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Gauguin: Metamorphoses
explores the remarkable
relationship between Paul
Gauguin's rare and

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extraordinary prints and transfer drawings, and his better-known paintings and sculptures in wood and ceramic. Created in several discrete bursts of activity from 1889 until his death in 1903, these remarkable works

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on paper reflect Gauguin's experiments with a range of media, from radically "primitive" woodcuts that extend from the sculptural gouging of his carved wood reliefs, to jewel-like watercolor monotypes and

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large mysterious transfer drawings. Gauguin's creative process often involved repeating and recombining key motifs from one image to another, allowing them to metamorphose over time and across mediums. Printmaking

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in particular provided him with many new and fertile possibilities for transposing his imagery. Though Gauguin is best known as a pioneer of modernist painting, this publication reveals a lesser-known but

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arguably even more innovative aspect of his practice. Richly illustrated with more than 200 works, Gauguin: Metamorphoses explores the artist's radically experimental approach to techniques and

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demonstrates how his engagement with media other than painting--including sculpture, printmaking and drawing--ignited his creativity. Painter, printmaker, sculptor and ceramicist, Paul Gauguin

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(1848–1903) left his job as a stockbroker in Paris for a peripatetic life traveling to Martinique, Brittany, Arles, Tahiti and, finally, the Marquesas Islands. After exhibiting with the Impressionists in Paris and

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acting as a leading voice in the Pont-Aven group, Gauguin's efforts to achieve a "primitive" expression proved highly influential for the next generation of artists.

Tra i generi classici della

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pittura, il ritratto
costituisce una categoria a
sé, non fosse altro per il
fatto, come ha osservato
Georg Simmel (1858-1918) nei
suoi scritti sull'arte, che
si tratta di un uomo che
dipinge un altro uomo:

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“tutto l’uomo percepisce la
totalità dell’altro”². Da
questa premessa, quindi,
possiamo dedurre che si
stabilisce necessariamente
tra i due soggetti un
rapporto, un intreccio
psicologico, che a volte può

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sottendere anche un'amicizia, una solidarietà, se non un nascente o preesistente legame amoroso (come spesso accade tra pittore e modella). Non sempre, ovviamente, e soprattutto nella pittura

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antica, quando l'alta
committenza incaricava gli
artisti per effigiare i
personaggi di cui si
intendeva trasmettere
l'immagine per la storia.
Aristide Maillol. Ediz.
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Catalogo dei libri in
commercio

Roma 1911

Giornale della libreria
organo ufficiale della
Associazione italiana
editori

Bibliografia nazionale

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italiana

L'azione si svolge nella
Barcellona pre-
elettorale del 1979,
fervida di nuove
passioni politiche.
Viene rinvenuto il

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cadavere
dell'industriale Stuart
Pedrell, dopo un'assenza
di un anno in cui la
vedova e i soci lo
supponevano in viaggio
nei mari del Sud. Unica

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pista, un verso di una
poesia italiana: "più
nessuno mi porterà nel
sud". Che cos'è
accaduto? Fra cene
raffinatissime, amori
lolitiani, cagnette e

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libri, Pepe Carvalho
indaga, spiegando con il
suo solito, tenero
cinismo l'impossibilità
dell'innocenza.

This is a brilliant
monograph devoted to the

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early modern sculptor
whose bronze figures are
collected in major
museums as important
precursor to modern
sculpture movements.

Maillol's massive female

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figures were characterized by massive volume and simplicity of form, a radical departure from 19th century Academic style, that abolished movement

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and recovered the simplicity of line and volume. This account opens with the artist's promising beginnings as a painter in the late 1890s, and follows

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Maillol's development as a sculptor through his masterpieces. Here are his first small but refined wooden bas-reliefs and the first small-scale bronzes of

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the years 1900-1905 that lead up to the large-scale monuments which gave him success and notoriety among both his contemporaries and modern descendants.

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Bibliografia del libro
d'arte italiano
Cradle of the Modern
Sensibility
Ritratti eccellenti
nella pittura di grandi
maestri dell'Ottocento e

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del Novecento. Con CD-
ROM

Van Gogh segreto. Il
motivo e le ragioni

Paul Gauguin. Eiaha-
Ohipa (tahitiani in una
stanza)

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Enrico Corte (1963) vive e lavora a New York e Roma. Adotta fin dal suo esordio un ruolo antinomico rispetto alle modalità abituali del fare arte, scegliendo di mostrare &"ciò che non si vuol vedere&", il

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lato oscuro della creatività che spesso confina col suo opposto, ossia con l'autodistruzione. Corte si colloca lontano sia dal gusto tipicamente italiano per la "leggerezza" sia dalla ricerca dello scandalo a tutti i

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costi, trovando invece inedite forme di bellezza plastica, fatali fascinazioni di fronte all'ignoto. Capovolgendo le regole stabilite del mercato dell'arte, che vorrebbero l'artista specializzato in un

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singolo &"segno&" riconoscibile nel tempo, Corte è intervenuto direttamente nel sociale tramite una moltiplicazione di stili, tecniche e soluzioni estetiche sufficienti per attrarre l'attenzione del suo

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pubblico e condurlo nei territori del turbamento e vertigine. I temi del pieno e del vuoto, e dell'equilibrio delle forme - tipici dell'arte scultorea classica - subiscono nuove metamorfosi e divengono

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metafore tragicomiche di un malessere sociale. In questa monografia su Corte, un saggio critico di Gianluca Marziani analizza una selezione di opere secondo un'ottica &"spettroscopica" che

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annulla i concetti tradizionali di
Evoluzione e Maturità.

Attraverso questa
interpretazione, il lavoro di
Corte si colloca in una
dimensione neurale, imitando
lo sviluppo labirintico che

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regola il macrocosmo dei più oscuri ed inquietanti processi cerebrali.

This volume offers an insight into the most interesting aspects of Tony Cragg's sculpture by focusing on seven

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examples of his work. It looks at the artist's relationship between form and material and the artist's preoccupation with materials both natural and artificial as well as the making process.

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Tony Cragg. Nothing but
material. Ediz. italiana e
inglese

Ramblings of a Wannabe
Painter

I'io e gli altri

The Museum of Modern Art

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First Loan Exhibition New York
November 1929
Noa Noa

"The evolution of this fascinating encounter between European and Polynesian culture also focuses on the larger development of art in the

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Pacific in the era following its first European contact. Twelve insightful and original essays about Paul Gauguin and Polynesia, written by eminent scholars in the field of art history and ethnology, present the development of Polynesian art

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before and after Gauguin's stay in Polynesia at the end of the 19th century. The book presents over 60 works by Paul Gauguin, fully revealing the extent of the influence of Polynesian art and culture on his work, while also highlighting more

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than 60 works from the Pacific that exemplify the dynamic exchanges of Pacific Island peoples with Europeans throughout the 19th century."--Publisher's website. As vibrant as her unique visual language, this monograph presents

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the work of Beatriz Milhazes, the Brazilian painter who fuses modernist abstraction with the colors and light of her native country. Expanded to include works up to 2020, this edition explores all of the artist's creative phases and

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**contains over 280 works from her
beginnings to...**

**Bibliografia del libro d'arts italiano
arte della stampa, mercato e
collezionismo**

**Parigi. La ville lumière. Ediz. inglese
Bollettino delle pubblicazioni**

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**italiane ricevute per diritto di
stampa**

L'enciclopedia di Sanremo

*Paul Gauguin. Eiaha-Ohipa (tahitiani in
una stanza)MilhazesTaschen*

*“Criticism is our censorship . . .” So
begins one of the greatest invectives
against criticism ever written by an*

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artist. Paul Gauguin wrote “Racontars de rapin” only months before he died in 1903, but the essay remained unpublished until 1951. Through discussions of numerous artists, both his contemporaries and predecessors, Gauguin unpacks what he viewed as the mistakes and misjudgments behind

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much of art criticism, revealing not only how wrong critics' interpretations have been, but also what it would mean to approach art properly—to really look. Long out of print, this new translation by Donatien Grau includes an introduction that situates the essay within Gauguin's written oeuvre, as

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well as explanatory notes. This text sheds light on Gauguin's conception of art—widely considered a predecessor to Duchamp—and engages with many issues still relevant today: history, novelty, criticism, and the market. His voice feels as fresh, lively, sharp in English now as it did in French over

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one hundred years ago. Through Gauguin's final piece of writing, we see the artist in the full throes of passion—for his work, for his art, for the art of others, and against anyone who would stand in his way. As the inaugural publication in David Zwirner Books's new ekphrasis reader series,

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Ramblings of a Wannabe Painter sets a perfect tone for the books to come. Poised between writing, art, and criticism, Gauguin brings together many different worlds, all of which should have a seat at the table during any meaningful discussion of art. With the express hope of encouraging open

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*exchange between the world of writing
and that of the visual arts, David
Zwirner Books is proud to present this
new edition of a lost masterpiece.*

repertorio bimestrale di novità librerie

The Pont-Aven School

Delphi Complete Works of Paul

Gauguin (Illustrated)

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L'oggetto libro

Van Gogh

The name of Pont-Aven, a Breton village in France, is synonymous with a major school of painting in modern art and automatically associated with Paul Gauguin and

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Émile Bernard. In 1888, the two painters established a completely new style: Synthetism. Breaking with academic orthodoxy and heavily influenced by Japanese prints, they introduced novel aesthetic principles. In this superbly

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illustrated and insightful book, works from the collection of Alexandre Mouradian reveal the international scope of what was a haven for those artists--including Maurice Denis, Eric Forbes-Robertson, Henry Moret--who

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wanted "to dare" like Gauguin. Follows the painter from his boyhood in the Netherlands to his death in France, depicting his relationship with his brother Theo, his struggles to perfect his art, and his psychological and emotional

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difficulties.

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1952-1962. 2 v

Ottocento, Novecento

Enrico Corte. Spectrospective.

Ediz. italiana e inglese

Gauguin, Polynesia

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Edvard Munch

Giornale della libreria

Dedalo

Rassegna contemporanea