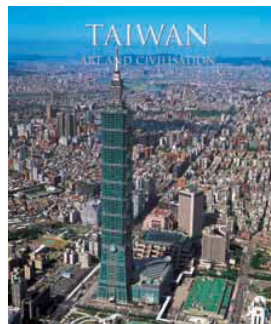
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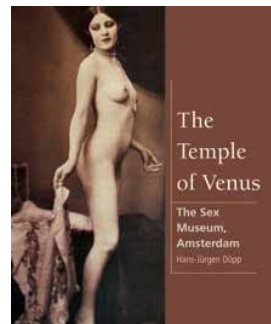
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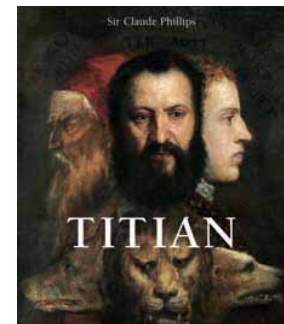
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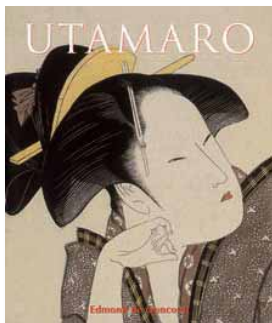
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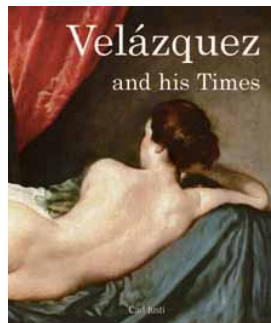
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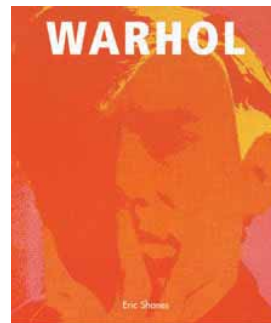
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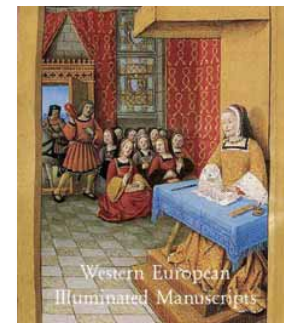
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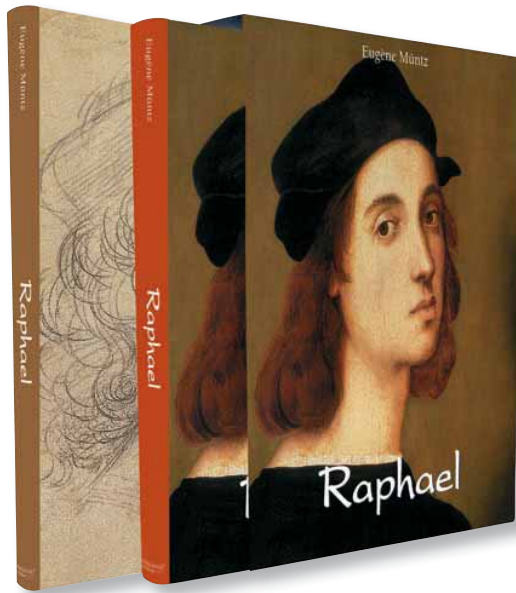


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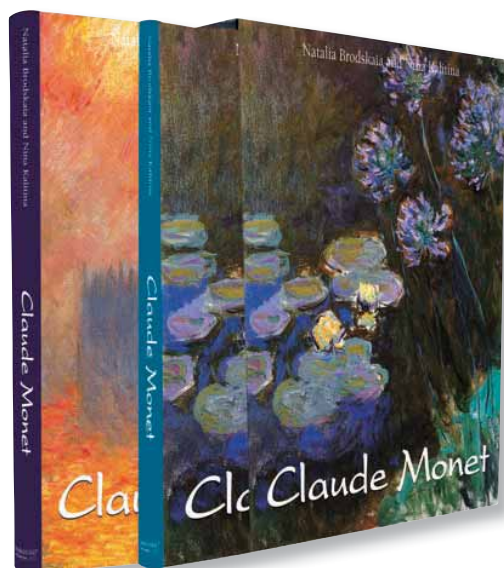
**R**aphael (1483-1520), the Italian painter and architect of the High Renaissance, was a genius in and ahead of his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era. As one of the great masters of the Renaissance and artist to European royalty and the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

### EXHIBITIONS

De Young Museum, Fine Arts Museums of San Francisco, San Francisco, USA:

9 January - 10 April 2016 – *Sublime Beauty: Raphael's Portrait of a Lady with a Unicorn*.

# PRESTIGE



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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## EXHIBITIONS

Albertina, Vienna, Austria:

28 October 2015 - 10 March 2017 – *Monet to Picasso*.

National Gallery of Canada, Ottawa, Canada:

29 October 2015 - 15 February 2016 – *Monet. A Bridge to Modernity*.

Royal Academy of Arts, London, United Kingdom:

30 January - 20 April 2016 – *Painting the Modern Garden: Monet to Matisse*.

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

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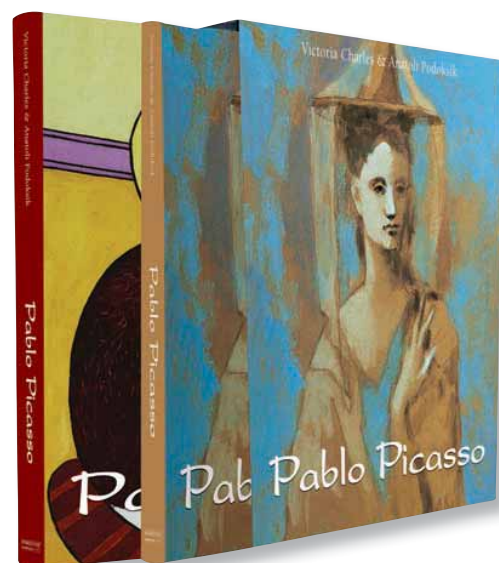
14 September 2015 - 7 February 2016 – *Picasso Sculpture*.

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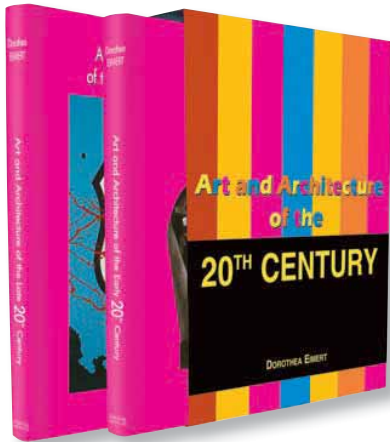
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Musée du Louvre, Paris, France:

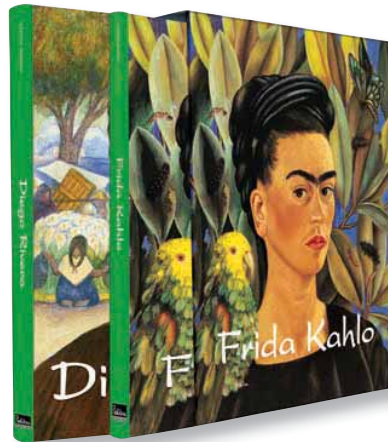
21 October 2015 - 25 January 2016 – *Accrochage: Picasso chez Delacroix*.



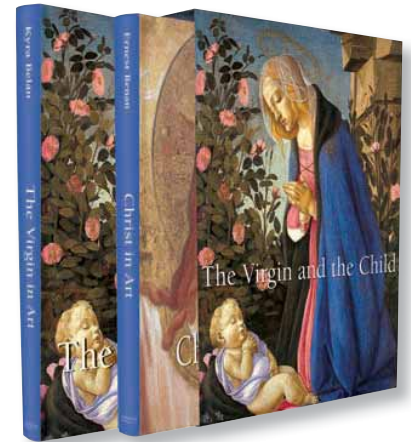




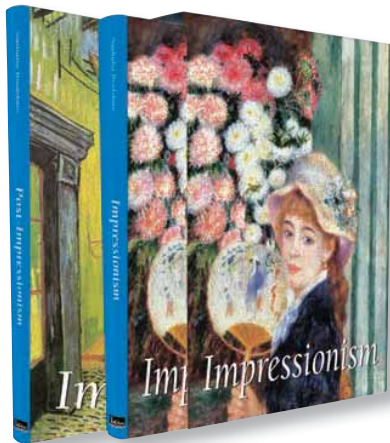
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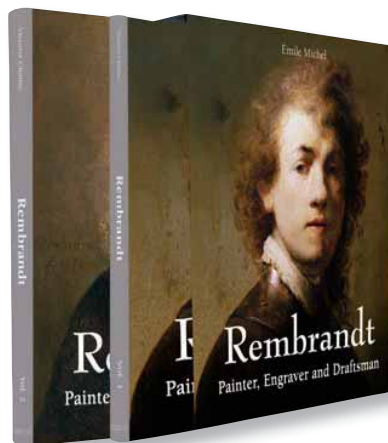
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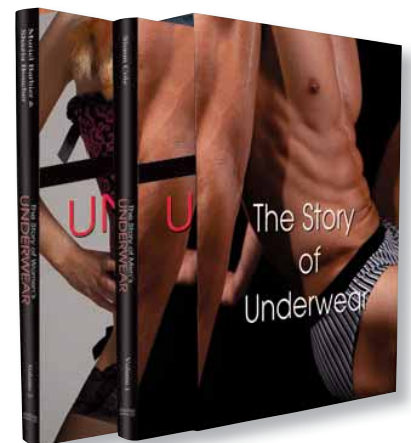
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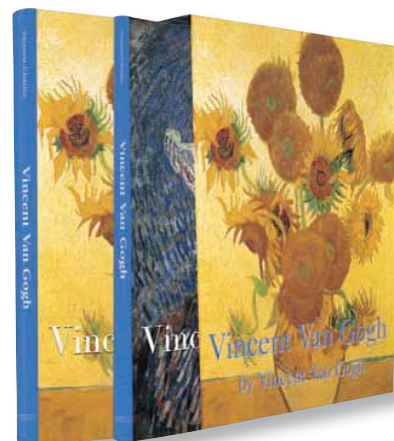
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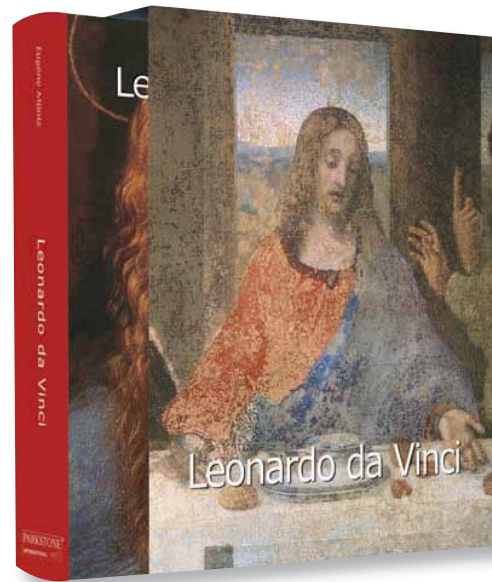
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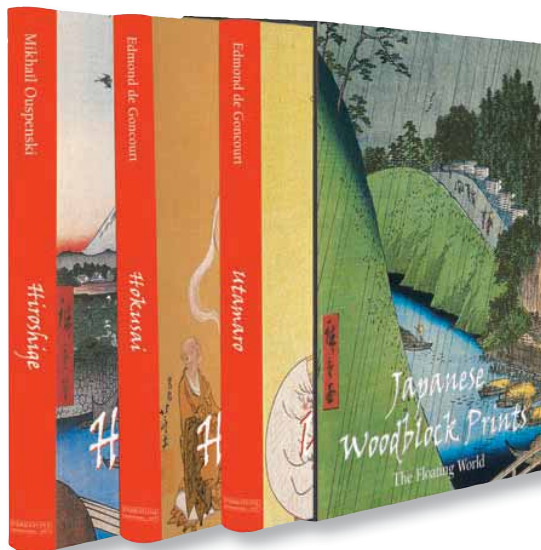
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“Studying nature with passion, and all the independence proper to his character, he could not fail to combine precision with liberty, and truth with beauty. It is in this final emancipation, this perfect mastery of modelling, of illumination, and of 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.”



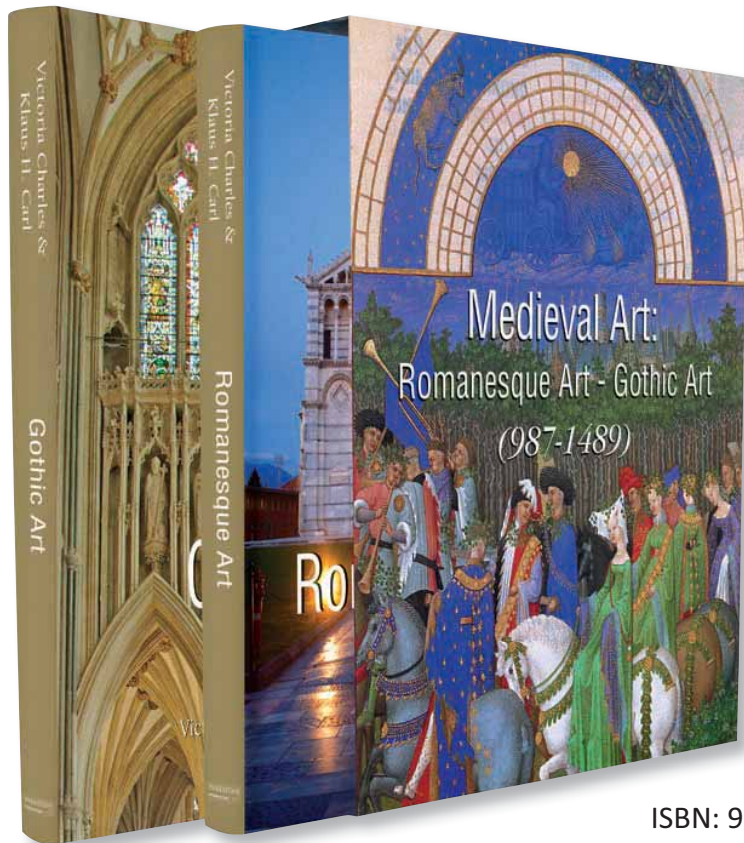
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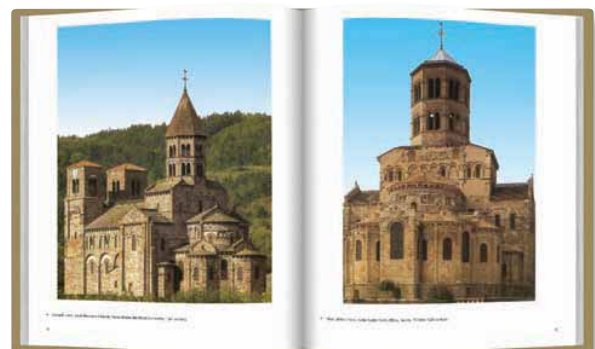
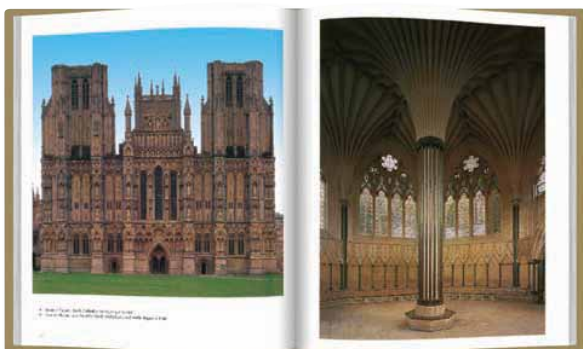
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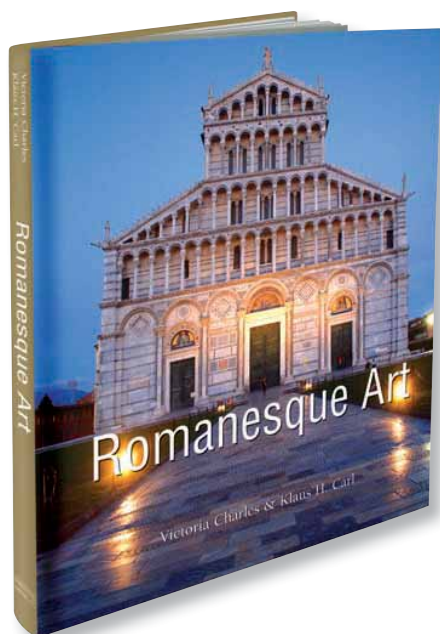
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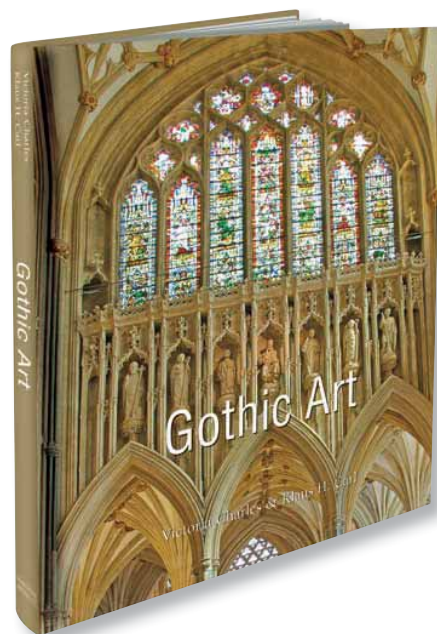


In art history, the term Romanesque art refers to the period between the beginning of the 11<sup>th</sup> and the end of the 12<sup>th</sup> century. This era was characterised by a great diversity of regional schools, each practising their own unique style. In architecture as well as in sculpture, Romanesque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

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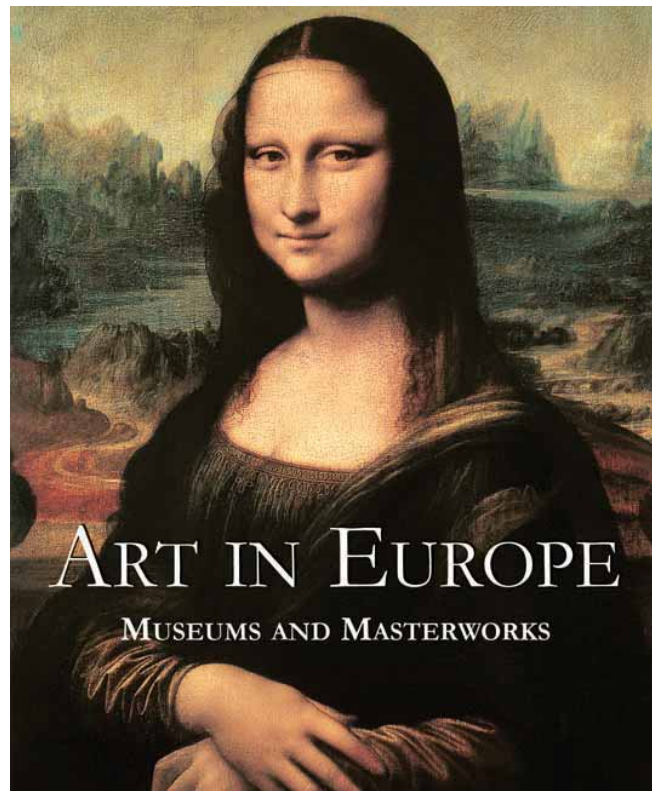
Gothic art is defined by the powerful architecture of the cathedrals of northern France. Abandoning curved Roman forms, the architects started using flying buttresses and pointed arches to open cathedrals to daylight. A period of great economic and social change, the Gothic era incorporated new iconography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

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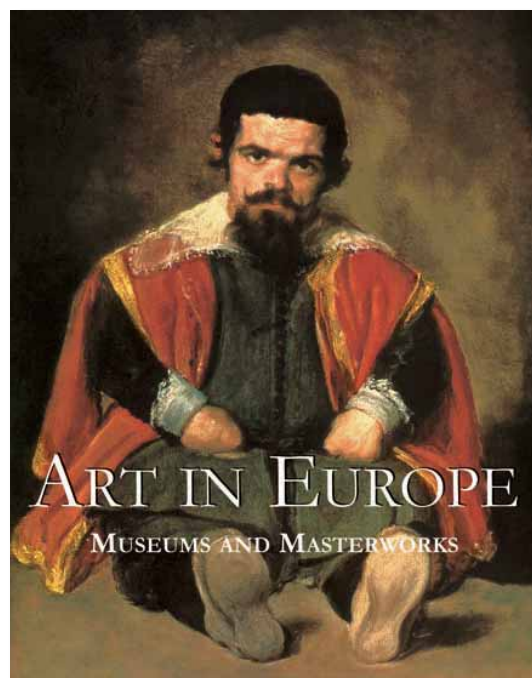
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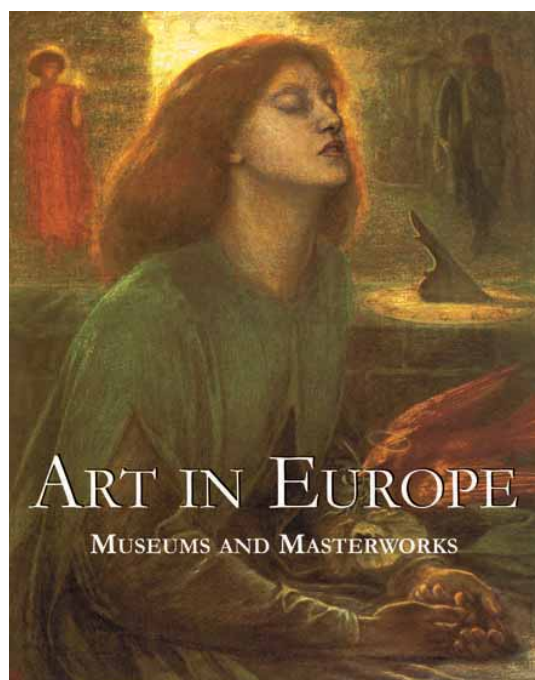
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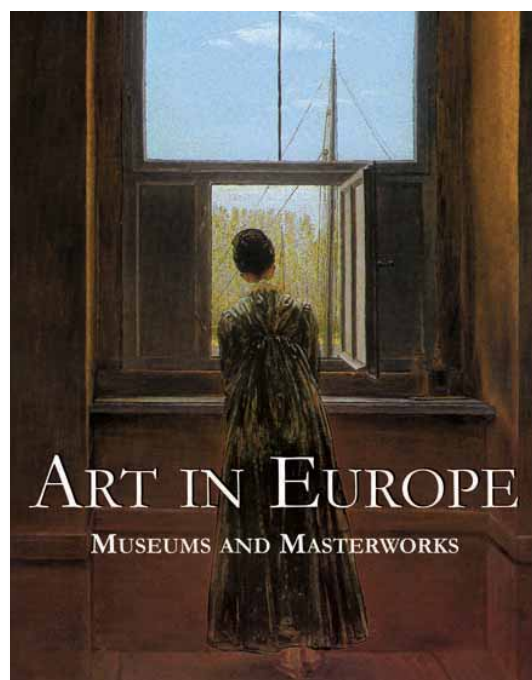
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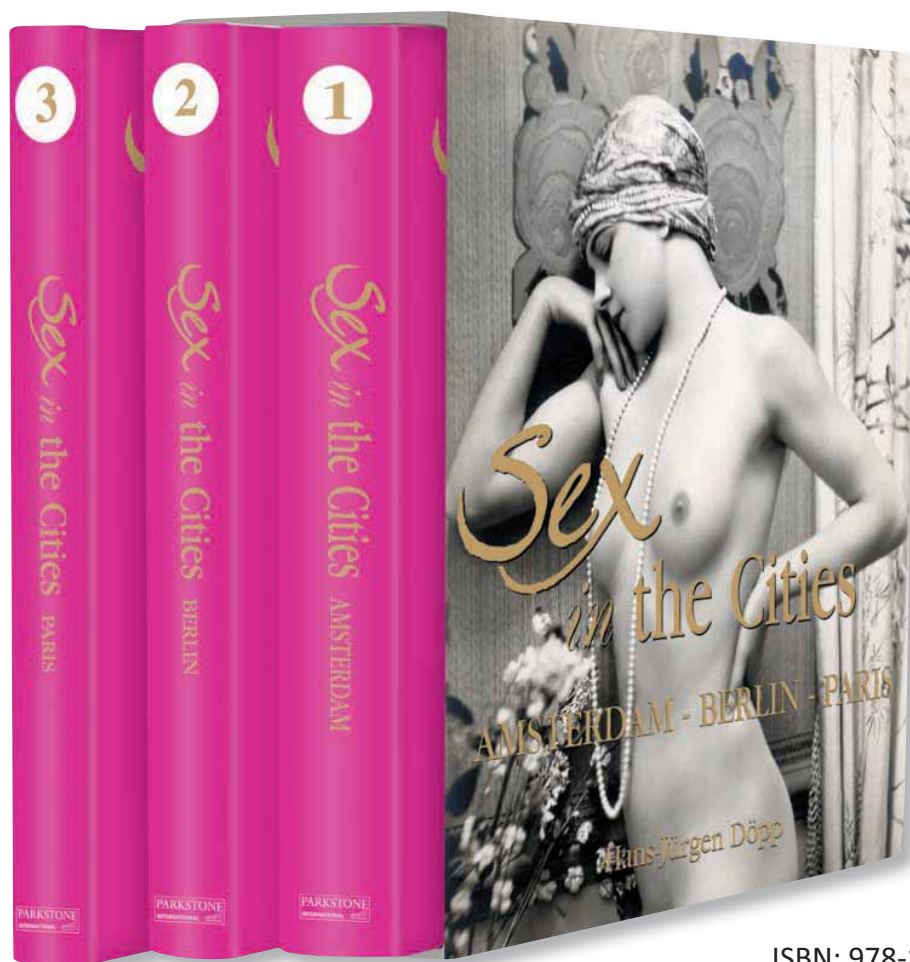
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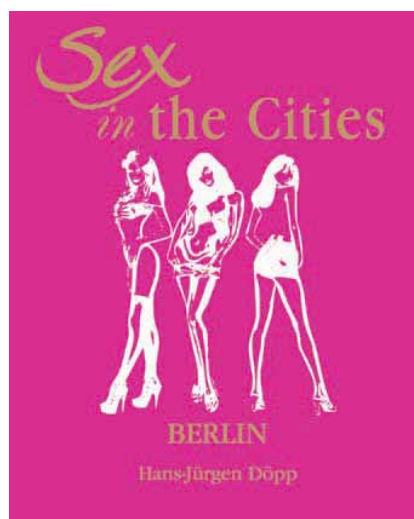
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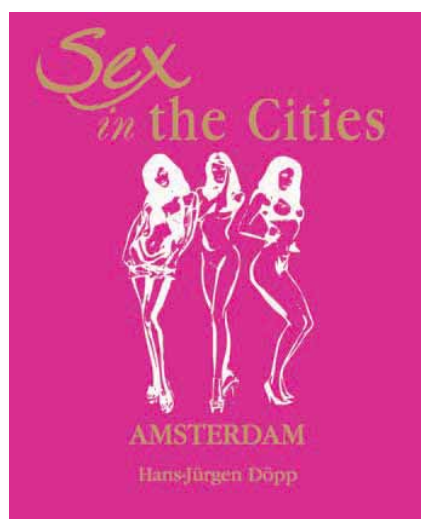
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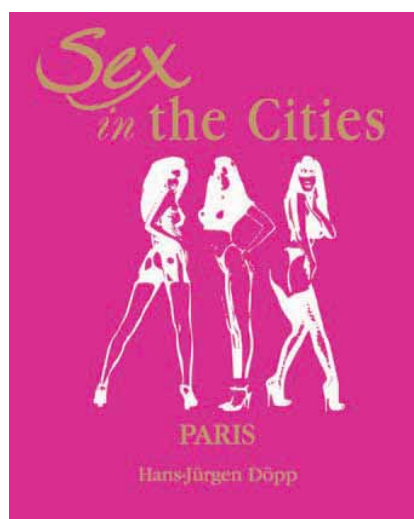
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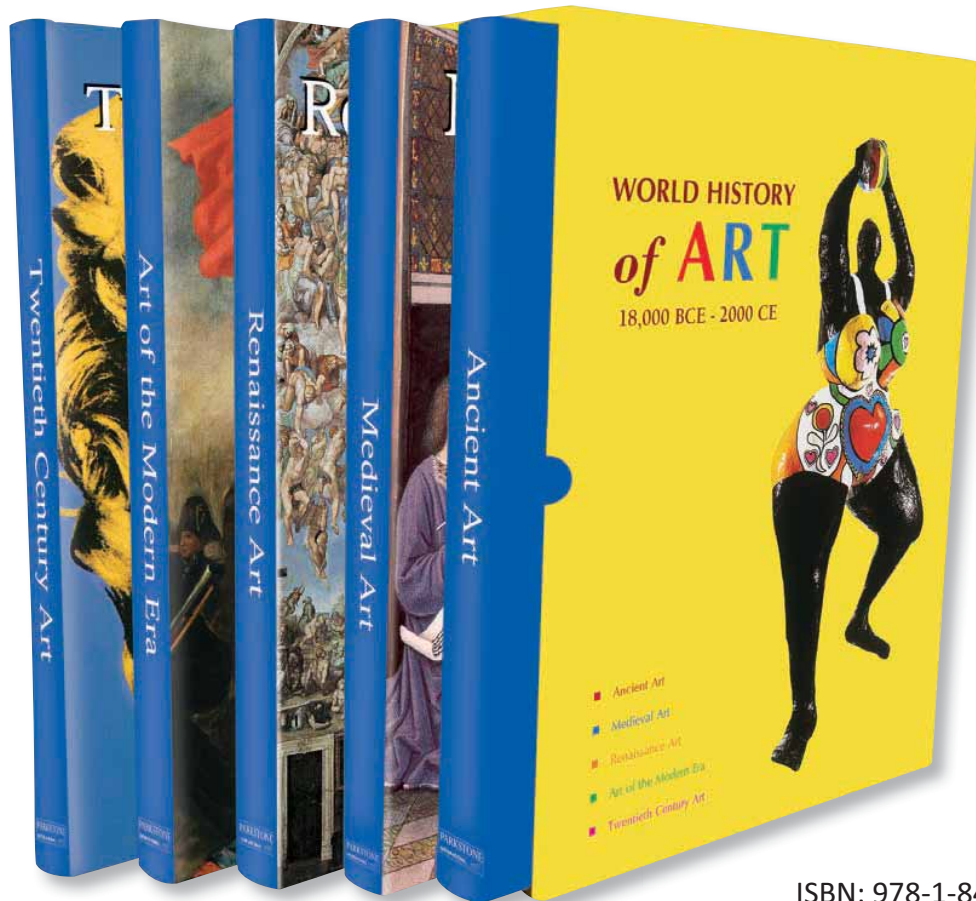


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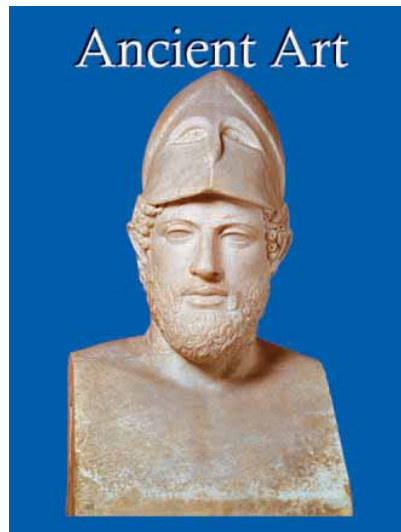
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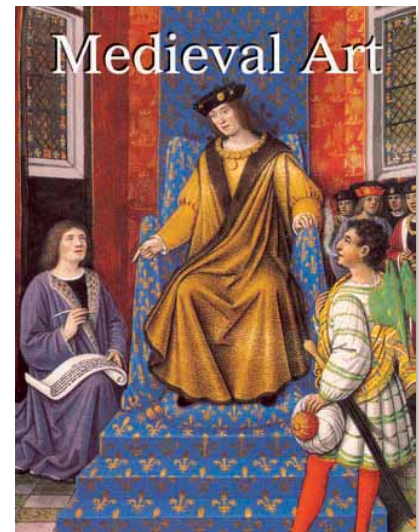
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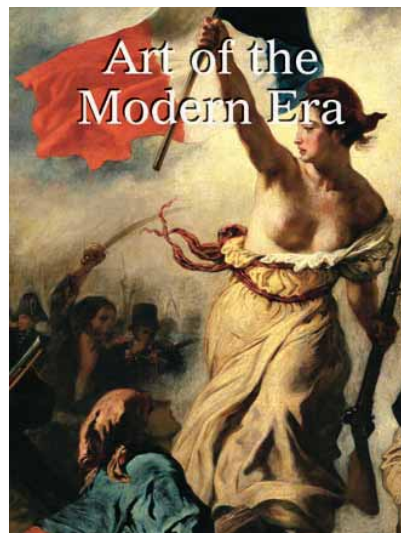
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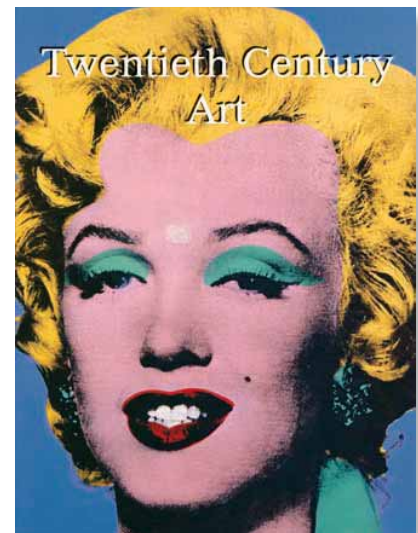
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