

D Face La Monographie The Monograph

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Luchino Visconti and the Fabric of Cinema - Joe McElhaney 2021-02-02
Unveilsthe metaphoric and theoretical possibilities of fabric in the films of Luchino Visconti.

*D*Face la Monographie / The Monograph* - D*Face 2019-10-02

« Ce livre va écorcher vos rétines. » Shepard Fairey alias OBEY GIANT « Au moment où vous prendrez ce livre entre les mains, il se sera écoulé au moins six ans depuis la parution de ma dernière monographie. Cela peut sembler peu de temps mais il ne faut pas oublier que ce que vous voyez dans ces pages, c'est ma vie. Je ne parle pas seulement des longues sessions de travail en studio, ni des journées de douze heures que mon équipe et moi consacrons à nos fresques. Il y a aussi tous les instants de la journée, et parfois de la nuit, que je passe à réfléchir, à créer, à déconstruire et à critiquer ce que je peins. Ce n'est pas juste un travail. C'est toute ma vie. À l'origine, je voulais que cet ouvrage soit consacré à mes murs. J'en ai peint un certain nombre maintenant, entre 70 et 80. Puis j'ai réfléchi à toutes les expos et à tous les projets auxquels j'ai participé, et je me suis dit que c'était dommage de ne pas y intégrer quelques pépites supplémentaires. Ceux qui ne connaissent pas mon travail y trouveront quelques réalisations plus anciennes. Ceux qui me suivent depuis longtemps y découvriront mes nouvelles créations et pourront, métaphoriquement, jeter un oeil en coulisse. » D*Face Un livre-objet spectaculaire sous coffret transparent sérigraphié sur les 2 faces représentant ses deux grands murs (réalisés en 2018 et 2019), visibles à Paris le long du métro aérien - ligne 6 - dans le 13e arrondissement.

Gustave Moreau, l'assembleur de rêves - Thibaut Wauthion 2015-04-14

Décryptez l'art de Gustave Moreau en moins d'une heure ! Dans la France de la seconde moitié du XIXe siècle, Gustave Moreau tourne peu à peu le dos à l'académisme pour élaborer un art tissé de rêves et de mystères où le fantastique n'est jamais loin... Puisant son inspiration dans la mythologie et la religion, il agrmente ses œuvres de nombreux symboles censés guider le spectateur vers un autre monde. Mettant ainsi son art au service de la transcendance, Moreau apparaît comme une figure majeure du symbolisme en peinture. Ce livre vous permettra d'en savoir plus sur : - Le contexte socio-politique dans lequel Gustave Moreau s'inscrit - La vie de l'artiste et son parcours - Les caractéristiques et spécificités de son art - Une sélection d'œuvres-clés de Moreau - Son impact dans l'histoire de l'art Le mot de l'éditeur : « Dans ce numéro de la série "50MINUTES | Artistes", Thibaut Wauthion nous livre une présentation très complète du siècle, de la vie et de l'œuvre de Gustave Moreau. Après s'être arrêté sur le succès d'Œdipe et le Sphinx au Salon de 1864, l'auteur analyse l'évolution artistique du peintre. On évoque ainsi le symbolisme de ses œuvres, la figure récurrente de la femme fatale ou encore le style énigmatique et inquiétant qui a fait son succès. Ensuite, une sélection d'œuvres emblématiques de l'artiste, dont Orphée, L'Apparition, Jupiter et Sémélé, permet de concrétiser le propos. » Stéphanie Felten À PROPOS DE LA SÉRIE 50MINUTES | Artistes La série « Artistes » de la collection « 50MINUTES » aborde plus de cinquante artistes qui ont profondément marqué l'histoire de l'art, du Moyen Âge à nos jours. Chaque livre a été conçu à la fois pour les passionnés d'art et pour les amateurs curieux d'en savoir davantage en peu de temps. Nos auteurs analysent avec précision les œuvres des plus grands artistes tout en laissant place à toutes les interprétations.

Chagall - Jackie Wullschläger 2008

'When Matisse dies, Chagall will be the only painter left who understands what colour really is.' Picasso said this in the 1950s, when he and Chagall were eminent neighbours living in splendour on the Cote d'Azur. But behind Chagall's role as a pioneer of modern art lay struggle, heartbreak, bitterness, lost love, exile, and the miracle of survival. Born the son of a Russian Jewish herring merchant, Chagall fled the repressive 'potato-coloured' czarist empire in 1911 to develop his genius in Paris, living alongside Modigliani and Leger in La Ruche, the artist's colony

where 'you either died or came out famous'. Through war and revolution in Bolshevik Russia, Weimar Berlin, occupied France and 1940s New York, he gave form to his dreams, longings and memories in paintings which are among the most humane and joyful of the twentieth century. Their subject, more often than not, is the shtetl life of his childhood, the wooden huts and synagogues, the violinists and rabbis - the lost world of Eastern European Jewry. Jackie Wullschlager brilliantly describes this world, and the characters who emerge from it- Chagall's passionate, energetic mother, his quixotic teacher Bakst, his clever, soulful first wife Bella, their glamorous daughter Ida, his pragmatic final companion Vava, and a tragic panoply of his actor and writer friends murdered during Stalin's regime. Wullchlager explores in detail Chagall's complex relationship with Russia, and the Russian dimension that he brought to western modernism, showing how, as Andre Breton put it, 'in 1911, under Chagall's sole impulse, metaphor made its triumphant entry into modern painting'. She paints a portrait of a man ambitious, anarchic, charming, suspicious, funny, conflicted, dependent, but above all an obsessive artist- endlessly learning, experimenting, and producing work of singular beauty and emotional depth. Wullschlager has had exclusive access to hundreds of hitherto unseen and unpublished letters from the Chagall family collection in Paris, which are quoted here for the first time, lending Chagall's own unique voice to this account. Drawing also on numerous interviews with the artist's family, friends, dealers and collectors, and illustrated with two hundred paintings, drawings and photographs, many also previously unseen, this elegantly written biography gives for the first time a full and true account of Chagall's the man and the artist - and of a life as intense, theatrical and haunting as his paintings.

Van Gogh - Josephine Cutts 2004

Van Gogh changed the face of nineteenth-century painting, but tragically his skills were not recognized in his lifetime. Despite a brief career, he was a prolific Post-Impressionist artist of spectacular talent. Van Gogh looks at all aspects of his painting, along with detailed commentary on 120 of his works and additional imagery to highlight comparisons and contrasts in his style. Some of these are considered his most important pieces while others are less well known, but all were central to Van Gogh's philosophical and artistic development.

Edward Hopper - Gerry Souter 2011-12-22

Edward Hopper exprime avec poésie la solitude de l'homme face à cet american way of life qui se développe dans les années 1920. S'inspirant du cinéma par les prises de vue ou les attitudes des personnages, ses peintures reflètent et dénoncent l'aliénation de la culture de masse. Avec ses toiles aux couleurs froides, peuplées de personnages anonymes, l'œuvre d'Hopper symbolise aussi le reflet de la Grande Dépression. A travers des reproductions variées (gravures, aquarelles, huiles sur toile), l'auteur, par une analyse tant artistique que thématique, nous apporte un éclairage nouveau sur l'univers énigmatique et torturé de ce peintre majeur.

Current Catalog - National Library of Medicine (U.S.) 1982

First multi-year cumulation covers six years: 1965-70.

OECD Reviews of Risk Management Policies Boosting Disaster Prevention through Innovative Risk Governance Insights from Austria, France and Switzerland - OECD 2017-12-19

In 2014, the OECD took stock of OECD countries' achievements in building resilience to major natural and man-made disasters. Based on its findings, a cross-country comparative study was undertaken in Austria, France and Switzerland; this report presents the findings from individual and comparative

Van Gogh - Jp. A. Calosse 2011-12-22

Vincent van Gogh's life and work are so intertwined that it is hardly possible to observe one without thinking of the other. Van Gogh has indeed become the incarnation of the suffering, misunderstood martyr of modern art, the emblem of the artist as an outsider. An article, published in 1890, gave details about van Gogh's illness. The author of the article

saw the painter as "a terrible and demented genius, often sublime, sometimes grotesque, always at the brink of the pathological." Very little is known about Vincent's childhood. At the age of eleven he had to leave "the human nest", as he called it himself, for various boarding schools. The first portrait shows us van Gogh as an earnest nineteen year old. At that time he had already been at work for three years in The Hague and, later, in London in the gallery Goupil & Co. In 1874 his love for Ursula Loyer ended in disaster and a year later he was transferred to Paris, against his will. After a particularly heated argument during Christmas holidays in 1881, his father, a pastor, ordered Vincent to leave. With this final break, he abandoned his family name and signed his canvases simply "Vincent". He left for Paris and never returned to Holland. In Paris he came to know Paul Gauguin, whose paintings he greatly admired. The self-portrait was the main subject of Vincent's work from 1886-88. In February 1888 Vincent left Paris for Arles and tried to persuade Gauguin to join him. The months of waiting for Gauguin were the most productive time in van Gogh's life. He wanted to show his friend as many pictures as possible and decorate the Yellow House. But Gauguin did not share his views on art and finally returned to Paris. On 7 January, 1889, fourteen days after his famous self-mutilation, Vincent left the hospital where he was convalescing. Although he hoped to recover from and to forget his madness, but he actually came back twice more in the same year. During his last stay in hospital, Vincent painted landscapes in which he recreated the world of his childhood. It is said that Vincent van Gogh shot himself in the side in a field but decided to return to the inn and went to bed. The landlord informed Dr Gachet and his brother Theo, who described the last moments of his life which ended on 29 July, 1890: "I wanted to die. While I was sitting next to him promising that we would try to heal him. [...], he answered, 'La tristesse durera toujours (The sadness will last forever).'"

Botticelli - Emile Gebhart 2015-09-15

Sandro Botticelli (Alessandro di Mariano Filipepi) (Florence, 1445 - 1510) Botticelli était le fils d'un citoyen jouissant d'une situation confortable, et avait été «instruit dans toutes les choses que les enfants doivent habituellement savoir avant de choisir une vocation ». Mais il refusa de consacrer son attention à la lecture, l'écriture et le calcul, poursuit Vasari, de sorte que son père, désespérant de le voir un jour à l'école, le plaça en apprentissage auprès de l'orfèvre Botticello, d'où le nom qui est passé à la postérité. Mais Sandro, jeune garçon à l'air entêté, doté de grands yeux calmes et scrutateurs et d'une tignasse blonde - il s'est représenté lui-même sur le côté gauche de L'Adoration des Mages - voulait bien devenir peintre, et il fut donc placé auprès du moine carmélite Fra Filippo Lippi. Comme de nombreux artistes de son temps, satisfait de la joie que lui procurait la peinture, il se tourna vers l'étude de la beauté et du caractère de l'homme, plutôt que vers les thèmes religieux. Ainsi, Sandro fit des progrès rapides, aimant son professeur et, plus tard, le fils de celui-ci, Filippino Lippi, auquel il apprit à peindre. Mais le réalisme du maître le toucha à peine, car Sandro était un rêveur et un poète. Botticelli n'est pas un peintre de faits, mais d'idées ; ses tableaux ne sont pas tant des représentations d'objets que des agencements de motifs et de formes. Ses couleurs ne sont pas riches et proches de la vie, mais subordonnées à la forme, et elles sont souvent des nuances plus que de vraies couleurs. En réalité, il s'intéresse aux possibilités abstraites de son art, et ses personnages n'occupent pas de place bien définie dans l'espace : ils n'attirent pas notre œil par leur volume, mais suggèrent plutôt un motif ornemental plat. De même, les lignes qui entourent les personnages sont choisies pour leur fonction première, décorative. On a dit que Botticelli, «bien qu'étant un piètre anatomiste, était l'un des plus grands dessinateurs de la Renaissance ». Comme exemple d'anatomie erronée, nous pouvons citer la manière improbable dont la tête de la Madone est reliée à son cou, ou encore toutes les articulations approximatives et les membres difformes que l'on trouve dans les tableaux de Botticelli. Pourtant, son talent de dessinateur fut reconnu, car il donna à la «ligne » non seulement une beauté intrinsèque, mais également un sens. Autrement dit, en langage mathématique, il réduisit le mouvement de la figure à la somme de ses facteurs élémentaires, à ses plus simples formes d'expression. Il combina ensuite ces diverses formes en une figure qui, à travers ses lignes rythmiques et harmoniques, projette sur notre imagination les sentiments poétiques qui animaient l'artiste lui-même. Ce pouvoir de faire compter chaque ligne, à la fois par son sens et par sa beauté, distingue les grands maîtres du dessin de la grande majorité des artistes, utilisant la ligne avant tout comme un outil nécessaire à la représentation des objets concrets.

The Khmer Lands of Vietnam - Philip Taylor 2014-04-01

The indigenous people of Southern Vietnam, known as the Khmer Krom, occupy territory over which Vietnam and Cambodia have competing claims. Regarded with ambivalence and suspicion by nationalists in both countries, these in-between people have their own claims on the place where they live and a unique perspective on history and sovereignty in their heavily contested homelands. To cope with wars, environmental re-engineering and nation-building, the Khmer Krom have selectively engaged with the outside world in addition to drawing upon local resources and self-help networks. This groundbreaking book reveals the sophisticated ecological repertoire deployed by the Khmer Krom to deal with a complex river delta, and charts their diverse adaptations to a changing environment. In addition, it provides an ethnographically grounded exposition of Khmer mythic thought that shows how the Khmer Krom position themselves within a landscape imbued with life-sustaining potential, magical sovereign power and cosmological significance. Offering a new environmental history of the Mekong River delta this book is the first to explore Southern Vietnam through the eyes of its indigenous Khmer residents.

Bibliography of Agriculture - 1966

Monograph on the British Fossil Echinodermata of the Oolitic Formations - Thomas Wright 1878

Claude Lévêque - Claude Lévêque 2009

"This richly illustrated monograph, the first available in English, retraces Claude Leveque's artistic development from the 1980s to the present day, from the intimate autobiographical world of objects to the more collective mythologies of prison, school, or hospital." "Under the aegis of Christian Bernard, art critic and director of MAMCO (Museum of Modern and Contemporary Art) in Geneva, two dozen art critics, philosophers, journalists, and artists record their reactions to key Leveque works." -- Book Jacket.

The Mind of Leonardo - Paolo Galluzzi 2006

Catalogo ufficiale della mostra di Firenze (Galleria degli Uffizi, 28 marzo 2006-7 gennaio 2007). Fra i grandi protagonisti della cultura universale nessuno è più popolare di Leonardo da Vinci. Seduce la sua universalità, impressiona la sua biografia, rimane indimenticabile la sua immagine affidata al celebre "Autoritratto" di Torinono e poi replicata in infinite varianti dalla iconografia ottocentesca e novecentesca. C'è qualcosa di veramente misterioso e quasi di esoterico nell'idea che l'immaginario popolare si è fatta di Leonardo. Egli è il pittore, il disegnatore, lo sperimentatore. È il teorico delle arti, è il filosofo e lo scienziato, l'anatomista e il cosmologo, il cartografo e l'architetto, quello che studia il volo degli uccelli, la circolazione del sangue, il ritmo delle maree, quello che ascolta l'"anima mundi", e "inventa" le macchine del futuro. "La mente di Leonardo" inaugura il ciclo di iniziative dal titolo "The Universal Leonardo", che formano il prestigioso programma della 28° Eposizione d'Arte, Scienza e Cultura promossa dal Consiglio d'Europa. Annotation Supplied by Informazioni Editoriali

A Monograph on the British Fossil Echinodermata of the Oolitic Formations - Thomas Wright 1859

Renoir - Auguste Renoir 2005

"A leading member of the impressionist movement, Pierre Auguste Renoir (1841-1919) exhibited regularly at the annual Salons, where he strove to enliven an establishment that had become stodgy with academic and history painting. Renoir's paintings of Parisians engaging in leisurely pastimes, enjoying their déjeuner under a pergola or beside the Seine at an open-air cafe, sailing, swimming, picnicking, and dancing at one of the many halls in towns outside of the city, are imbued with a sense of conviviality and joie de vivre that was wholly new to the Salons. Renoir was enchanted by his subjects: whether friends, lovers, patrons, collectors, or family members, his portraits are characterized by gesture, expression, and a soft palette full of light, conveying a sense of pleasure in observation and always the charm of the individual portrayed. Brought together here are some of this prodigious artist's most significant canvases, including the luminous Le Moulin de la Galette, Luncheon of the Boating Party, and La Grenouillère."--BOOK JACKET.

Picasso - Brigitte Léal 2009

Pablo Picasso was one of the most innovative, experimental, prolific, influential, and controversial painters of the twentieth century. An updated and re-designed version of the large-format book published in the year 2000, this small-format Picasso. The Monograph 1881-1973 offers more than 1,200 new-scanned reproductions spanning the artist's entire career. The three authors are all experts: Léal and Bernadac both

former curators of the Musée Picasso in Paris are, at this time and respectively, curators of the Centre Pompidou and the Louvre Museum, and Piot coauthored the catalogue raisonné of Picasso's sculpture. Brigitte Leal covers Picasso's formative years from 1881 through 1916, including his invention of Cubism with Georges Braque. Christine Piot explores the astonishingly fertile period from 1917 through 1952, and Marie-Laure Bernadac discusses the unabashed vigor of Picasso's later years, from 1953 until his death in 1973. Smoothly translated from the French, the book weaves biographical details and discussions of the art into a concise narrative. ("Olga became pregnant in the summer of 1920, and in Picasso's work forms blossomed and flesh took on the massive quality of stone."). The authors keep an extremely tight focus on their subject, with only as much mention of Picasso's contemporaries or the outside world as absolutely necessary. The 16-page section on Guernica, for example, has barely two pages of discussion about the painting and its genesis. In short, for any personal or academic art history collection, and for students or community libraries, Picasso. The Monograph 1881-1973 is unsurpassed.

Vincent van Gogh - Victoria Charles 2011-07-01

Vincent van Gogh's life and work are so intertwined that it is hardly possible to observe one without thinking of the other. Van Gogh has indeed become the incarnation of the suffering, misunderstood martyr of modern art, the emblem of the artist as an outsider. An article, published in 1890, gave details about van Gogh's illness. The author of the article saw the painter as "a terrible and demented genius, often sublime, sometimes grotesque, always at the brink of the pathological." Very little is known about Vincent's childhood. At the age of eleven he had to leave "the human nest", as he called it himself, for various boarding schools. The first portrait shows us van Gogh as an earnest nineteen year old. At that time he had already been at work for three years in The Hague and, later, in London in the gallery Goupil & Co. In 1874 his love for Ursula Loyer ended in disaster and a year later he was transferred to Paris, against his will. After a particularly heated argument during Christmas holidays in 1881, his father, a pastor, ordered Vincent to leave. With this final break, he abandoned his family name and signed his canvases simply "Vincent". He left for Paris and never returned to Holland. In Paris he came to know Paul Gauguin, whose paintings he greatly admired. The self-portrait was the main subject of Vincent's work from 1886c88. In February 1888 Vincent left Paris for Arles and tried to persuade Gauguin to join him. The months of waiting for Gauguin were the most productive time in van Gogh's life. He wanted to show his friend as many pictures as possible and decorate the Yellow House. But Gauguin did not share his views on art and finally returned to Paris. On 7 January, 1889, fourteen days after his famous self-mutilation, Vincent left the hospital where he was convalescing. Although he hoped to recover from and to forget his madness, but he actually came back twice more in the same year. During his last stay in hospital, Vincent painted landscapes in which he recreated the world of his childhood. It is said that Vincent van Gogh shot himself in the side in a field but decided to return to the inn and went to bed. The landlord informed Dr Gachet and his brother Theo, who described the last moments of his life which ended on 29 July, 1890: "I wanted to die. While I was sitting next to him promising that we would try to heal him. [...], he answered, 'La tristesse durera toujours (The sadness will last forever).'"

A Life of Picasso Volume IV - John Richardson 2022-04-07

'A masterpiece' Sunday Times 'Magisterial... thrilling' Guardian 'Terrifically enjoyable' Daily Telegraph The beautifully illustrated, long-awaited final volume of John Richardson's magisterial Life of Picasso, drawing on original research from interviews and never-before-seen material in the Picasso family archives. The Minotaur Years opens in 1933 with a visit by the Hungarian-French photographer Brassai to Picasso's château in Normandy, Boisgeloup, where he would take his iconic photographs of the celebrated plaster busts of Picasso's lover Marie-Thérèse Walter. Picasso was contributing to André Breton's Minotaur magazine and spending time with the likes of Man Ray, Salvador Dalí, Lee Miller, and the poet Paul Éluard, in Paris and the south of France. It was during this time that Picasso began writing surrealist poetry and became obsessed with the image of himself as the mythic Minotaur. Richardson shows us the artist being as prolific as ever, painting Walter, as well as the surrealist photographer Dora Maar, who became a muse, collaborator and lover. The bombing of Guernica in April 1937 would inspire Picasso's vast masterwork of the same name, which he painted in just a few weeks for the Spanish Pavilion at the Paris World's Fair. When the Nazis occupied Paris in 1940, Picasso chose to remain in the city despite the threat that his art would be confiscated. In

1943, Picasso met Françoise Gilot who would replace Maar and inspire a brilliant new sequence of paintings. As always, Richardson tells Picasso's story through his work, analysing how it shows what the artist was feeling and thinking. His fascinating and illuminating narrative immerses us in one of the most exciting moments in twentieth-century cultural history, and brings to a close the definitive and critically acclaimed biography of one of the world's most celebrated artists.

The Mystic Body - Patrizia Guerresi Maimouna 2006

Delphi Complete Paintings of Jean-Auguste-Dominique Ingres (Illustrated) - Jean-Auguste-Dominique Ingres 2020-10-09

The chief exponent of French Neoclassical painting in the mid-nineteenth century, Jean-Auguste-Dominique Ingres is noted for his cool, meticulously drawn works, representing the stylistic antithesis of the contemporary Romantic school. As a monumental history painter, Ingres sought to perpetuate the classical tradition of Raphael and Poussin, though today it is his portraits that are recognised as his greatest legacy. The extraordinary clarity of expression and microscopic detail of his work, rendered at a consistently, almost unbelievable quality won him many admirers. His expressive distortions of form and space made him an important precursor of modern art, influencing Degas, Picasso and Matisse. Delphi's Masters of Art Series presents the world's first digital e-Art books, allowing readers to explore the works of great artists in comprehensive detail. This volume presents Ingres' complete paintings in beautiful detail, with concise introductions, hundreds of high quality images and the usual Delphi bonus material. (Version 1) * The complete paintings of Jean-Auguste-Dominique Ingres - over 300 images, fully indexed and arranged in chronological and alphabetical order * Includes reproductions of rare and lost works * Features a special 'Highlights' section, with concise introductions to the masterpieces, giving valuable contextual information * Enlarged 'Detail' images, allowing you to explore Ingres' celebrated works in detail, as featured in traditional art books * Over 600 images in colour - highly recommended for viewing on tablets and smartphones or as a valuable reference tool on more conventional eReaders * Special chronological and alphabetical contents tables for the paintings * Easily locate the artworks you wish to view * Includes a wide selection of Ingres' drawings * Features two bonus biographies - discover Ingres' incredible life Please visit www.delphiclassics.com to browse through our range of exciting e-Art books CONTENTS: The Highlights The Envoys of Agamemnon (1801) Self Portrait (1804) Portrait of Mademoiselle Caroline Rivière (1805) Napoleon I on His Imperial Throne (1806) The Grande Baigneuse (1808) Oedipus and the Sphinx (1808) La Grande Odalisque (1814) Roger Freeing Angelica (1819) The Vow of Louis XIII (1824) The Apotheosis of Homer (1827) Portrait of Monsieur Bertin (1832) The Martyrdom of Saint Symphorian (1834) Odalisque with Slave (1839) The Illness of Antiochus (1840) Portrait of Comtesse d'Haussonville (1845) Portrait of the Princesse de Broglie (1853) The Source (1856) The Turkish Bath (1863) The Paintings The Complete Paintings Alphabetical List of Paintings The Drawings Selected Drawings The Biographies Jean Auguste Dominique Ingres by Emilia Francis Strong Dilke Ingres by A. J. Finberg Please visit www.delphiclassics.com to browse through our range of exciting titles or to buy the whole Art series as a Super Set *Catalog of Copyright Entries. Third Series* - Library of Congress. Copyright Office 1978

African Research Monographs - 1967

Le Greco, un peintre grec à Tolède - Barbara Delamarre 2015-09-02 Décryptez l'art du Greco en moins d'une heure ! Né en Crète, le Greco quitte rapidement son île natale pour se rendre à Venise, puis à Rome, avant de finalement s'installer à Tolède. Ainsi, on ne s'étonnera pas de retrouver dans son œuvre de multiples influences : celle de l'icône byzantine, de la lumière vénitienne, du ténébrisme romain et du mysticisme espagnol. Il en résulte une synthèse d'une grande originalité, voire bizarre, qui lui attire, en son temps, le dédain des grands mécènes. Ce n'est qu'à la fin du XIXe siècle qu'il est placé sous les feux des projecteurs, par toute une génération d'artistes qui admirent la liberté et la puissance de sa peinture. Ce livre vous permettra d'en savoir plus sur : Le contexte politique et culturel dans lequel le Greco s'inscrit La vie de l'artiste et son parcours Les caractéristiques et spécificités de son art Une sélection d'œuvres-clés du Greco Son impact dans l'histoire de l'art Le mot de l'éditeur : « Dans ce numéro de la série 50MINUTES | Artistes, Barbara Delamarre aborde à la fois le siècle, la vie et l'œuvre du Greco. Tout en se focalisant sur l'essentiel, elle rapporte quelques anecdotes qui

mettent particulièrement en lumière les spécificités de celui qui fut considéré par d'aucuns comme un artiste fou. L'auteure a par ailleurs sélectionné quelques-uns de ses tableaux les plus emblématiques afin d'illustrer son propos : Le Polyptyque de Modène, Le Songe de Philippe II ou encore le célèbre Enterrement du comte d'Orgaz. » Stéphanie Felten

À PROPOS DE LA SÉRIE 50MINUTES | Artistes La série « Artistes » de la collection 50MINUTES aborde plus de cinquante artistes qui ont profondément marqué l'histoire de l'art, du Moyen Âge à nos jours. Chaque livre a été conçu à la fois pour les passionnés d'art et pour les amateurs curieux d'en savoir davantage en peu de temps. Nos auteurs analysent avec précision les œuvres des plus grands artistes tout en laissant place à toutes les interprétations.

Jean-Michel Basquiat - Jean-Michel Basquiat 1996

With this six hundred page collection, Jean-Michel Basquiat has made his mark as one of the major painters of the end of this millenium. Over half of his body of work has been reproduced in this tremendous catalogue raisonnee, from his earliest works of 1980 to those produced just before his untimely death in 1988. Carefully selected writings by his collectors and art dealers complement this volume.

D*Face - 2019

A must-have for fans of urban art and rebellion, D*Face: The Monograph features the last decade of work by internationally recognized street artist D*Face in a spectacular slipcased package. Street artist Dean Stockton, A.K.A. D*Face, has been creating stickers, posters, murals and more for over twenty years. Inspired by the work of Shepard Fairey and Jim Phillips, along with the culture of hip hop, punk music, and popular cartoons, D*Face has become an irreplaceable influence in the urban contemporary art scene, and continues to push the limits with his illustrative style. This monograph, with text in both French and English, captures his best work since the 2013 release of One Man and His Dog - the Art of D*Face. Witness the most comprehensive and diverse collection of the man Banksy deems "street-urchin extraordinaire... the sticker king of London."

A Life of Picasso IV: The Minotaur Years - John Richardson 2021-11-16

The beautifully illustrated fourth volume of Picasso's life—set in France and Spain during the Spanish Civil War and World War II—covers friendships with the surrealist painters; artistic inspiration around Guernica and the Minotaur; and his muses Marie-Thérèse, Dora Maar, and Françoise Gilot; and much more. Including 271 stunning illustrations and drawing on original and exhaustive research from interviews and never-before-seen material in the Picasso family archives, this book opens with a visit by the Hungarian-French photographer Brassai to Picasso's chateau in Normandy, Boisgeloup, where he would take his iconic photographs of the celebrated plaster busts of Marie-Thérèse, Picasso's mistress and muse. Picasso was contributing to André Breton's Minotaur magazine and he was also spending more time with the likes of Man Ray, Salvador Dalí, Lee Miller, and the poet Paul Éluard, in Paris as well as in the south of France. It was during this time that Picasso began writing surrealist poetry and became obsessed with the image of himself as the mythic Minotaur—head of a bull, body of a man—and created his most famous etching, Minotaumachie. Richardson shows us the artist is as prolific as ever, painting Marie-Thérèse, but also painting the surrealist photographer Dora Maar who has become a muse, a collaborator and more. In April 1937, the bombing of the town of Guernica during the Spanish Civil War inspires Picasso's vast masterwork of the same name, which he paints in just a few weeks for the Spanish Pavilion at the Paris World's Fair. When the Nazis occupy Paris in 1940, Picasso chooses to remain in the city despite the threat that his art would be confiscated. In 1943, Picasso meets Françoise Gilot who would replace Dora, and as Richardson writes, "rejuvenate his psyche, reawaken his imagery and inspire a brilliant sequence of paintings." As always, Richardson tells Picasso's story through his work during this period, analyzing how it shows what the artist was feeling and thinking. His fascinating and accessible narrative immerses us in one of the most exciting moments in twentieth century cultural history, and brings to a close the definitive and critically acclaimed account of one of the world's most celebrated artists.

Gauguin - 1990

Alberto Giacometti - Timothy Mathews 2013-11-28

Alberto Giacometti's attenuated figures of the human form are among the most significant artistic images of the twentieth century. Jean-Paul Sartre and Andre Breton are just two of the great thinkers whose thought has been nurtured by the graceful, harrowing work of Giacometti, which continues to resonate with artists, writers and

audiences. Timothy Mathews explores fragility, trauma, space and relationality in Giacometti's art and writing and the capacity to relate that emerges. In doing so, he draws upon the novels of W.G. Sebald, Samuel Beckett and Cees Nooteboom and the theories of Maurice Blanchot and Bertolt Brecht; and recasts Giacometti's Le Chariot as Walter Benjamin's angel of history. This book invites readers on a voyage of discovery through Giacometti's deep concerns with memory, attachment and humanity. Both a critical study of Giacometti's work and an immersion in its affective power, it asks what encounters with Giacometti's pieces can tell us about our own time and our own ways of looking; and about the humility of relating to art.

Manet - Gilles Néret 2003

The inventor of modernity Violently criticized during his lifetime for his supposedly provocative paintings, French painter Edouard Manet (1832-1883) is now considered a master of inestimable importance in the history of painting. His 1863 painting "D*jeuner sur l'herbe" depicting two clothed men picnicing with a nude woman--now considered one of the most memorable images of the 19th century--stirred up controversy for what many considered its vulgar audacity. It was famously rejected by the Paris Salon and exhibited in the Salon des Refusés. Manet's bold style helped pave the way from Realism to Impressionism, and in doing so ushered in the age of modern art. About the Series: Each book in TASCHEN's Basic Art series features: a detailed chronological summary of the life and oeuvre of the artist, covering his or her cultural and historical importance a concise biography approximately 100 illustrations with explanatory captions

Van Gogh - Vincent van Gogh 2014-01-07

Vincent van Gogh's life and work are so intertwined that it is hardly possible to observe one without thinking of the other. Van Gogh has indeed become the incarnation of the suffering, misunderstood martyr of modern art, the emblem of the artist as an outsider. An article, published in 1890, gave details about van Gogh's illness. The author of the article saw the painter as "a terrible and demented genius, often sublime, sometimes grotesque, always at the brink of the pathological." Very little is known about Vincent's childhood. At the age of eleven he had to leave "the human nest", as he called it himself, for various boarding schools. The first portrait shows us van Gogh as an earnest nineteen year old. At that time he had already been at work for three years in The Hague and, later, in London in the gallery Goupil & Co. In 1874 his love for Ursula Loyer ended in disaster and a year later he was transferred to Paris, against his will. After a particularly heated argument during Christmas holidays in 1881, his father, a pastor, ordered Vincent to leave. With this final break, he abandoned his family name and signed his canvases simply "Vincent". He left for Paris and never returned to Holland. In Paris he came to know Paul Gauguin, whose paintings he greatly admired. The self-portrait was the main subject of Vincent's work from 1886c88. In February 1888 Vincent left Paris for Arles and tried to persuade Gauguin to join him. The months of waiting for Gauguin were the most productive time in van Gogh's life. He wanted to show his friend as many pictures as possible and decorate the Yellow House. But Gauguin did not share his views on art and finally returned to Paris. On 7 January, 1889, fourteen days after his famous self-mutilation, Vincent left the hospital where he was convalescing. Although he hoped to recover from and to forget his madness, but he actually came back twice more in the same year. During his last stay in hospital, Vincent painted landscapes in which he recreated the world of his childhood. It is said that Vincent van Gogh shot himself in the side in a field but decided to return to the inn and went to bed. The landlord informed Dr Gachet and his brother Theo, who described the last moments of his life which ended on 29 July, 1890: "I wanted to die. While I was sitting next to him promising that we would try to heal him. [...], he answered, 'La tristesse durera toujours (The sadness will last forever).'"

Monograph of the Palaeontographical Society - 1857

Cocteau - Jean Cocteau 2003

Dominique Pains was chief curator of the Cocteau exhibition at the Centre Pompidou. This English edition makes available to English readers its important essays by seventeen French authors, including several who knew Cocteau personally.

Modigliani - Christian Parisot 1992

Besides exploring Modigliani's biography in detail, this book attempts an analysis of his unique art.

Shirley Gorelick (1924-2000) - Andrew D. Hottle 2015-01-12

Shirley Gorelick (1924-2000) was an American artist who evolved a distinctive realist technique that allowed her to create penetrating

psychological portraiture, often on a large scale. This profusely illustrated book is the first in-depth study of Gorelick's oeuvre. Her development is traced from the early influences of Cubism, Surrealism, and Abstract Expressionism to her artistic maturity as a painter of compelling realist works. Gorelick's creative achievements are revisited and illuminated through interviews, artist's statements, press releases, published reviews, and detailed discussions of her major themes and important works. Shirley Gorelick's acrylic paintings, silverpoint drawings, and intaglio prints were exhibited widely in the 1970s and early 1980s. Her work was lauded by reviewers in the New York Times, Newsday, Soho Weekly News, Long Island Press, Arts Magazine, Feminist Art Journal, and Womanart. In 1979, Ellen Lubell aptly declared that Shirley Gorelick "deserves consideration with the leading figure painters of the day." She was also an early member of SOHO 20 Gallery (est. 1973), the second artist-run, all-women exhibition space in New York City, and was among the founders of Central Hall Artists Gallery (est. 1973) in Port Washington, New York, the first cooperative of its kind on Long Island.

Fabio Mauri. Ideology and Memory - Fabio Mauri

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The occasions and pretexts in which Fabio Mauri operated a verbal space were mostly conferences, those instances of confrontation with an audience that listens and asks questions. Almost all the Mauri's texts have already been published, but this is a unique opportunity to focus on them not only from the viewpoint of their expressive value or formal structure, but also of the way the texts themselves came into being - in short, an opportunity to see Fabio Mauri's conferences as performances, as articulation, specification, diversion. Each of his texts develops not as a discourse but as a pretext that hovers around the limits of text. Each text seems to document a break, an action loaded with risk, a disappearance. At the core of Beckett's poetics lies the terrible question posed by Nietzsche: Who is speaking?, which in Beckett becomes: Who cares who's speaking, did anyone say who cares who's speaking?. Similarly, for Fabio Mauri, the conference, the text, the verbal encounter is a prolongation of obscurity, which is gradually dispelled to reveal the word as a transitory locus of uncertain expectations. The discourse is often used as a disappropriation, a distance, a negation. The relationship with the audience is for Mauri a sort of surgical operation in which words

are precision instruments, kept in one's pocket, contained in gestures, mingled with the smoke from a cigarette. Almost all the texts are of formidable density, with words that acquire a rare potency; the word becomes matter. History doesn't offer much hope, but it seems that there is still some to be found in dialectics or in art, in ethics and aesthetics. (Francesca Alfano Miglietti)

Georges Rouault and Material Imagining - Jennifer Johnson
2020-11-26

Described as a difficult and dark painter, Georges Rouault's oeuvre is deeply experimental. Images of the circus emerge from a plethora of chaotic marks, while numerous landscapes appear as if ossified in thick paint. *Georges Rouault and Material Imagining* approaches Rouault in relation to contemporary theories about making and material, examining how he constructs a 'material consciousness' that departs from other modern painters. Rouault's work explodes the genre of painting, drawing upon the residue of Gustave Moreau's symbolism, the extremities of Fauvism, and the radical theatrical experiments of Alfred Jarry. The repetitions and re-workings at the heart of Rouault's process defy conventional chronological treatment, and place the emphasis upon the coming-into-being of the work of art. Ultimately, the process of making is revealed as both a search for understanding and a response to the problematic world of the twentieth century. *Georges Rouault and Material Imagining* therefore offers an innovative critical approach to the various questions raised by this difficult modernist.

China Research Monographs - 1967

Francis Bacon - Michel Leiris 2015-07-01

« Il semblerait qu'à peu d'exceptions près le désir de toucher le fond même du réel pousse Bacon, d'une manière ou d'une autre, jusqu'aux limites du tolérable et que, lorsqu'il s'attaque à un thème apparemment anodin (cas de beaucoup le plus fréquent, surtout dans les oeuvres récentes), il faille que le paroxysme soit introduit du moins par la facture, comme si l'acte de peindre procédait nécessairement d'une sorte d'exacerbation, donnée ou non dans ce qui est pris pour base, et comme si, la réalité de la vie ne pouvant être saisie que sous une forme criante, criante de vérité comme on dit, ce cri devait être, s'il n'est pas issu de la chose même, celui de l'artiste possédé par la rage de saisir. » Michel Leiris