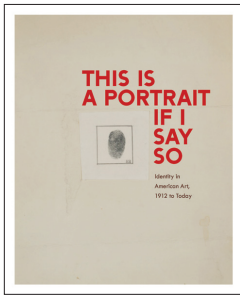


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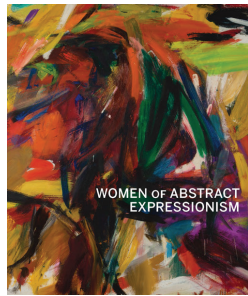
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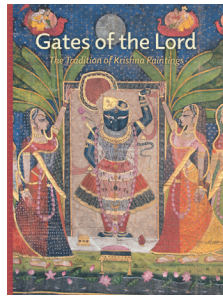
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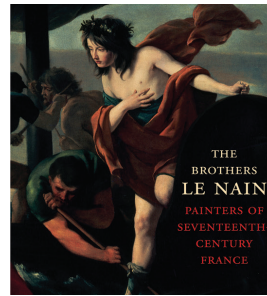
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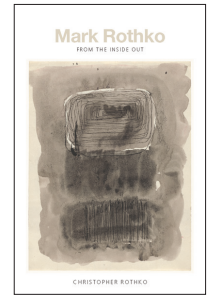
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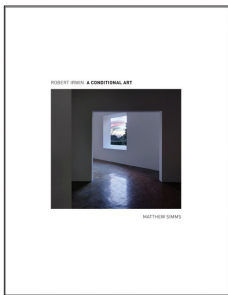
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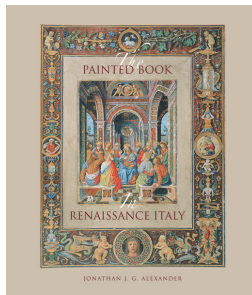
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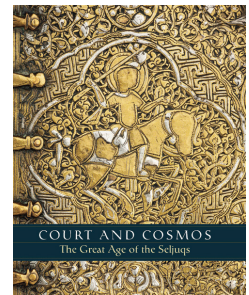
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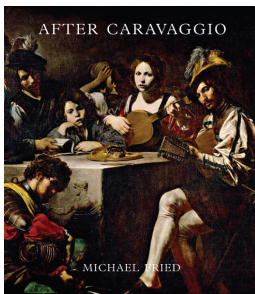
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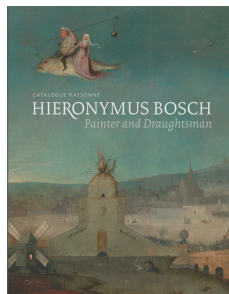
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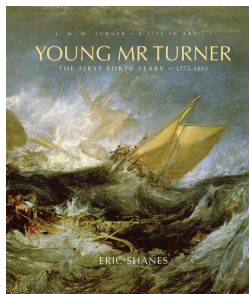
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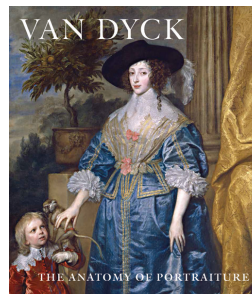
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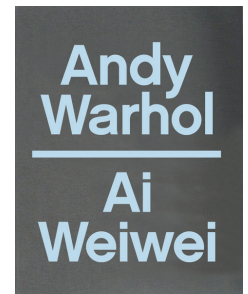
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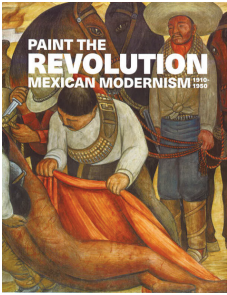
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Doris Salcedo

The Materiality of Mourning

Mary Schneider Enriquez

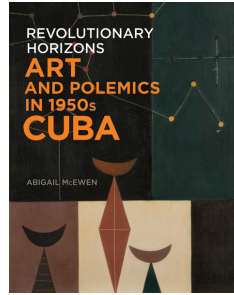
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This compelling book focuses on Doris Salcedo's works from 2001 to the present, which challenge not only the limits of the materials she uses but also the traditions of sculpture itself.

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Doris Salcedo
 The Materiality
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Revolutionary Horizons

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Abigail McEwen

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Dana Miller

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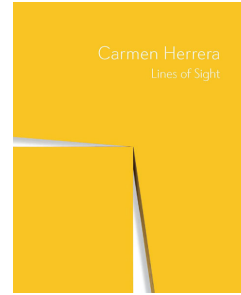
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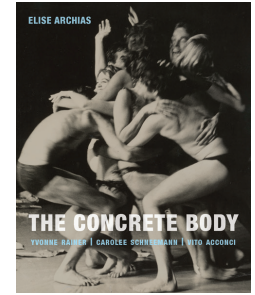
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Carmen Herrera
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Elise Archias

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Matthew Barney

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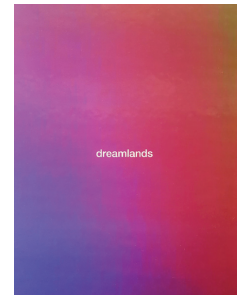
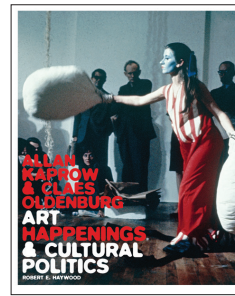
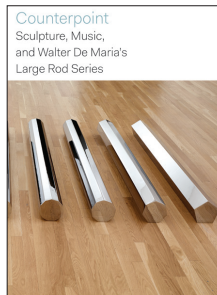
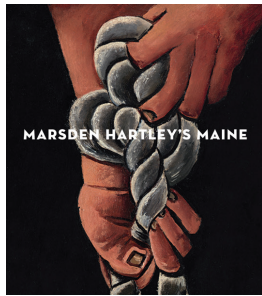
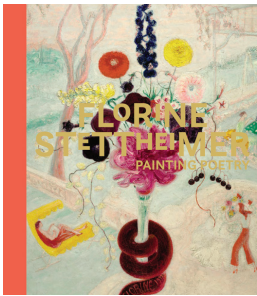
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Modern and Contemporary Art



Jasper Johns

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Donna M. Cassidy, Elizabeth Finch, and Randall R. Griffey

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This handsome book investigates the integral relationships between modernism, classicism, and popular imagery in the interwar sculpture of Gaston Lachaise, Robert Laurent, Elie Nadelman, and William Zorach.

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Harry A. Half and Elizabeth Half

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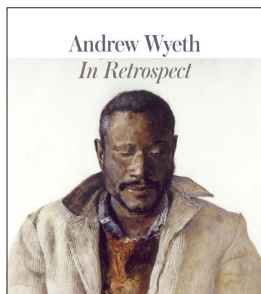
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Chrissie Iles

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This catalogue surveys pioneering work in experimental cinema and art from 1905 to the present day, revealing the high stakes and transformative potential of these forms.

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Reexamining Andrew Wyeth's work one hundred years after his birth, this publication situates the milestones of his art and life within the trajectory of 20th-century America.

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Ed Krčma

This publication examines Robert Rauschenberg's landmark series of drawings based on Dante's *Inferno*, analyzing his source materials, political commentary, and the work's significance within the context of his career.

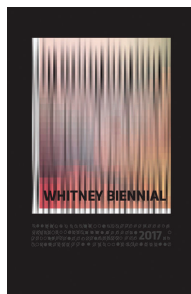
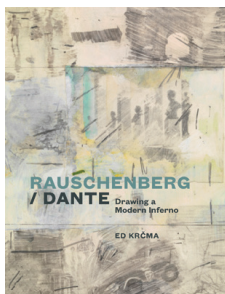
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This definitive four-volume resource on the unique work of the postwar American artist Richard Diebenkorn includes more than five thousand newly photographed works, many published for the first time.

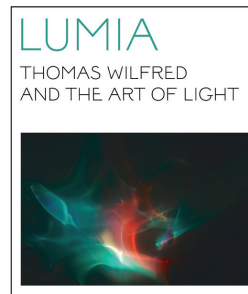
Published in association with the Richard Diebenkorn Foundation and the Fine Arts Museums of San Francisco
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vol. 1: 299 color illus.; vol. 2: 1,645 color illus.; vol. 3: 2,344 color illus.; vol. 4: 1,496 color illus.
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Robert Ryman

Edited by Courtney J. Martin and Stephen Hoban
With contributions by Sandra Amann, Jo Applin, Charles Gaines, Gary Garrels, Suzanne Hudson, Philipp Kaiser, Lucy R. Lippard, Courtney J. Martin, Jessica Morgan, Allegra Pesenti, Robert Storr, Kirsten Swenson, and John Szwed

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An insightful study of Joseph Cornell's fascination with the Cubist painter Juan Gris that sheds new light on the work of both artists.

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Thomas Wilfred and the Art of Light

Keely Orgeman

With a foreword by James Turrell and essays by Maibritt Borgen, Jason DeBlock, Carol Snow, and Gregory Zinman

This publication restores Thomas Wilfred and his pioneering light art known as *Lumia* to the art-historical canon.

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Modern and Contemporary Art



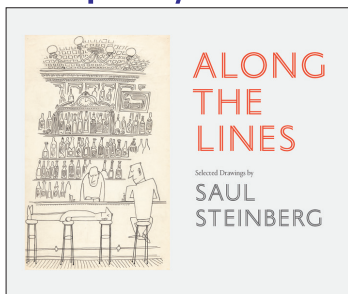
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Joshua Shannon

This revealing book identifies and analyzes an irrevocable transformation of photography and art in the Cold War period, a change rooted in the long rise of a pervasive culture of fact.

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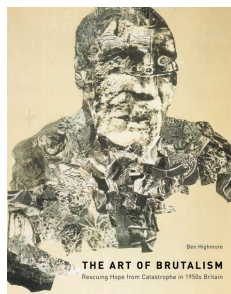


Along the Lines Selected Drawings by Saul Steinberg

Chris Ware and Mark Pascale

This lively book traverses forty years of drawing and satire by *New Yorker* cartoonist and celebrated postwar artist Saul Steinberg.

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Michelle White

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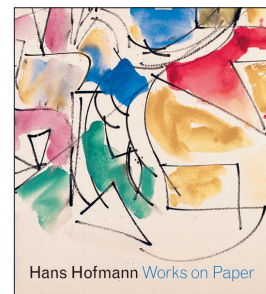
Subversion and Surrealism in the Art of Honoré Sharrer

Edited by M. Melissa Wolfe

With essays by Sarah Burns, Robert Cozzolino, Michael Lobel, M. Melissa Wolfe, and Adam Desmond Zagorin

This catalogue offers the first critical reassessment of Honoré Sharrer's paintings, which convey subtly subversive critiques of the political and artistic climate of her time.

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Cornelia Parker The Roof Garden Commission

Beatrice Galilee and Sheena Wagstaff

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This stunning book focuses on Walker's newest series of drawings, representing her consideration of monuments and notions of permanence and impermanence.

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Ben Highmore

An engaging and expansive look at the Brutalist art produced in Britain between 1952 and 1962 that includes artists working across a large array of media.

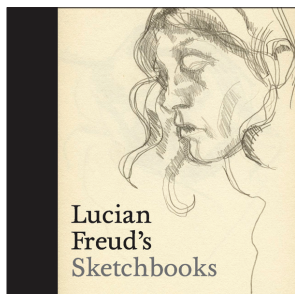
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Hans Hofmann Works on Paper

Karen Wilkin, Marcelle Polednik, and Diana Greenwold

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Arguing that Victorian artists were at their most original when they faithfully imitated Old Masters, this book traces the engagement of 19th-century British artists with the art of the past.

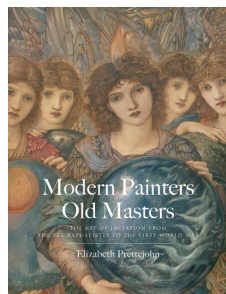
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Edited by Beverley Calt 

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Francis Picabia Catalogue Raisonn 

Volume II (1915–1927)

William A. Camfield, Beverley Calt , Candace Clements, Arnauld Pierre, Aur lie Verdier, and Pierre Calt 

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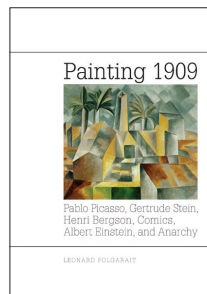
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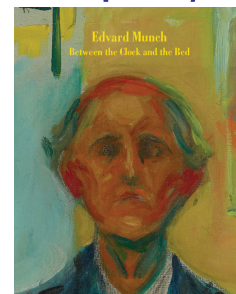
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Pablo Picasso, Gertrude Stein, Henri Bergson, Comics, Albert Einstein, and Anarchy

Leonard Folgarait

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Edvard Munch

Between the Clock and the Bed

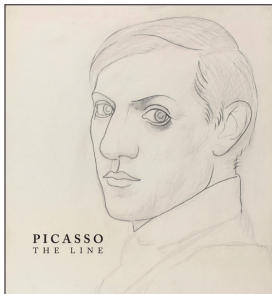
Edited by Gary Garrels, Jon-Ove Steihaug, and Sheena Wagstaff

With contributions by Patricia Berman, Caitlin Haskell, Allison Morehead, Richard Shiff, and Mille Stein, and a foreword by Karl Ove Knausgaard

Furthering an understanding of Munch's art and legacy, this book provides an intimate and revealing portrayal of the enigmatic artist through the lens of one of his late self-portraits.

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Modern and Contemporary Art



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Carmen Giménez

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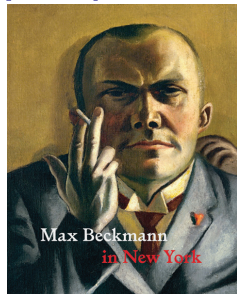
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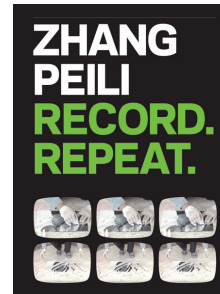
Soviet Art Put to the Test

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With contributions by Yve-Alain Bois, Masha Chlenova, Devin Fore, Maria Gough, Christina Kiaer, Kristin Romberg, Kathleen Tahk, and Barbara Wurm

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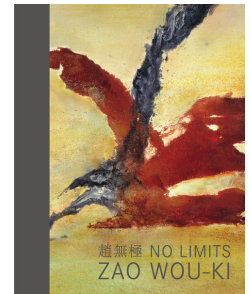
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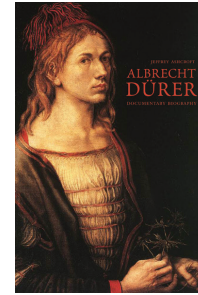
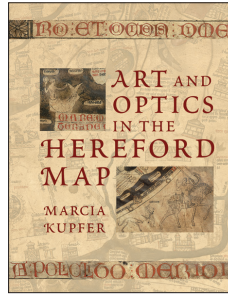
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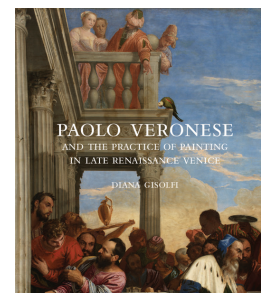
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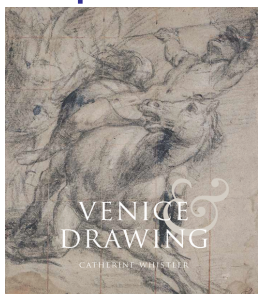
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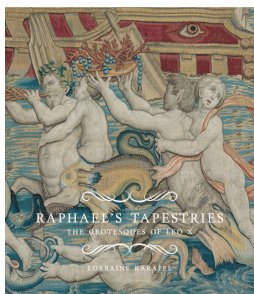
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Letizia Treves

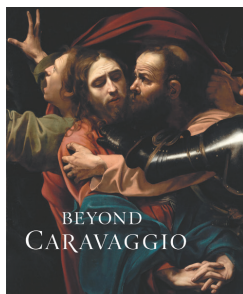
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Valentin de Boulogne

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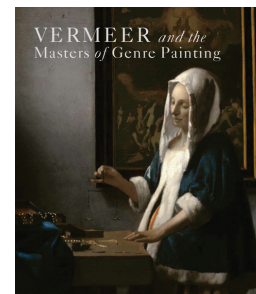
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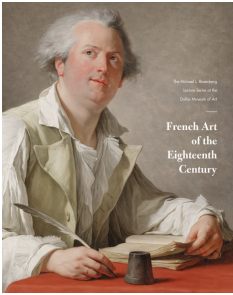
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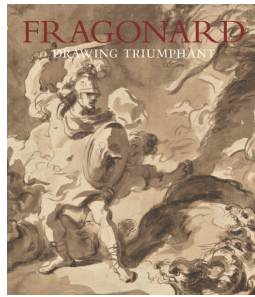
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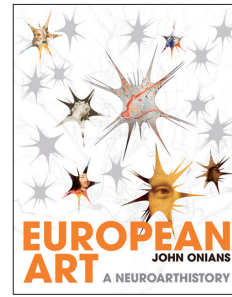
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MaryAnne Stevens
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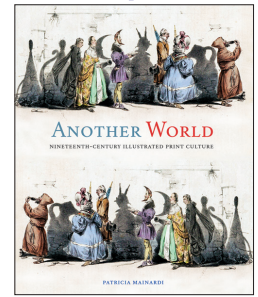
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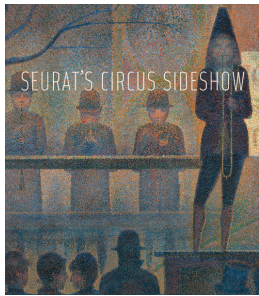
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European Art



Seurat's Circus Sideshow

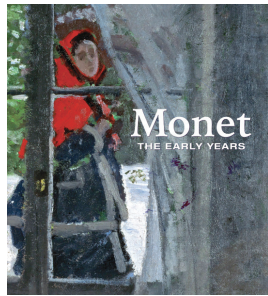
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THE EARLY YEARS

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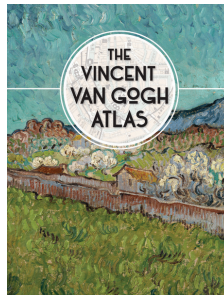
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The Vincent van Gogh Atlas

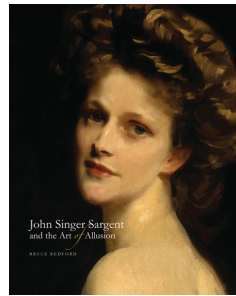
Nienke Denekamp and René van Blerk, with Teio Meedendorp

Translated by Laura Watkinson

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Two Centuries of American Still-Life Painting

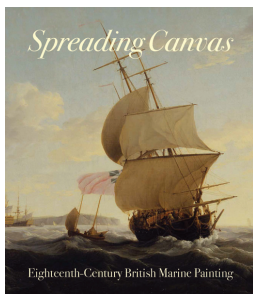
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Spreading Canvas

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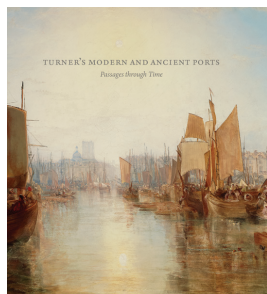
Edited by Eleanor Hughes

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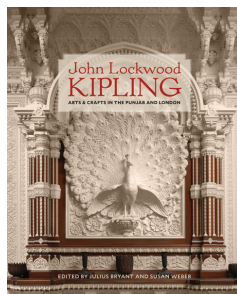
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Passages through Time

Susan Grace Galassi, Ian Warrell, and Joanna Sheers Seidenstein
With Gillian Forrester, Rebecca Hellen, and Eloise Owens

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William Hogarth

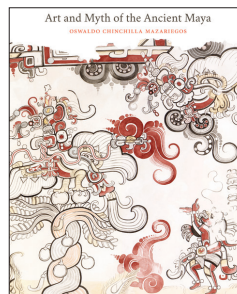
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Elizabeth Einberg

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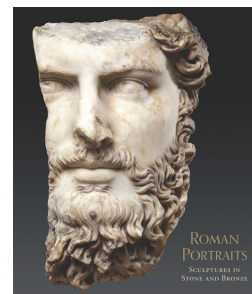


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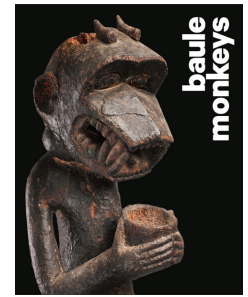
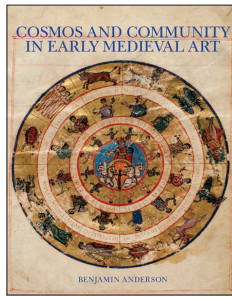
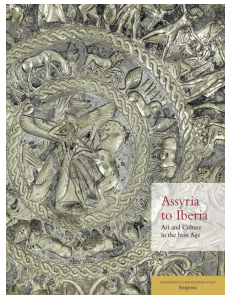
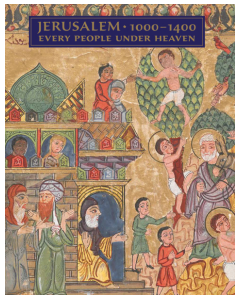
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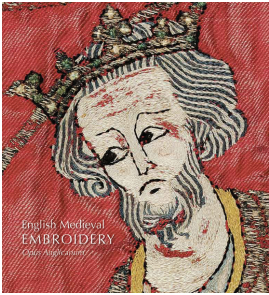
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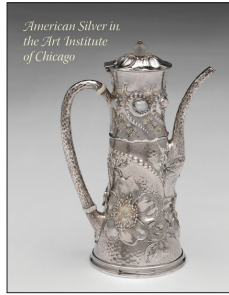
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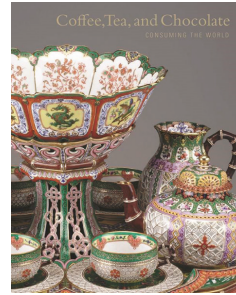
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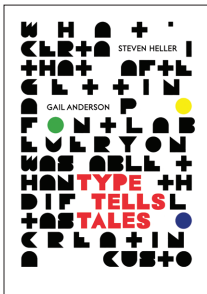
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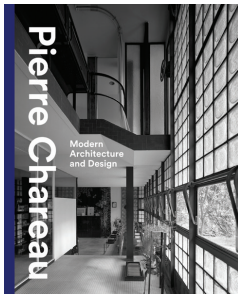
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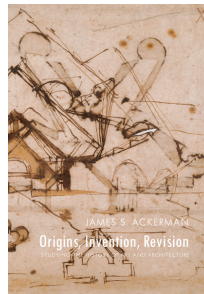
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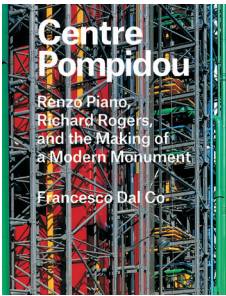
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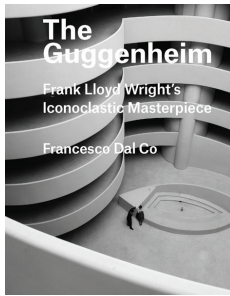
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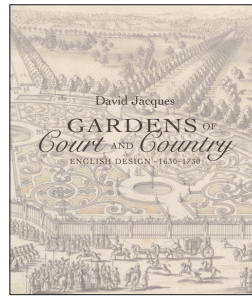
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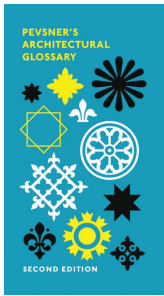
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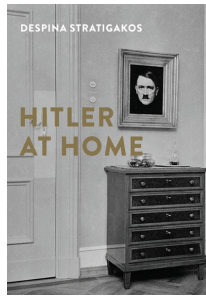
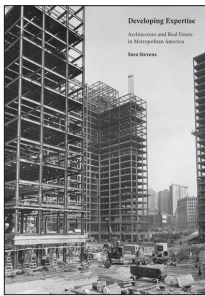
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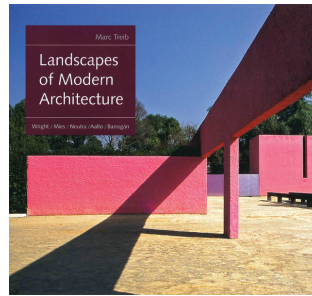
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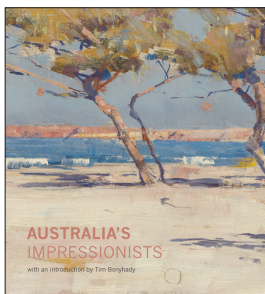
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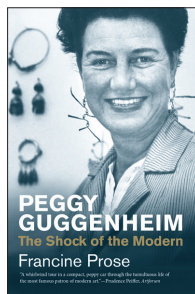
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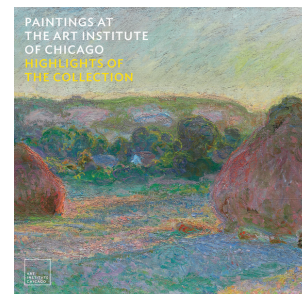
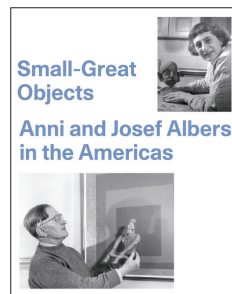
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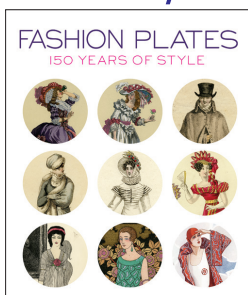
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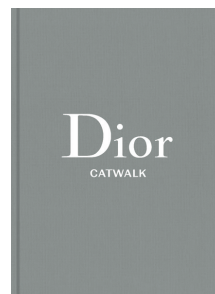
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Nancy W. Barr

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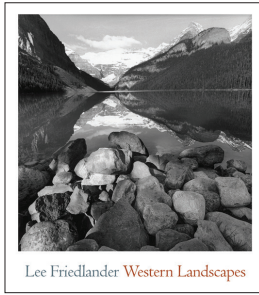
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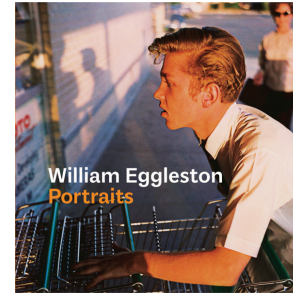
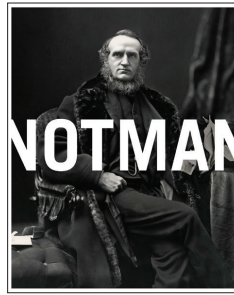
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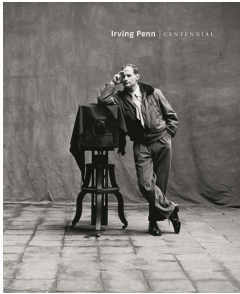
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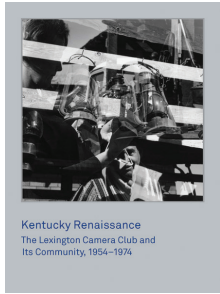


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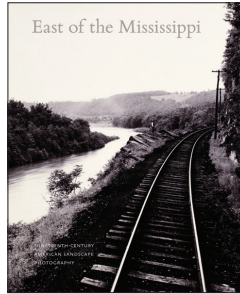
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THE INTELLECTUAL LIFE OF THE EARLY RENAISSANCE ARTIST

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5. The Artist and Archaeology

6. Image and Text: The *Paragone*

7. Painting and Poetry

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2. The Artist's Education and Training

2 Domenico Ghirlandaio, *Giovanna Tornabuoni* (1488). Tempera on panel. Madrid. © Museo Thyssen-Bornemisza

Background and Schooling

King of Naples until he was ousted by Alfonso of Aragon in 1443, René d'Anjou held a high reputation as a painter. In his *Cronaca rimata* the Urbino court painter Giovanni Santi wrote that 'in our time the aged King René / Painted better than many who are famous', citing him as an example comparable with painters of high social status recorded in classical times. Another example is Baldassare d'Este, the Ferrarese painter and medallist, if he was indeed, like Duke Borso d'Este, an illegitimate son of Niccolò III d'Este of Ferrara. But these cases are very unusual in the early Renaissance when painting and sculpture were generally not practised by members of the aristocratic or learned classes, even though Castiglione could declare drawing

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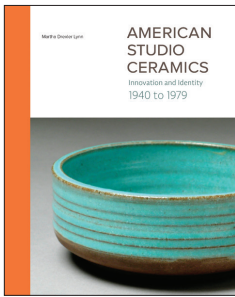
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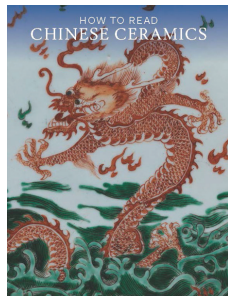
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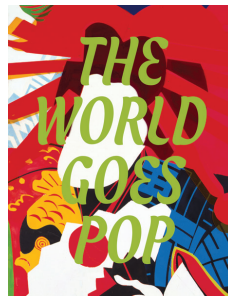
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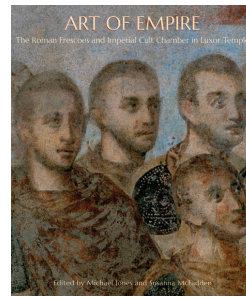
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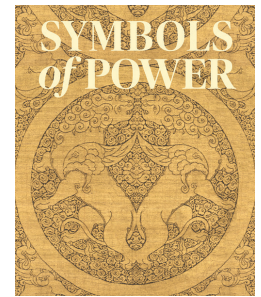
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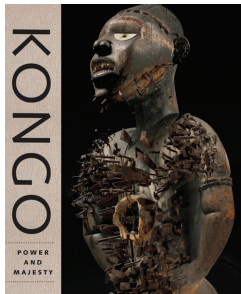
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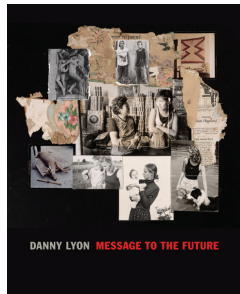
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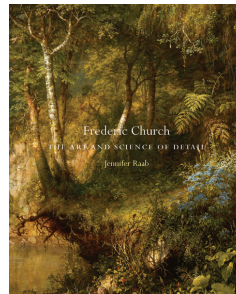
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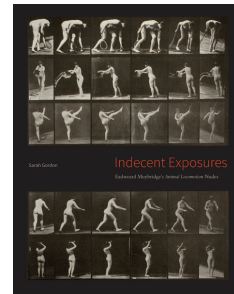
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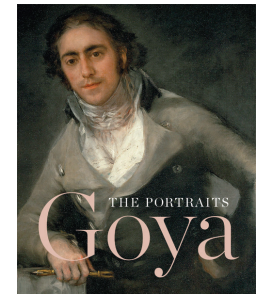
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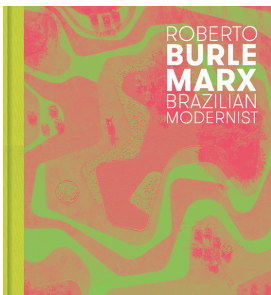
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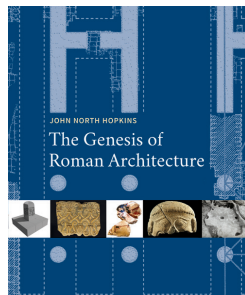
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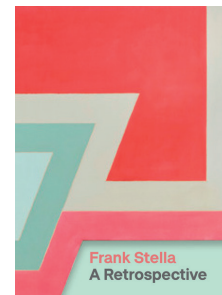
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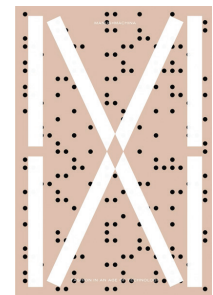
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