

The background is a highly textured, impressionistic painting. A tall, slender tree with a thick, gnarled trunk and dark green, rounded canopy stands centrally. The landscape is composed of various patches of color: greens, yellows, oranges, and blues, suggesting a field or a valley. In the middle ground, a bridge with several arches spans across the scene. The overall style is reminiscent of Vincent van Gogh's 'Olive Trees with Yellow Sky and Sea' or similar Impressionist works, characterized by short, visible brushstrokes and a rich, varied color palette.

# Catalogue 2017

– The World of Colour –

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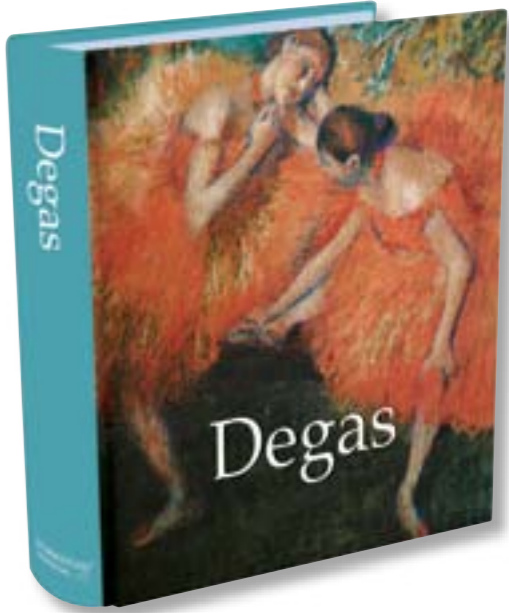


# MEGA SQUARE

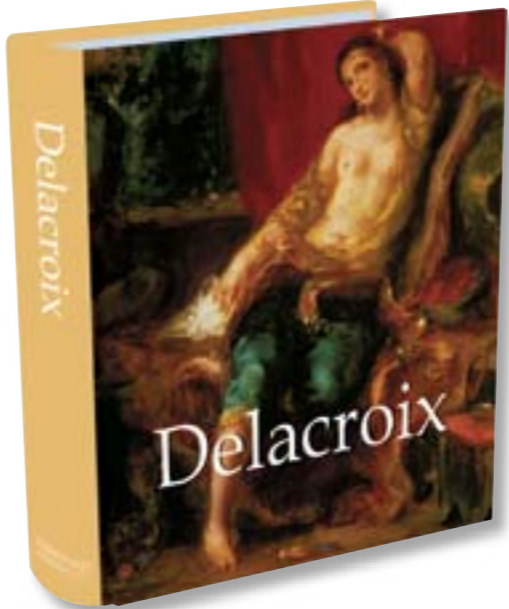
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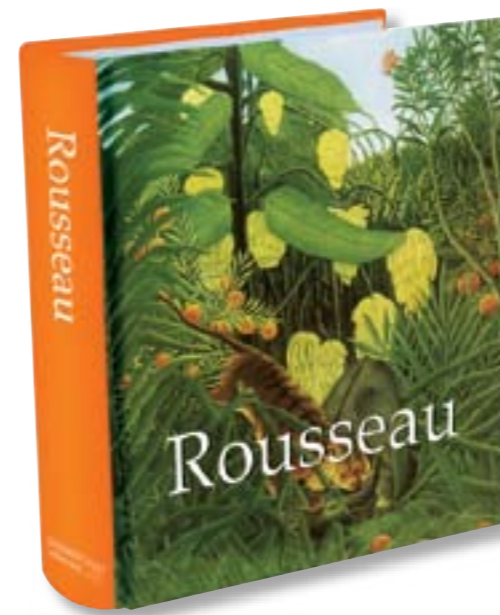
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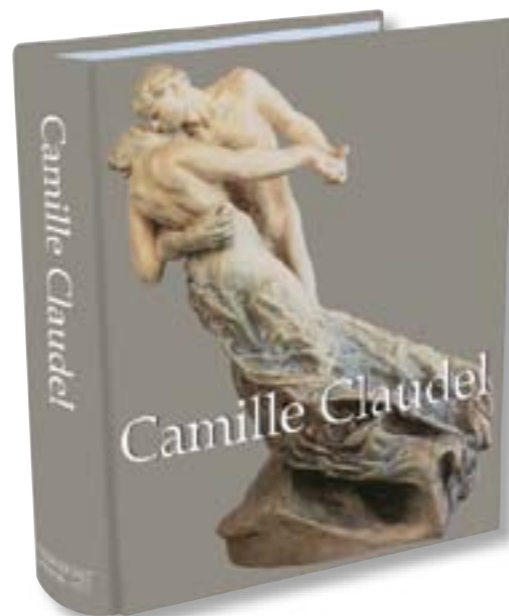
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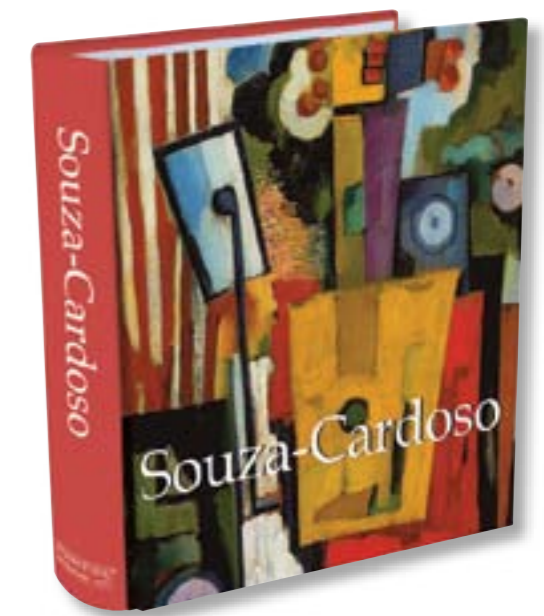
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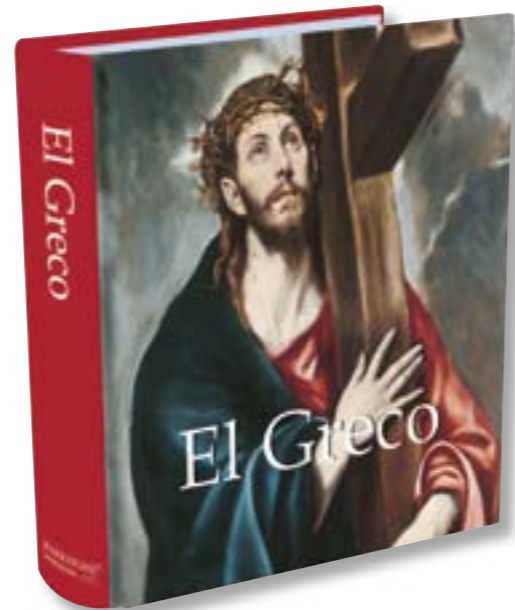
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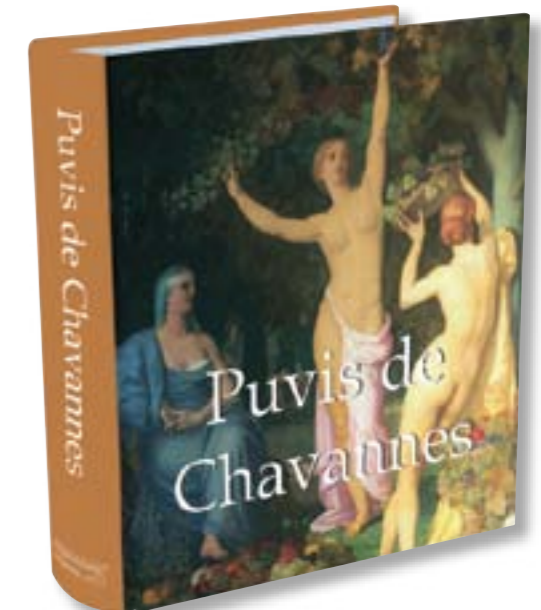
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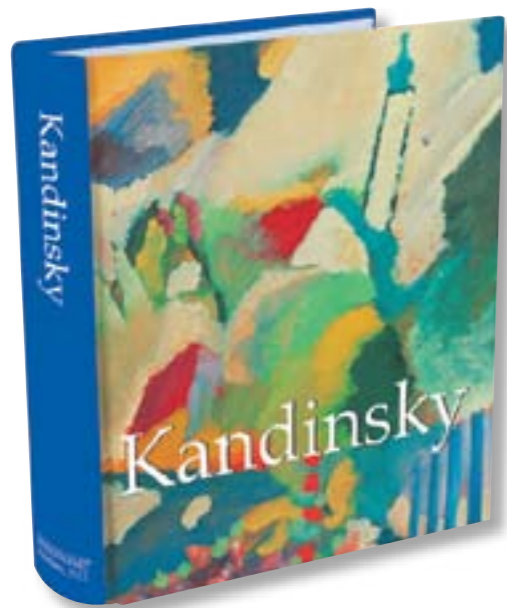
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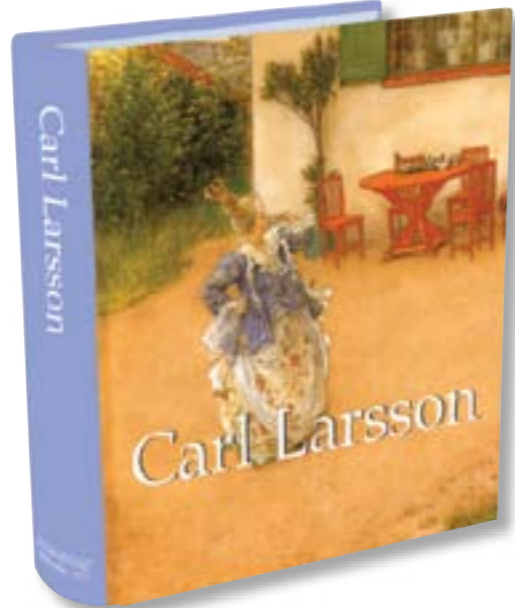
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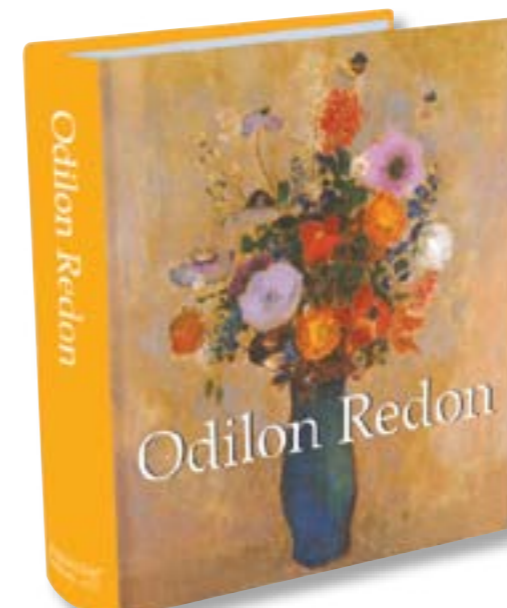
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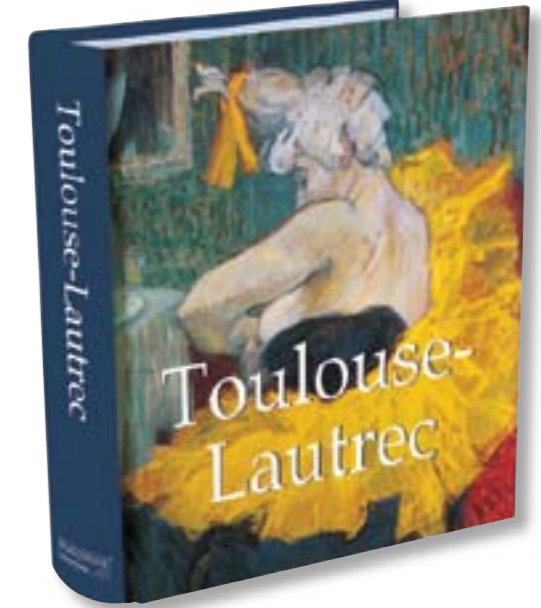
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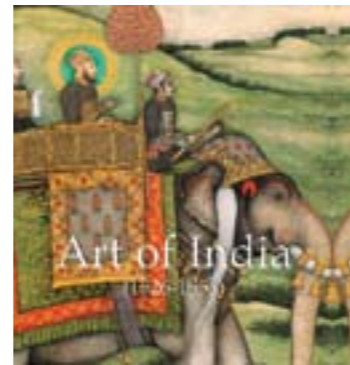
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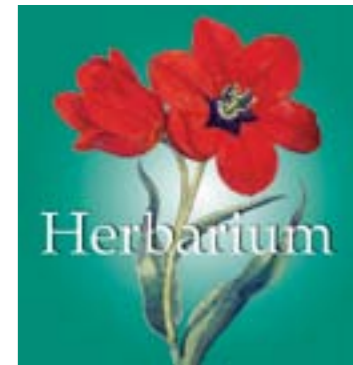
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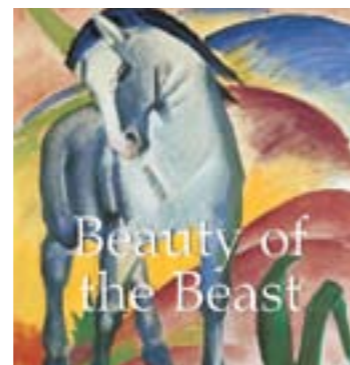
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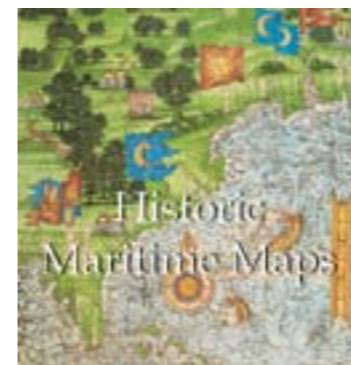
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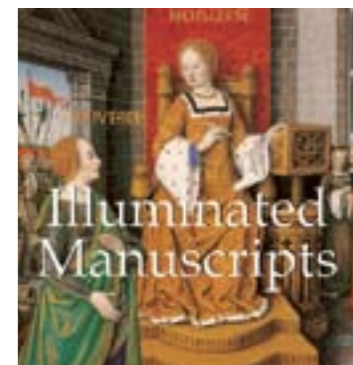
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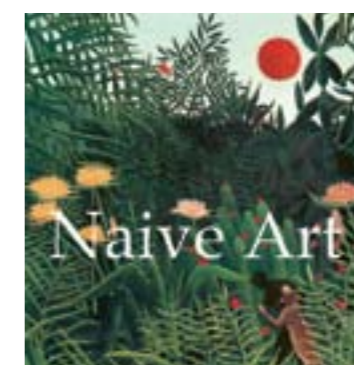
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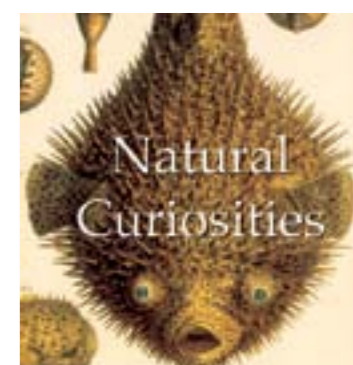
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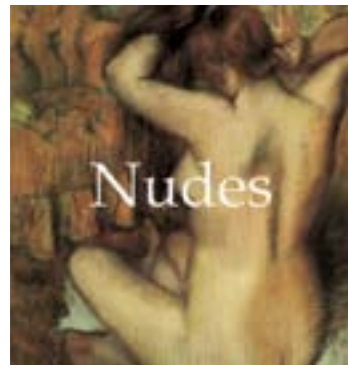


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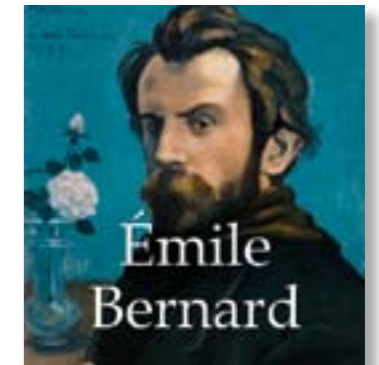
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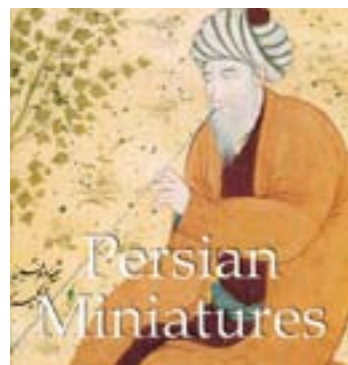
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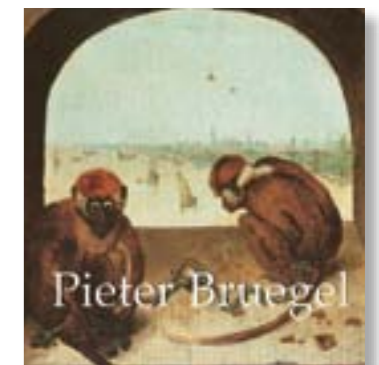
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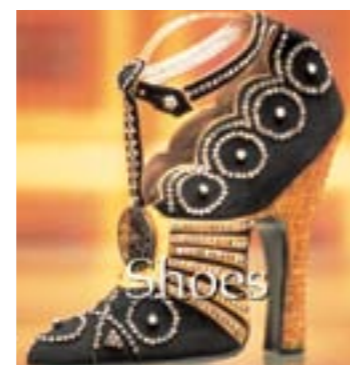
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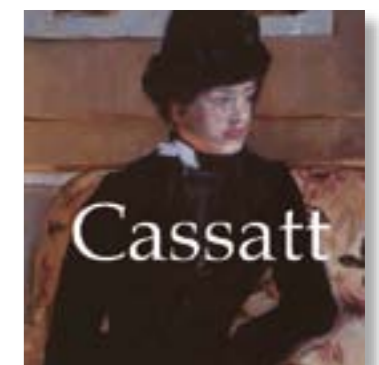
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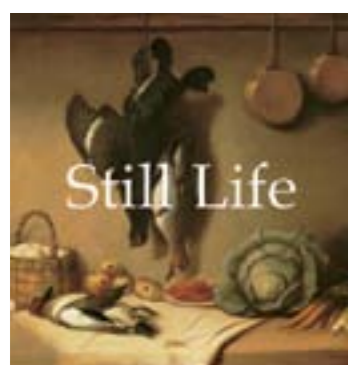
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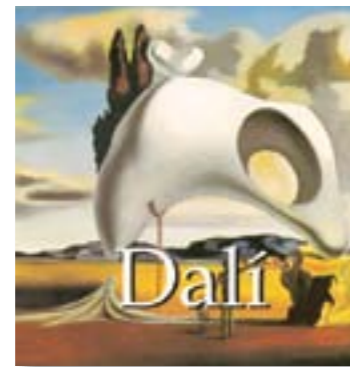
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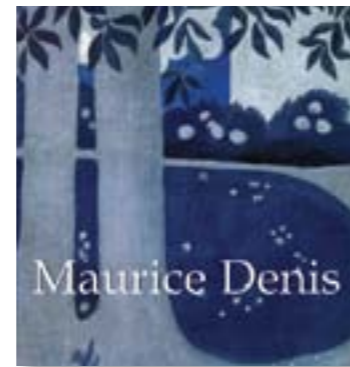
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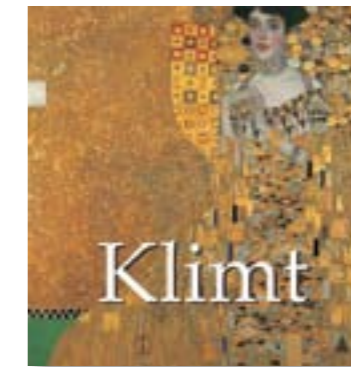
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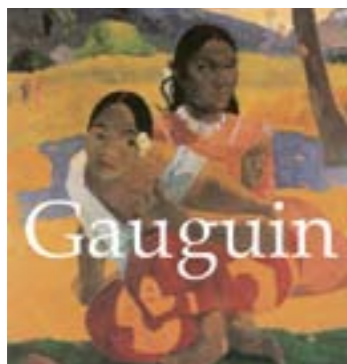
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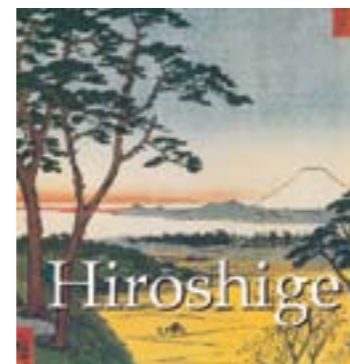
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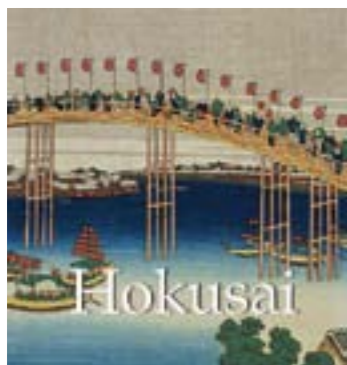
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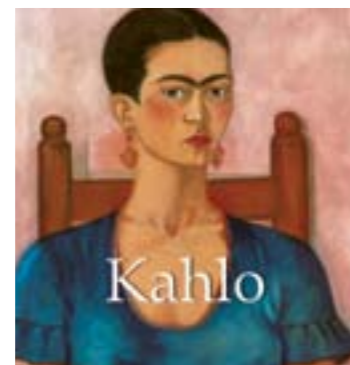
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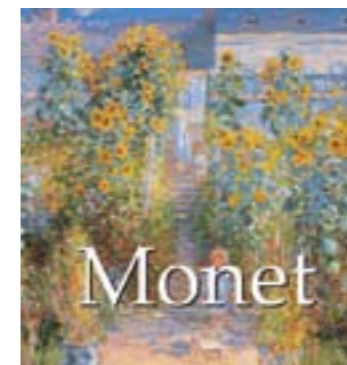
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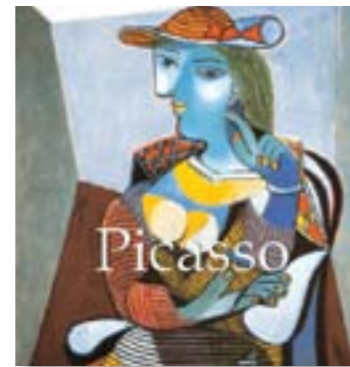




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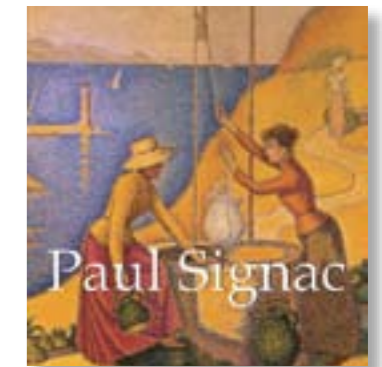
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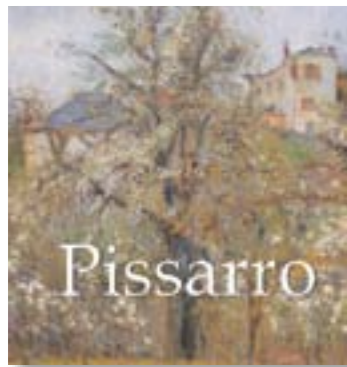
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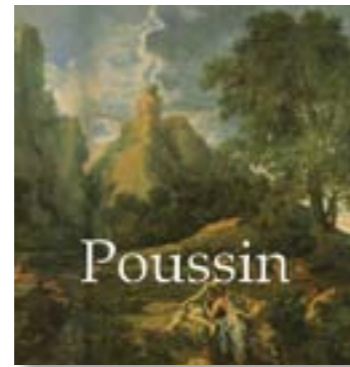
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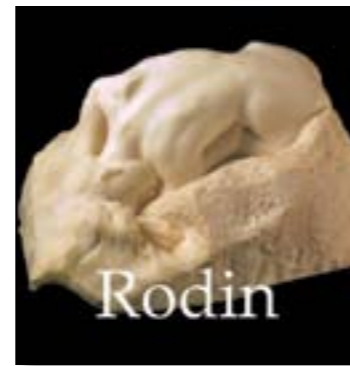
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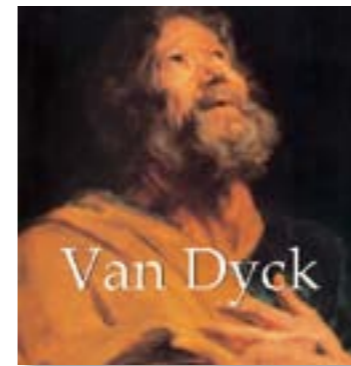
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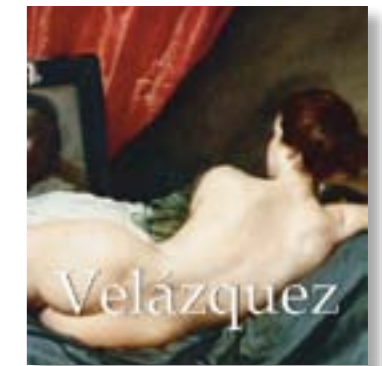
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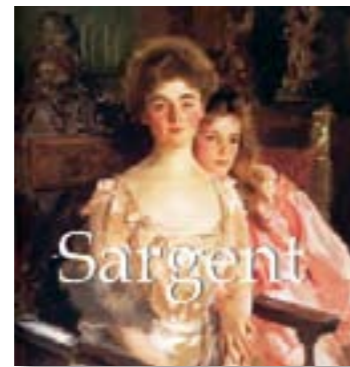
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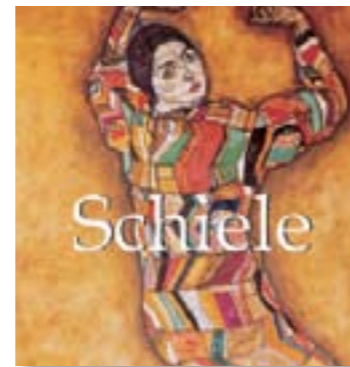
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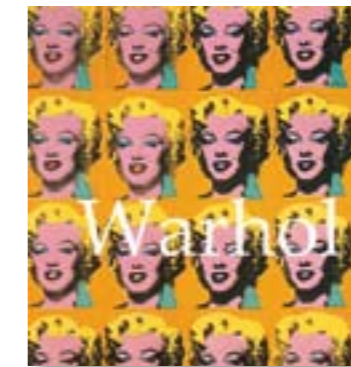
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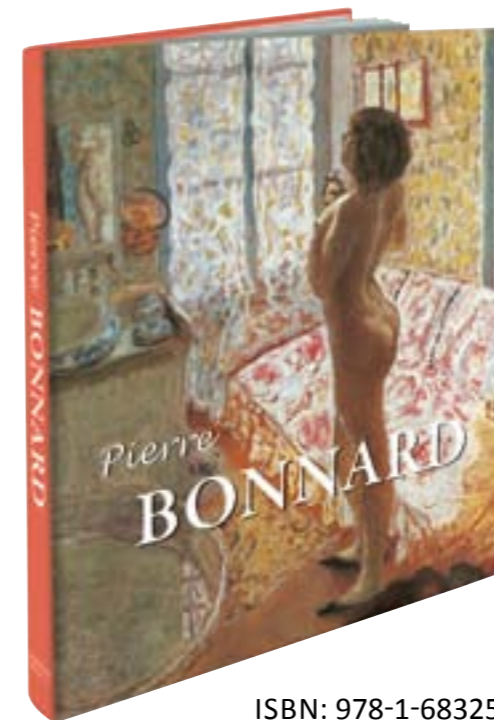
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# BEST OF...



## Specifications

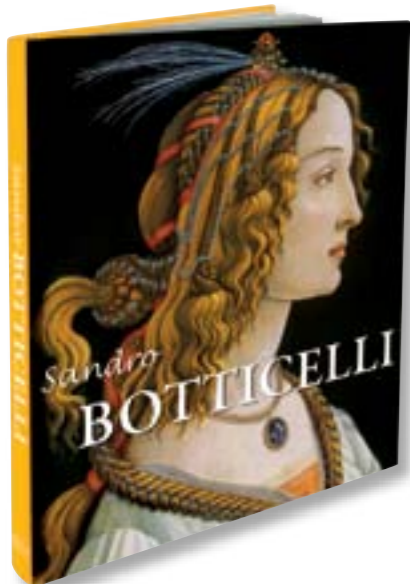
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As a founding member of the symbolist group, Les Nabis, Pierre Bonnard (1867-1947) strayed from his peers through his interest in simple life rather than a focus on the mystic. It was his love for the power of color and its ability to disregard the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



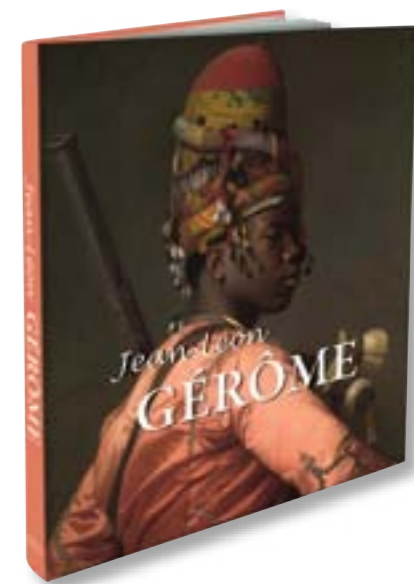


The Medici court painter Botticelli is one of the most brilliant artists of the Italian Renaissance alongside Leonardo da Vinci, Michelangelo, and Raphael. Favoring feminine portraits, Botticelli stands apart due to the finesse of his lines and the unbridled sensuality of his paintings. Between religious 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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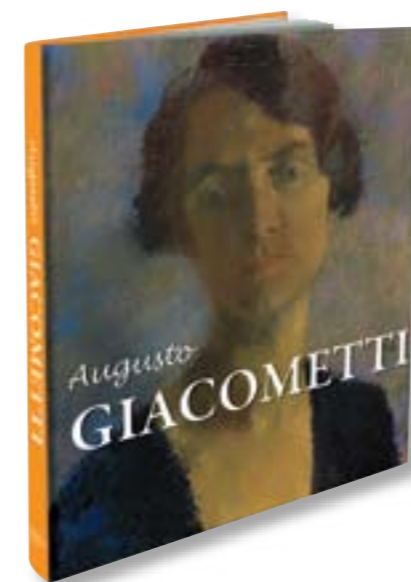
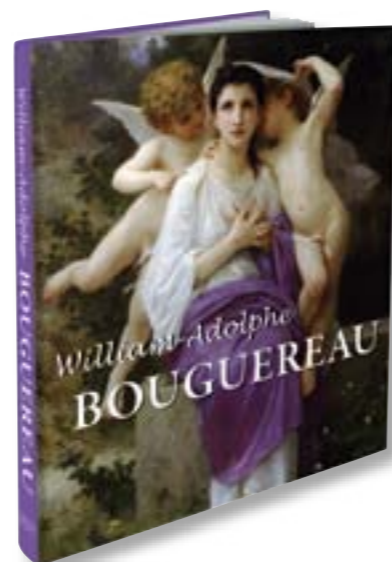
Jean-Léon Gérôme (1824-1904) was a French sculptor and historical painter of the academic classical style; he is counted among the greatest representatives of the genre. His work distinguishes itself through strong sense of melodrama and eroticism. Many of his paintings were influenced by his travels in Italy, Egypt, and Turkey. His fame transcended borders and Gérôme became one of the most celebrated artists of the 19<sup>th</sup> century.

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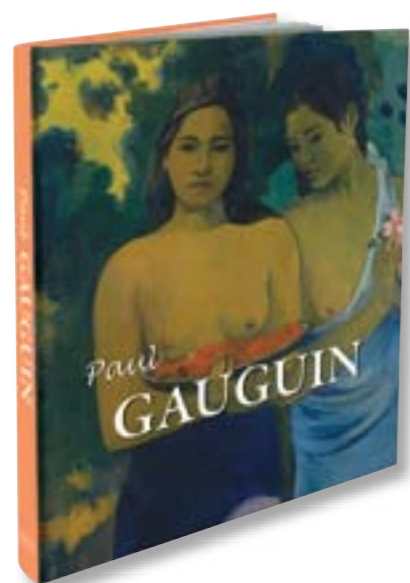
William Bouguereau (1825-1905) was a representative of French academic Classism and Classical Realism. Perhaps the greatest painter of the human body, he loved classical and historical themes and created modern interpretations of mythology and traditional subjects. In a time when the Impressionists reproduced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

ISBN:978-1-78525-800-8



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

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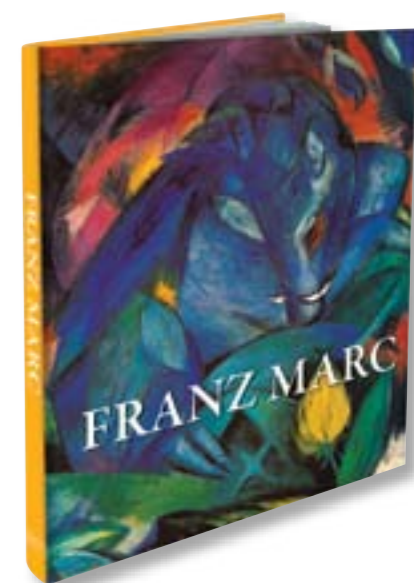


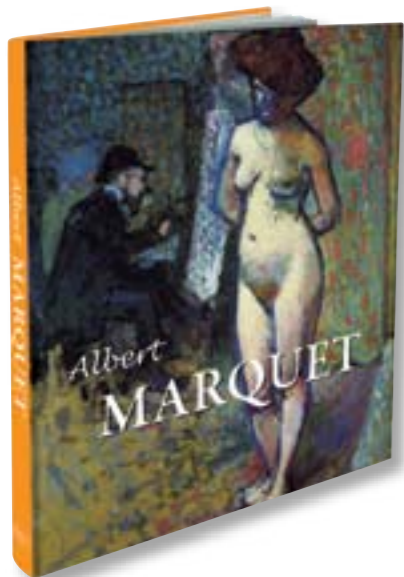
Paul Gauguin (1848-1903) is perhaps one of the most colorful characters in the art world. With no formal training, he firmly placed his unique post-impressionist style forever in the arts by infusing exotic scenes with rich colors and incongruous proportions. A pivotal figure in symbolist art, the French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

ISBN: 978-1-68325-187-3

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

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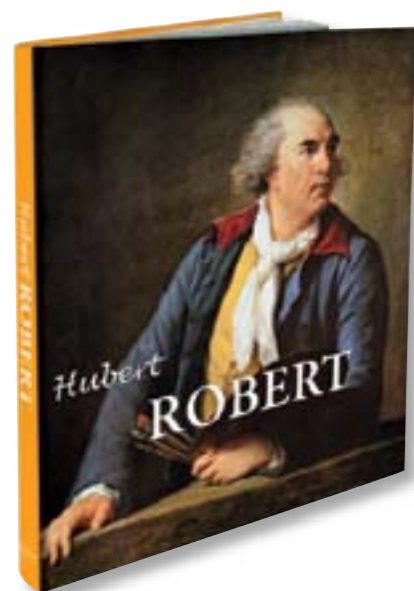
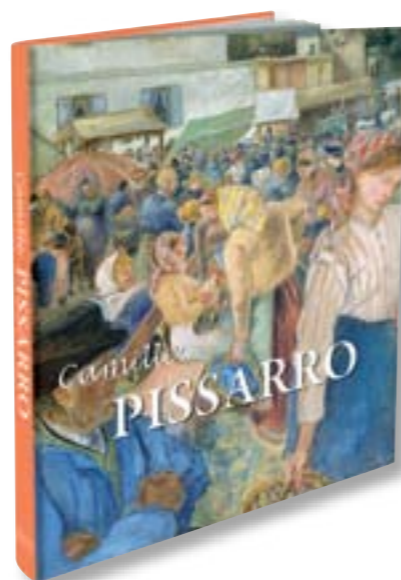


As a French painter of the Fauvist movement, Albert Marquet (1875-1947) is famous for his landscapes and seascapes. While he favored a more muted palette than his contemporaries, the beauty of Marquet's work is displayed through the movement in his depictions of seas and lakes and the reflection of objects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

ISBN: 978-1-68325-179-8

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

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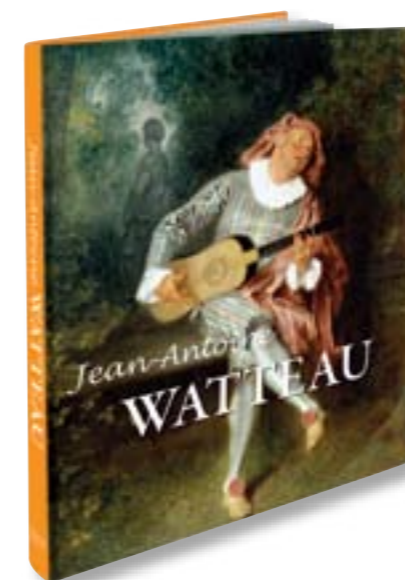
French painter Hubert Robert (1733-1808) truly merited the nickname given to him by friends and admirers: "Robert des Ruines." Already one of the most influential and venerated French artists of his time, the former member of the Académie Royale is today considered the most creative and imaginative painter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

ISBN: 978-1-78525-076-7

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

ISBN: 978-1-78525-084-2

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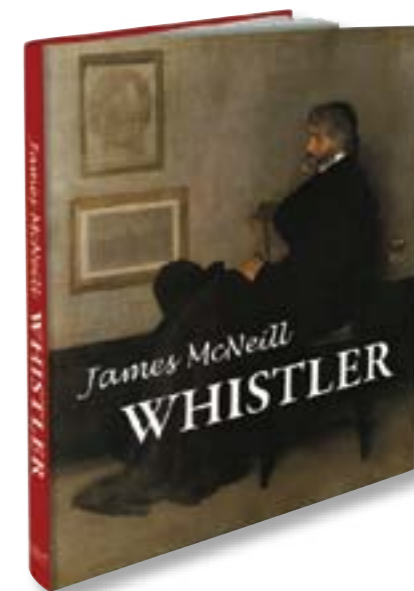
Credited with having created the fêtes galantes genre, Antoine Watteau (1684-1721) produced works that fused the gentle beauty of the bucolic lifestyle with a comedic and playful sense of theatricality. The French painter revitalized the Baroque genre by enlivening it with a more Rococo style, but his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

ISBN: 978-1-68325-185-9

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

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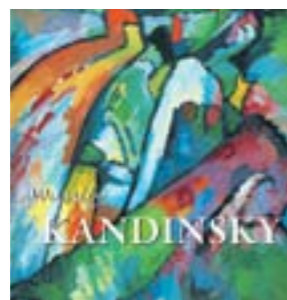
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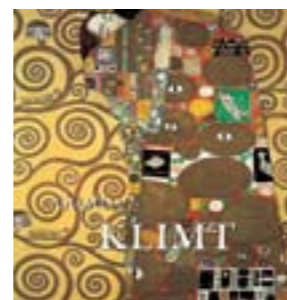
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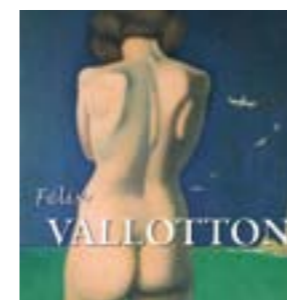
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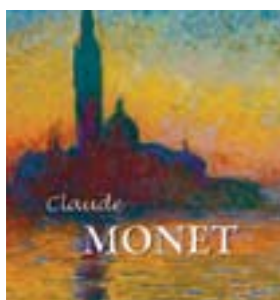
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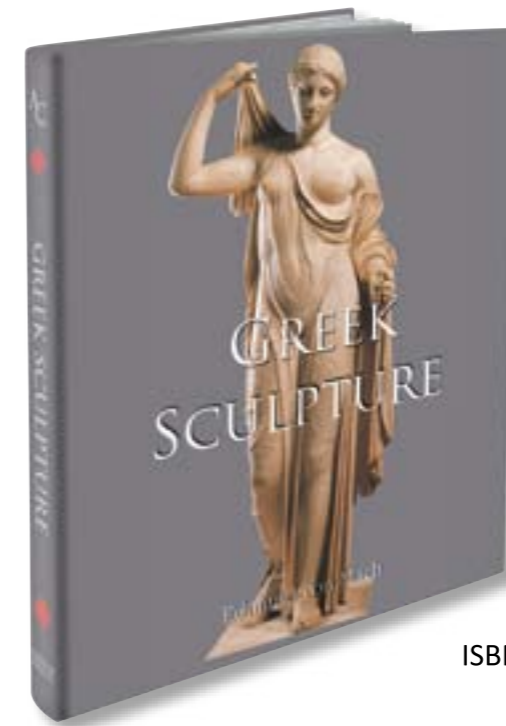
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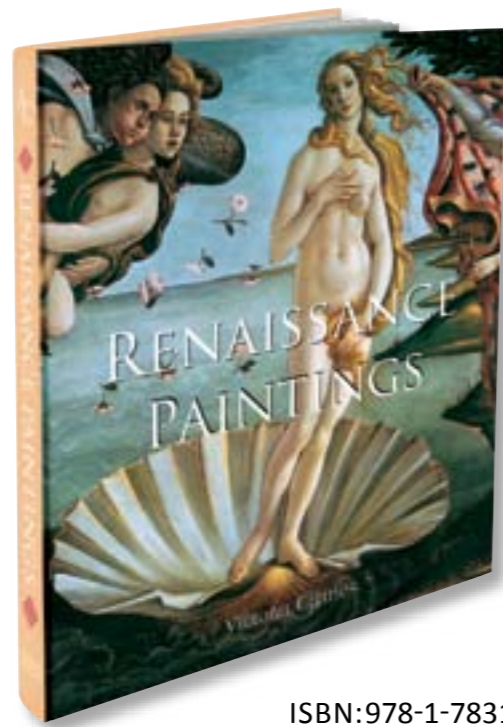
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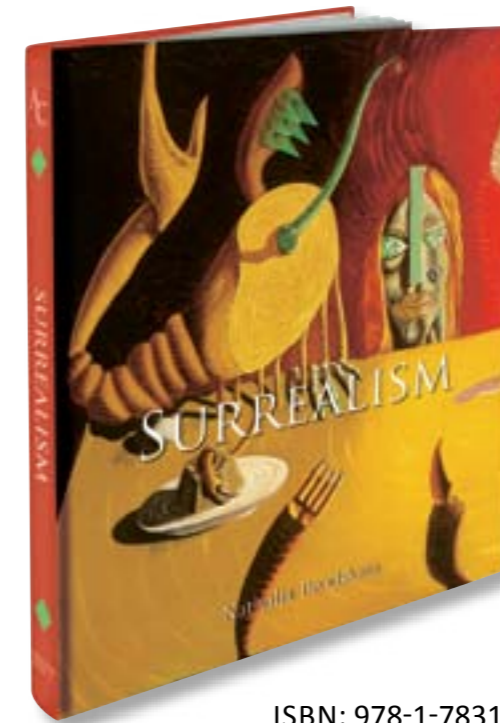
If the soul is Christian, beauty is Greek. In Greek sculpture, man becomes God, and the gods lend their image to humanity. Defying the laws of gravity, Greek sculptors explored the harmony, forms, and spaces that have shaped our unconscious according to the canons of eternal beauty for more than 2,000 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 civilizations. This work is a study of Greek sculpture between the seventh and the first centuries BCE, based on an extensive examination of iconography and presented as an erudite, yet accessible text for everyone.





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



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





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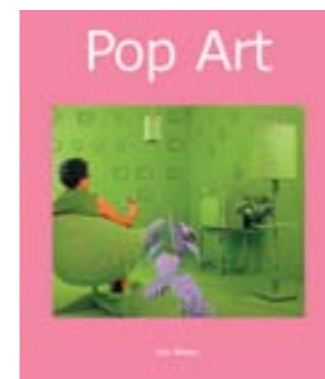
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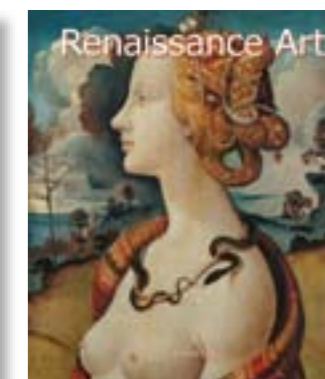
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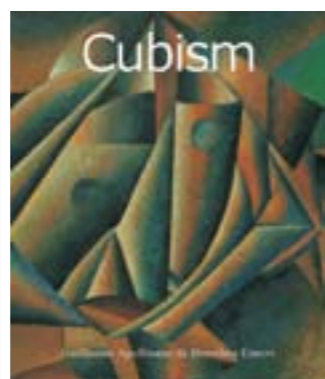
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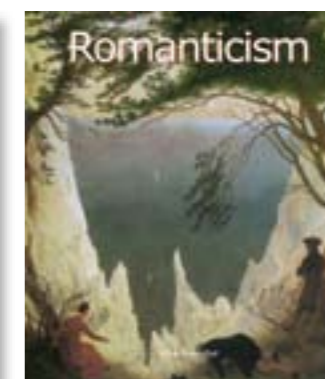
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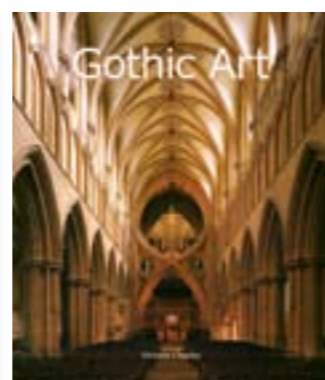
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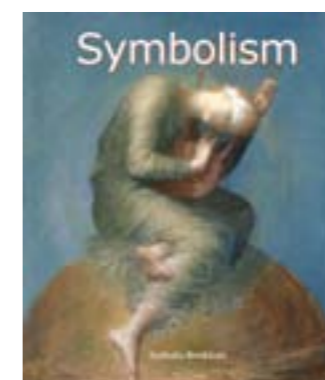
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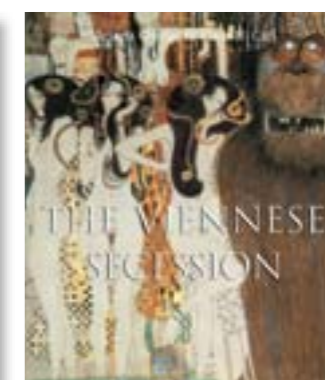
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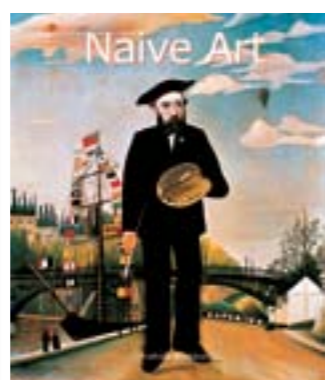
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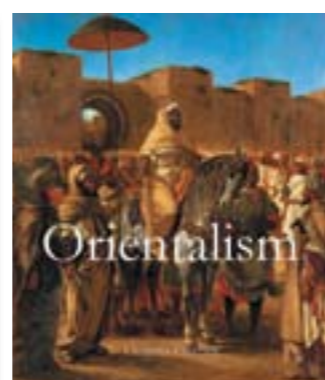
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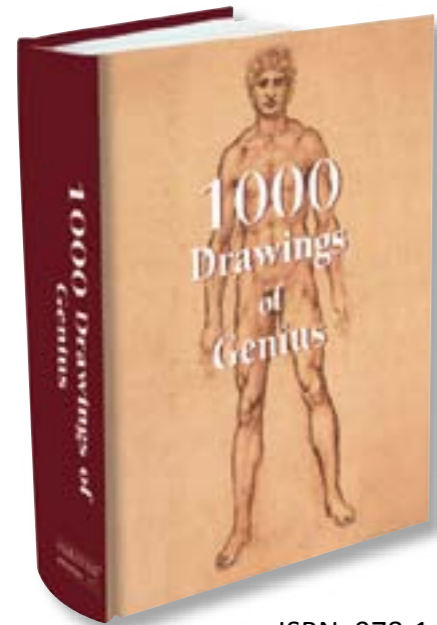


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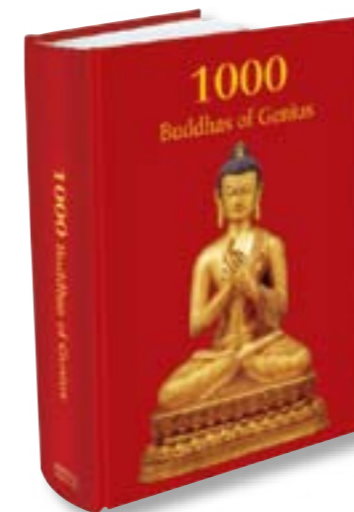
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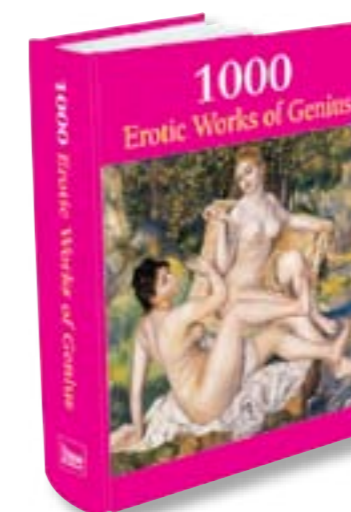
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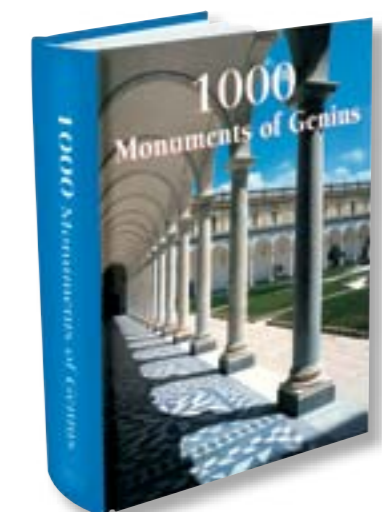
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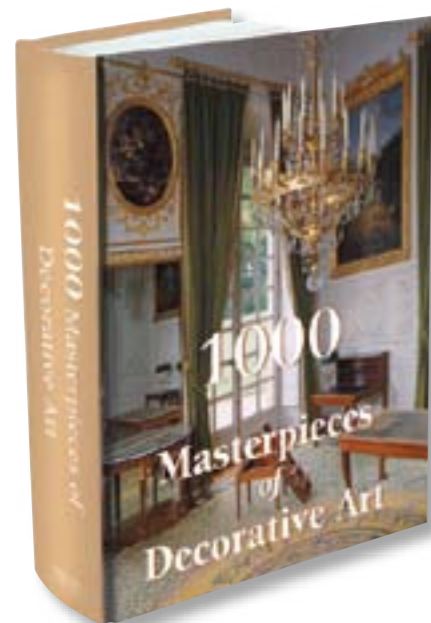
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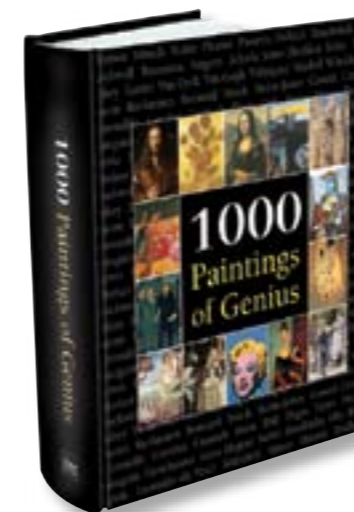
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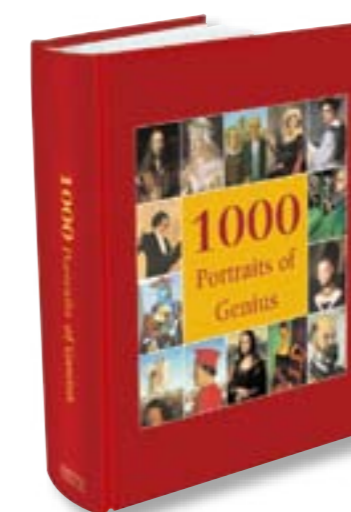
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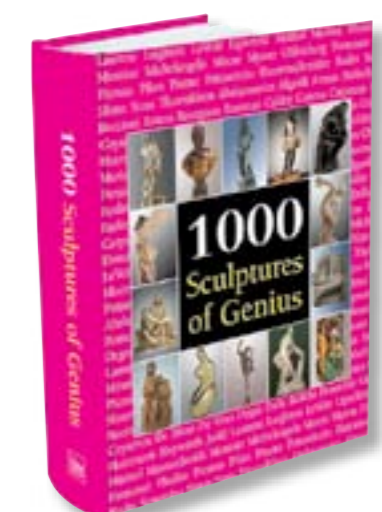
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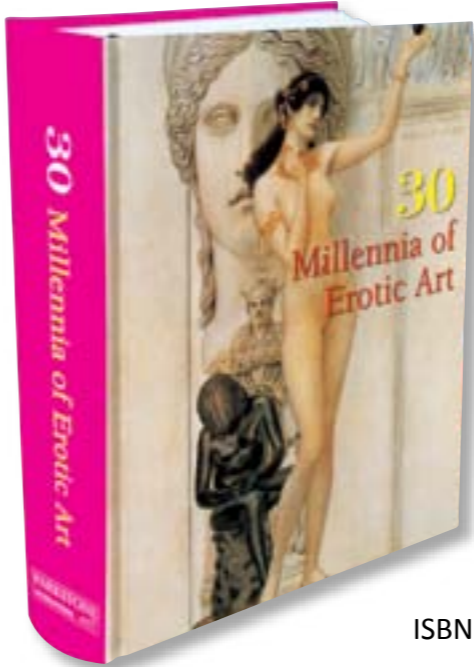
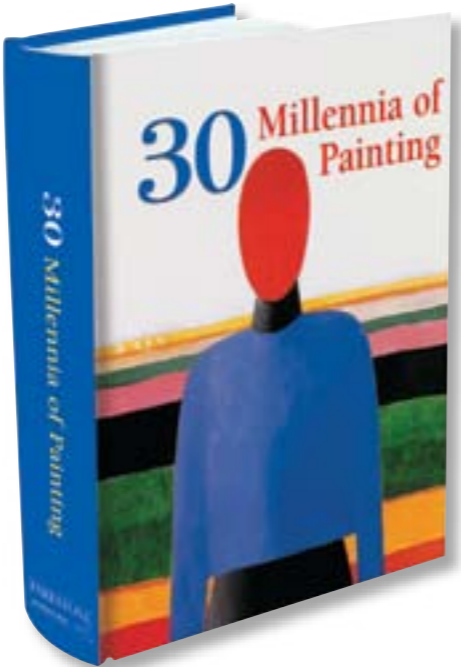
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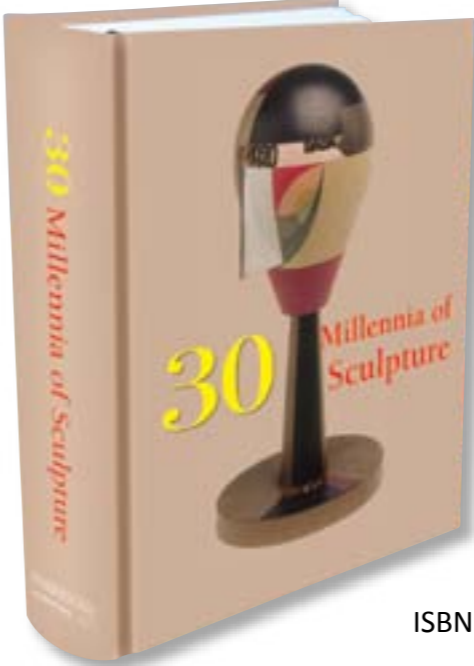
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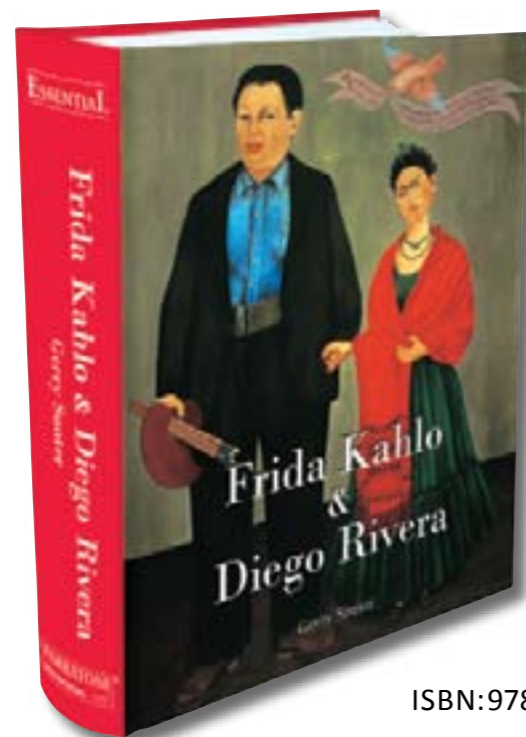
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Art has always been an expression of humanity, our way of reflecting the world around us, as well as the feelings we experience in relation to it. This collection, highlighting painting, sculpture, and erotic works, offers a panoramic view of the way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



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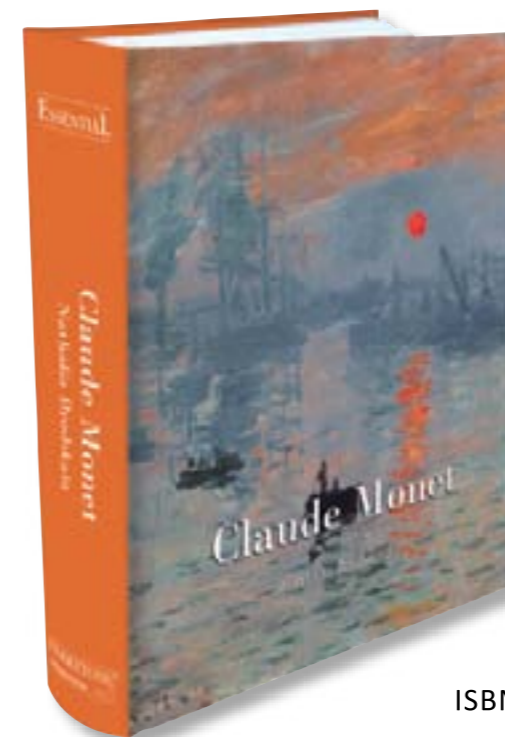


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They met in 1928; Frida Kahlo was then 21 years old and Diego Rivera was twice her age. He was already an international reference, she only aspired to become one. An intense artistic creation, along with pain and suffering, was generated by this tormented 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.



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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*Picasso Portraits*

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As famous during his lifetime as after his death, Rembrandt (1606-1669) was one of the greatest masters of the Dutch Golden Age of the 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 skillful 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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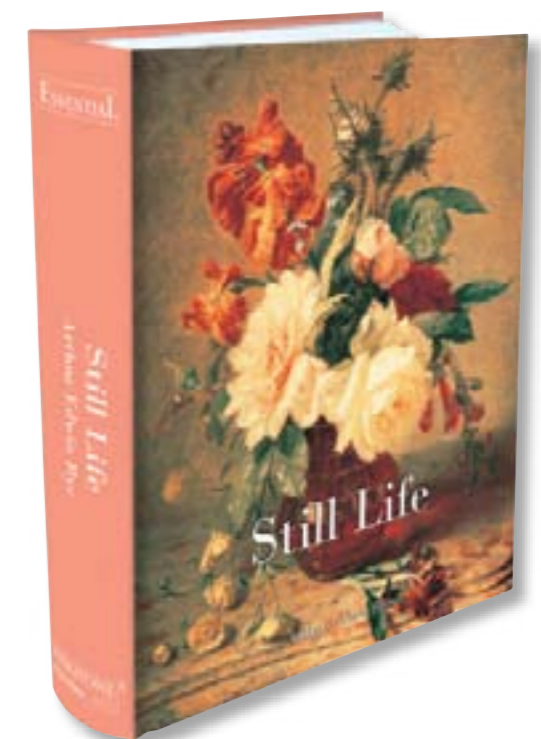


The genre of portraiture takes us back to the origins of artistic representation. Over the course of the centuries, it has developed on different surfaces, only truly finding its footing as a standalone genre during the Renaissance. Art of courts, of the bourgeoisie, or equally of the common people,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

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Flowers, fruit, meat, or even musical instruments: these are the principal subjects of still lifes. A genre present within the work of modern and contemporary artists the world over, they are often more than simply an exercise in style. They symbolize the transient character of worldly pleasures and of human life, harboring 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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The Virgin and Child has endured as one of the favorite 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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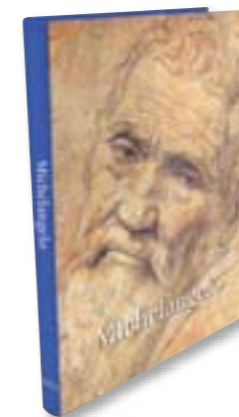
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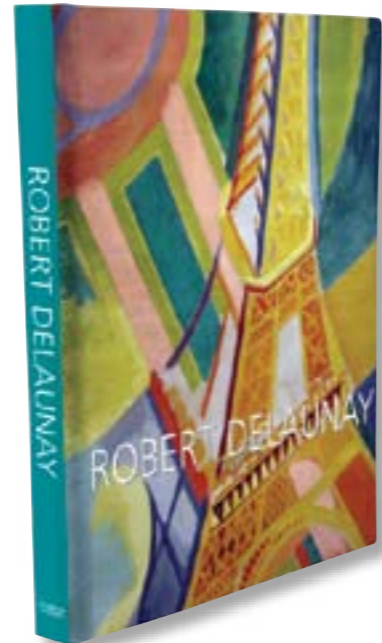
About the authors: Victoria Charles received her PhD in art history. She has published extensively on art history and has contributed to *Art Information*, an international guide to contemporary art. She is a regular contributor to journals and magazines. Klaus H. Carl is the author of numerous works on the history of great cities, and is also a well-known photographer of flora and fauna. A teacher by profession, he is currently devoting himself to a monumental *History of Art*.

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



## EXHIBITION

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

ISBN: 978-1-68325-177-4

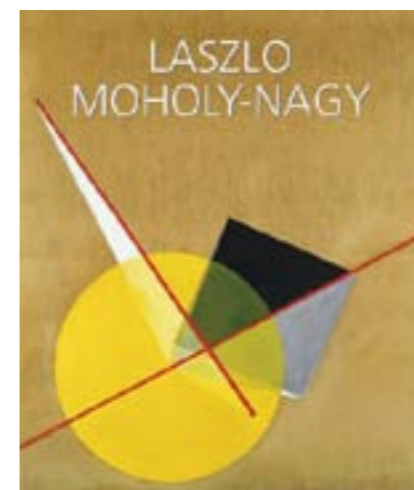
Mexican painting did not come to be internationally recognized until the early 20<sup>th</sup> century. It was the muralist movement, starting in the 1920s and strongly connected to the Mexican Revolution of the previous decade, from which such great artists as José Clemente Orozco (1883-1949), David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





ISBN: 978-1-68325-169-9

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



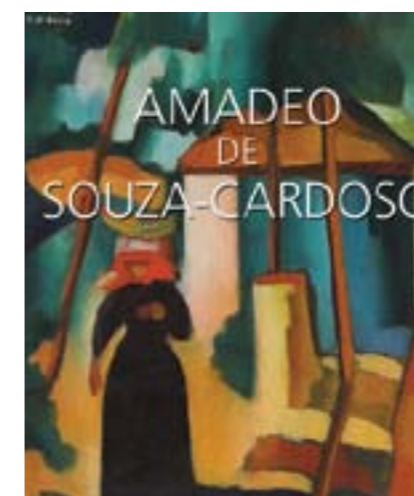
Born in Austria-Hungary, the painter and photographer László Moholy-Nagy (1895-1946) taught at the German Bauhaus school. Among his initial influences were, most notably, the Dada movement and Constructivism. Known for his experimental approach to art, he introduced technology into his works and believed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

ISBN:978-1-68325-173-6



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

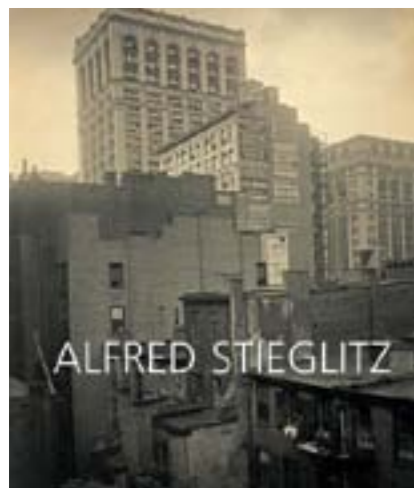
ISBN:978-1-78525-077-4



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

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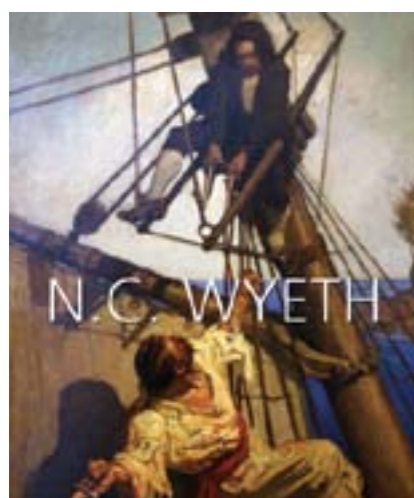
The American photographer Alfred Stieglitz (1864-1946) was married to the American painter Georgia O'Keeffe (1887-1986). In 1905, he founded a gallery on New York's Fifth Avenue which simply came to be known under its street number '291.' The exhibitions he showed there, just like the art magazines he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

ISBN:978-1-68325-171-2



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

ISBN:978-1-78525-169-6

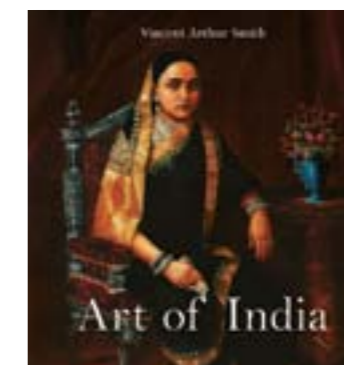


Newell Convers, called N. C. Wyeth (1882-1945) has been cherished by generations of book lovers thanks to his illustrations of all-time classics such as *Treasure Island*, *Robin Hood*, and *Robinson Crusoe*. As one of the greatest illustrators in American history, he fashioned the way we imagine Long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

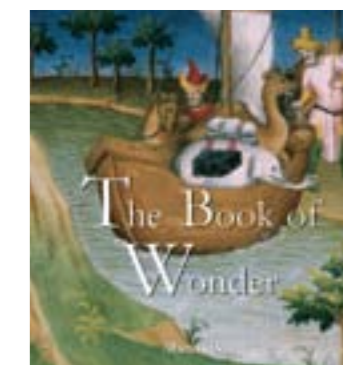
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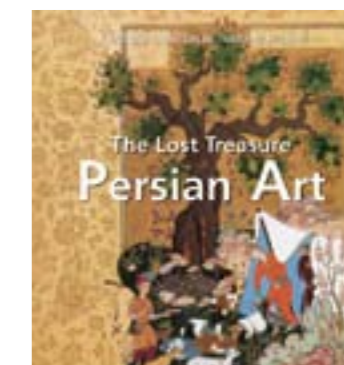
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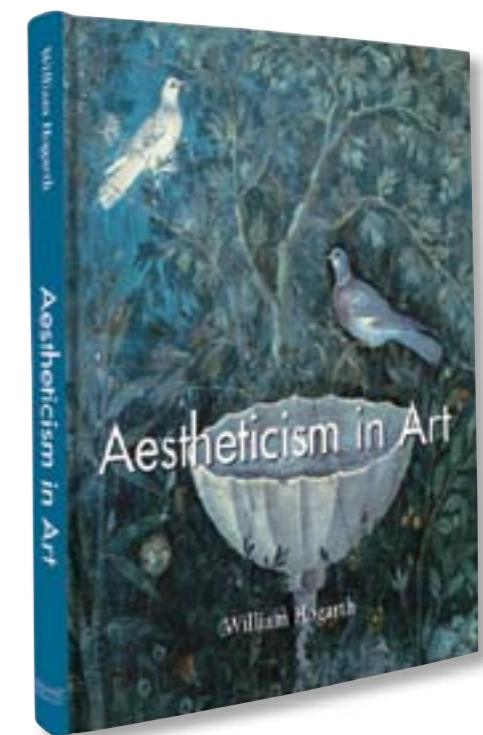
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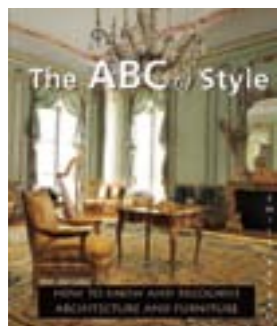
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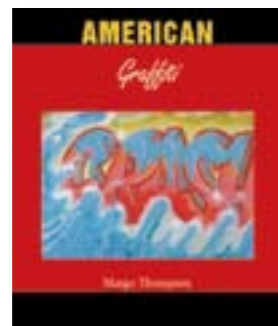


William Hogarth wrote his *Analysis of Beauty* in 1753, during the Age of Enlightenment. Through this captivating text, he tends to define the notion of beauty in painting and states that it is linked, per se, to the use of the serpentine lines in pictorial compositions. He calls it the “line of beauty.”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





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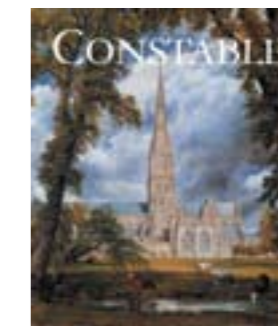
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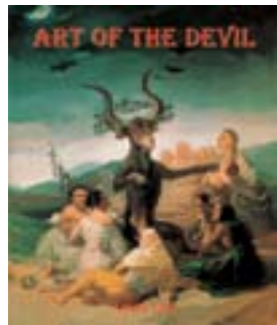
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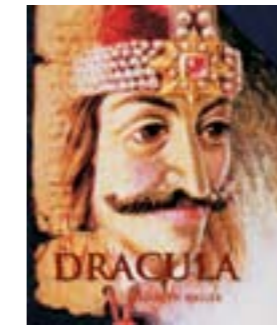
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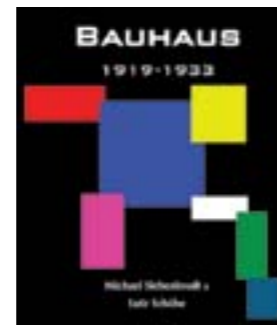
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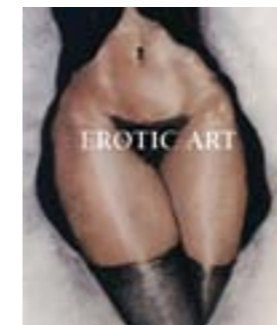
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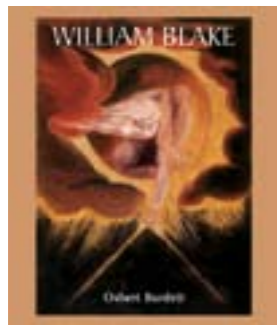
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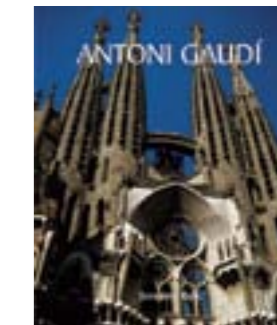
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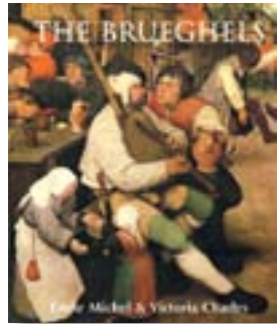
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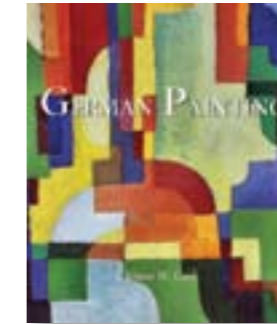
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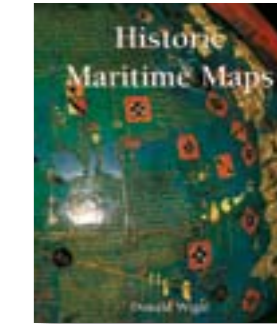
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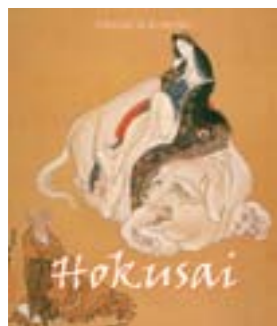
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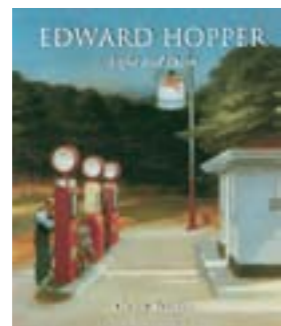
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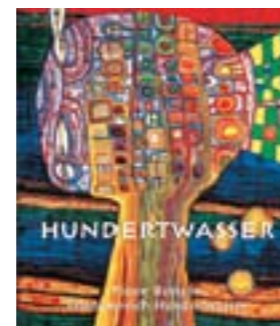
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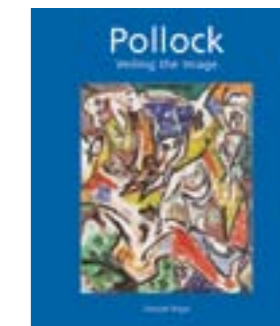
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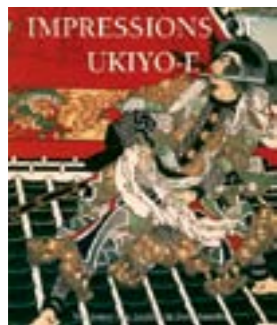
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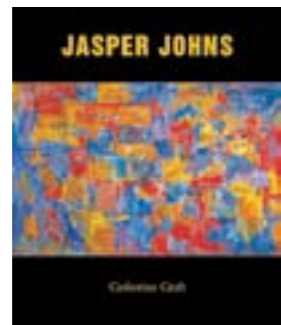
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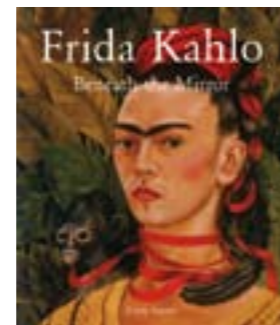
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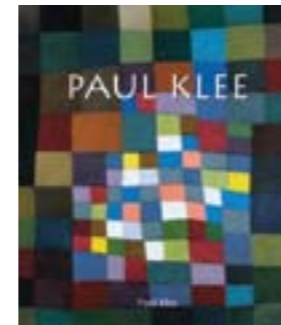
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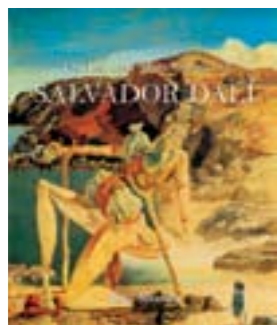
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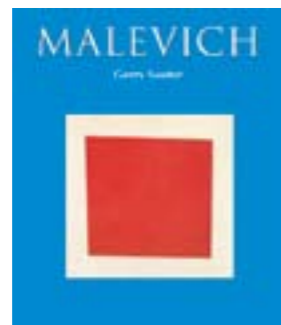
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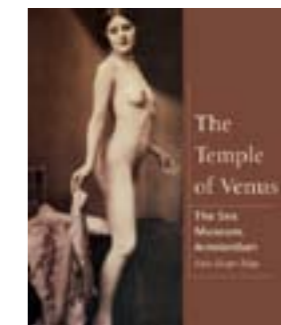
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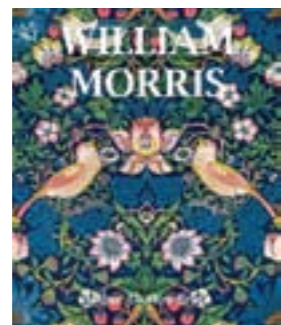
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Raphael (1483-1520), the Italian painter and architect of the High Renaissance, was both ahead of his time and a genius in his time. Together with Michelangelo and Leonardo da Vinci, he formed the classical trinity of this era. As one of the great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

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

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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 among many Avant-garde movements but the aesthetic that would change the art of painting forever.

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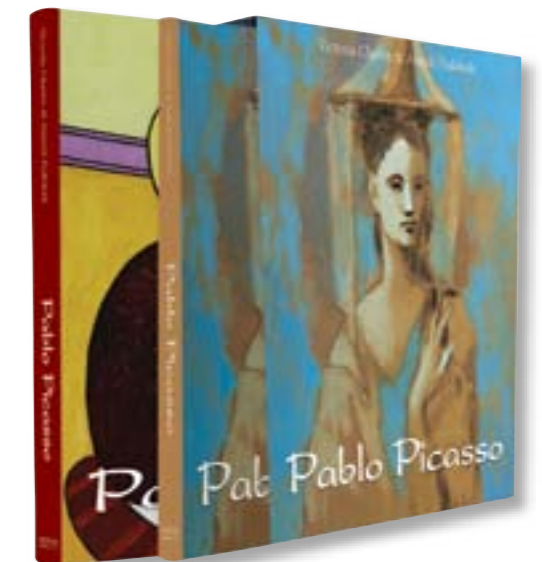
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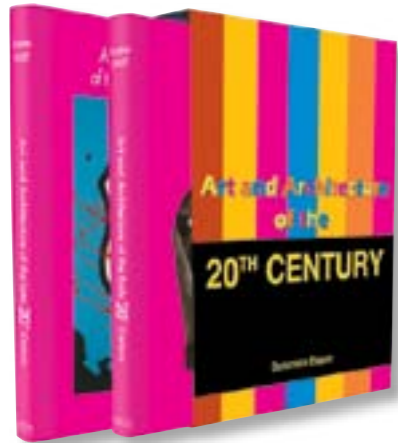
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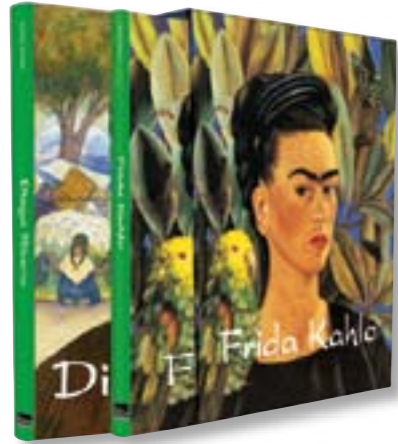
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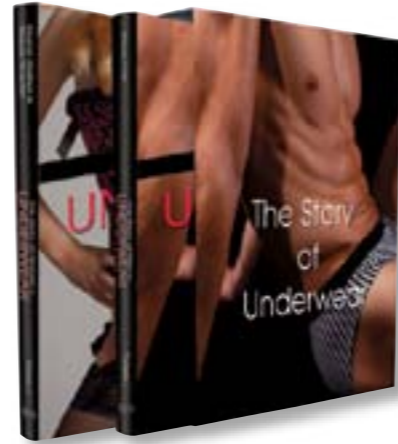
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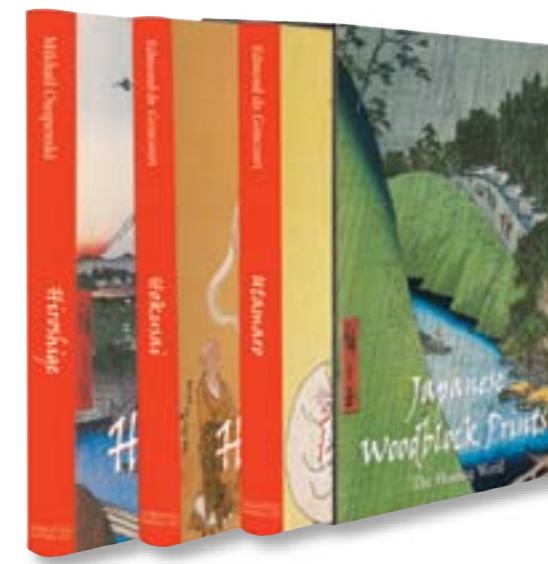
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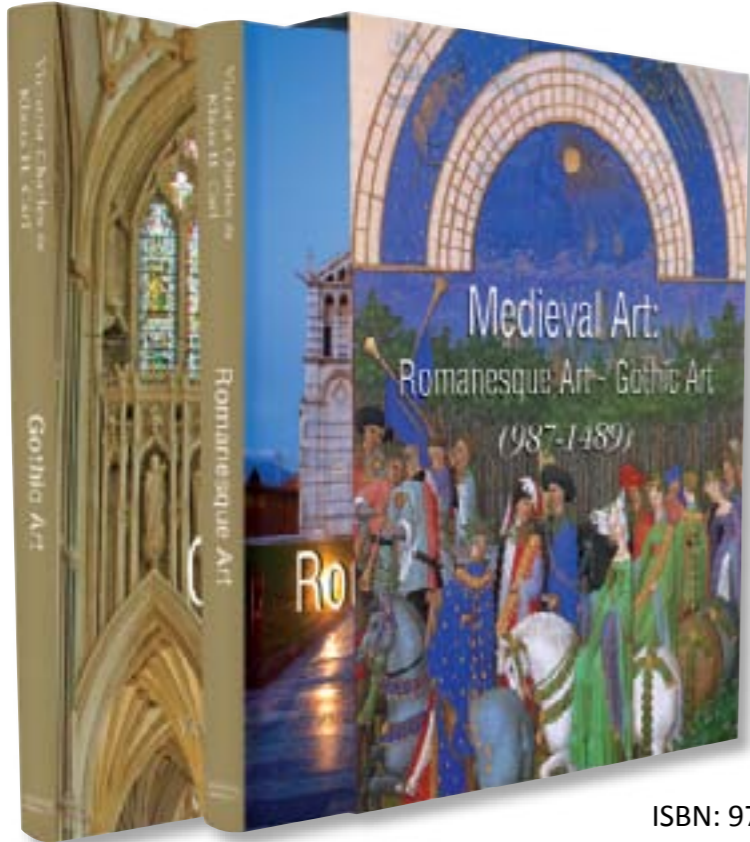


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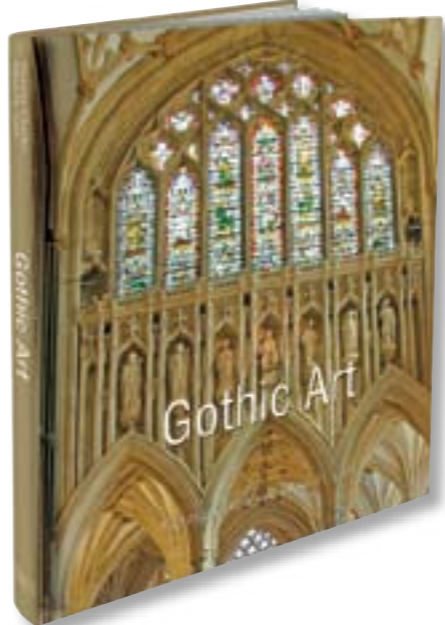
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**G**othic art is defined by the powerful architecture of the cathedrals of northern France. Abandoning curved Roman forms, the architects started using flying buttresses and pointed arches to open cathedrals to daylight. A period of great economic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

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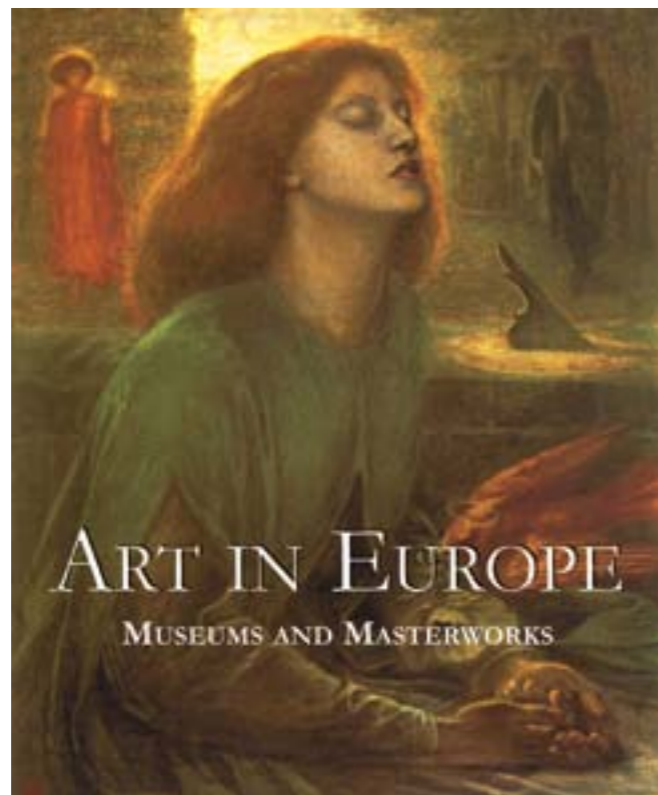


**I**n art history, the term Romanesque art refers to the period between the beginning of the 11<sup>th</sup> and the end of the 12<sup>th</sup> century. This era was characterized by a great diversity of regional schools, each practising their own unique style. In architecture as well as in sculpture,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

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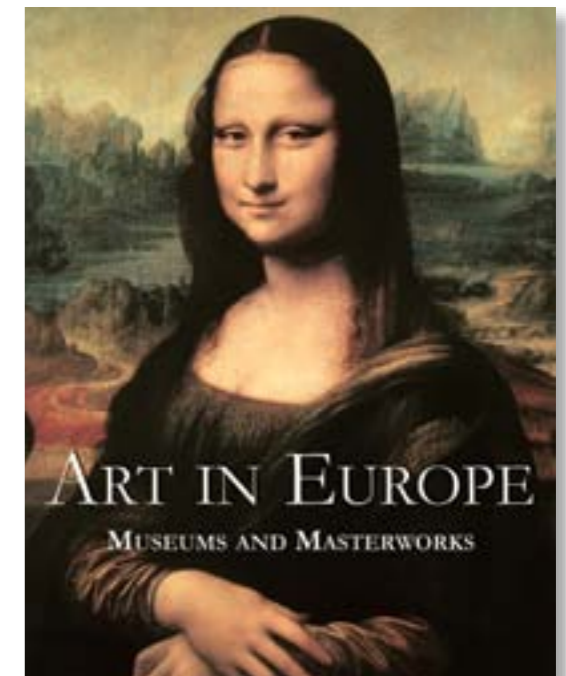
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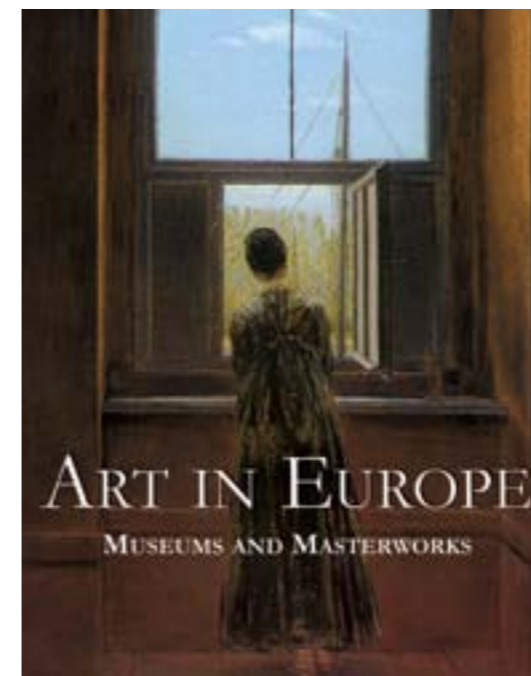
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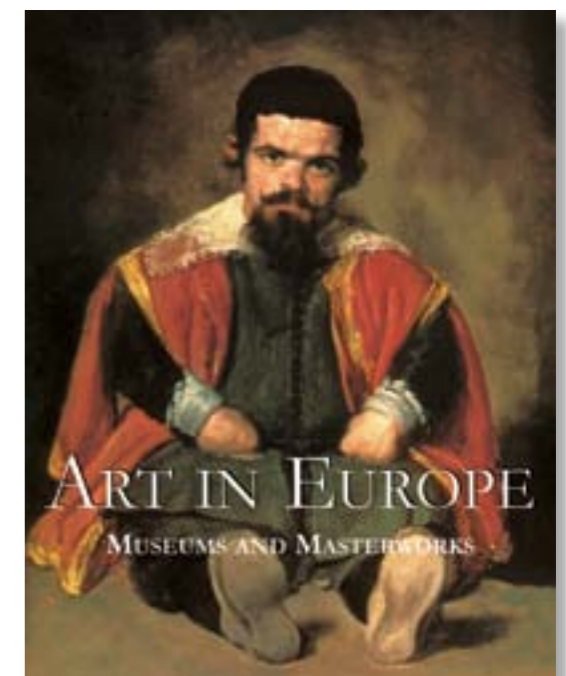
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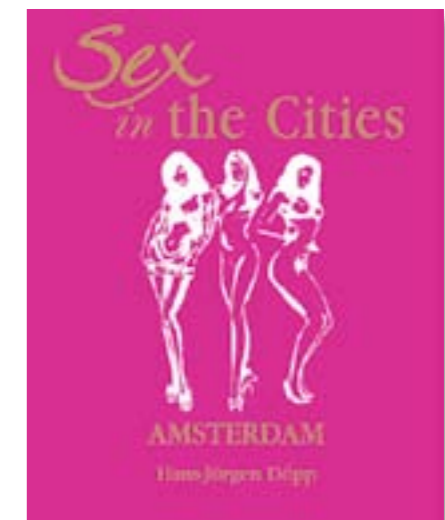
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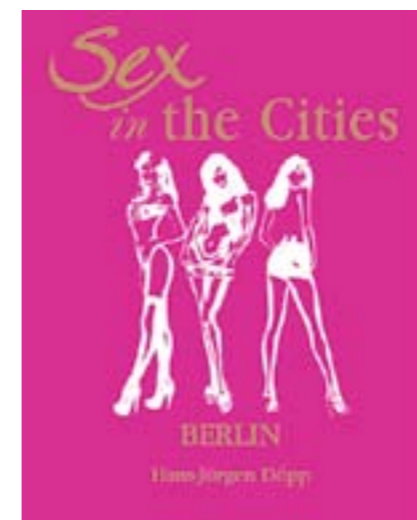
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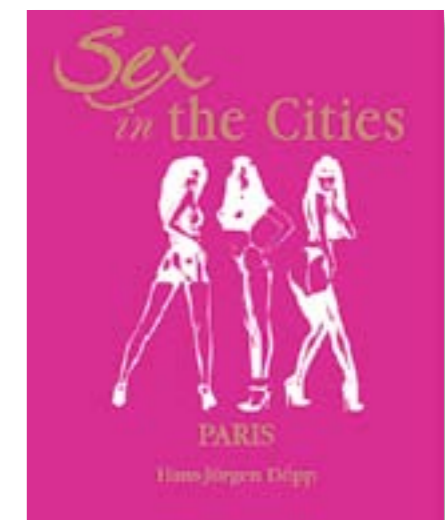
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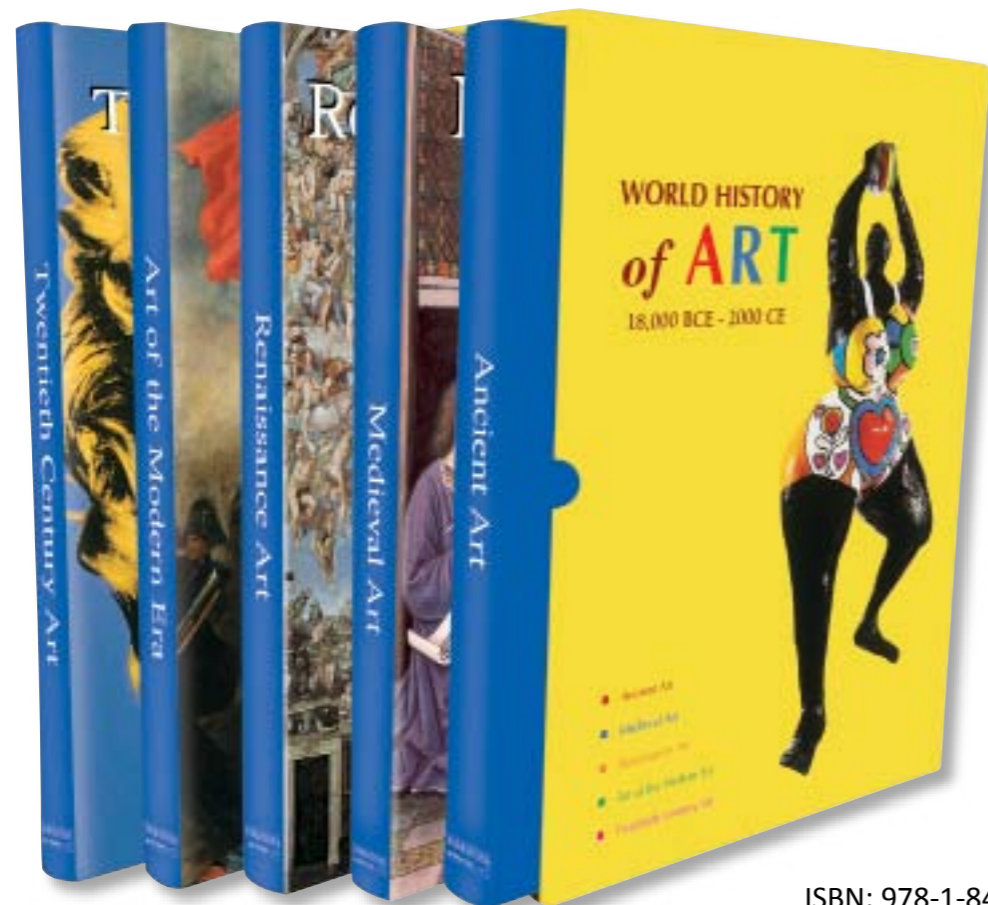


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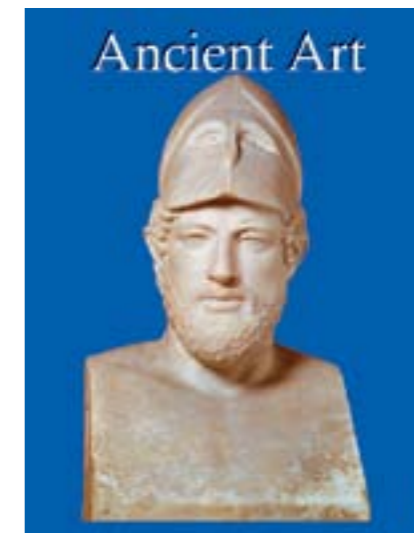
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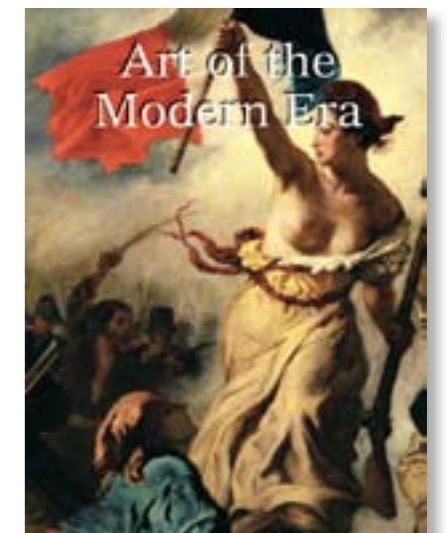
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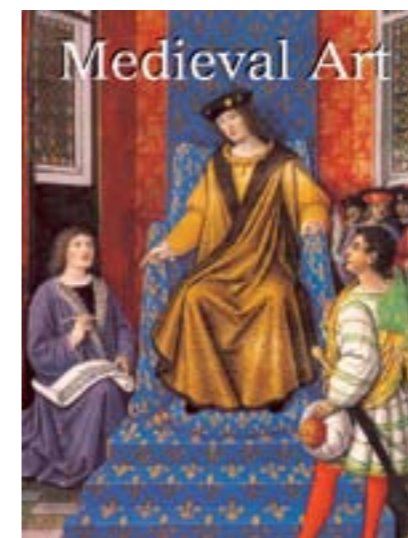
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