

## Famous Works Of Art And How They Got That Way

"Discovering Great Artists" has 75 great artists featured in 110 amazingly fun and unique quality art appreciation activities for children. They will experience the styles and techniques of the great masters, from the Renaissance to the Present. A brief biography of each artist is included with a fully illustrated, child-tested art activity, featuring painting, drawing, sculpture, photography, architecture, and more. Includes such greats as Da Vinci, Michelangelo, Rembrandt, Monet, Degas, Picasso, Van Gogh, Dali, Matisse, Pollock, and O'Keeffe. 1998 Benjamin Franklin Silver Award, 2002 Practical Homeschooling Reader Award. Full "click-to" resource guide at Bright Ring's website to show each artist's most famous works. Some activity examples are: Da Vinci - Invention Art Michelangelo - Fresco Plaque Rembrandt - Shadowy Faces Monet - Dabble in Paint Degas - Resist in Motion Picasso- Fractured Friend Van Gogh - Starry Night Pollock - Action Splatter 1997 Benjamin Franklin Silver Award, Education 2003 Practical Homeschooling Award, 3rd Place 2007 Practical Homeschooling Reader Award in the art appreciation category, 3rd place. 2009 Practical Homeschooling Reader Award in the art appreciation category, 1st Place

Een schitterend, genre-overstijgend verhaal voor de fans van Sarah J. Maas en Veronica Roth, maar ook van Audrey Niffenegger en Diana Gabaldon Schwabs Schemering-trilogie wordt verfilmd door de makers van Spiderman, The Fast and the Furious en John Wick Frankrijk, 1714. Als Adeline LaRue wordt uitgehuwelijkt, smeekt ze om meer tijd en een leven in vrijheid. Haar wens gaat in vervulling, maar tegen een vreselijke prijs. Addie zal eeuwig leven, en is gedoemd te worden vergeten door iedereen die ze ontmoet. Zelfs haar ouders vergeten hun dochter op slag en jagen haar hun huis uit. Ontheemd en alleen begint Addie aan een betoverend avontuur dat eeuwen en continenten omspannt. Van de achttiende-eeuwse salons van Parijs tot de straten van het moderne New York: Addie leert overal overleven. Maar terwijl haar tijdgenoten de geschiedenisboeken in gaan, blijft Addie onopgemerkt bestaan. Dag na dag, jaar na jaar. Tot ze op een dag een boekhandel in stapt en iemand haar voor het eerst in driehonderd jaar herkent... In de pers 'Intelligent, grappig en sexy. Schwab is een nieuwe ster aan het fantasyfirmament.' The Independent 'Schwab schrijft boeiende fantasyverhalen die de lezer vanaf de eerste pagina grijpen en meeslepen in een magische wereld.' NBD Biblion 'Geweldig creatief en vindingrijk.' The Guardian 'Heeft alles om een klassieker te worden. Dit boek is goud waard.' Deborah Harkness, auteur van Allerzielen 'Wie vinden onze lezers de beste auteurs van het jaar? Lucinda Riley, Karin Slaughter en V.E. Schwab.' Chicklit.nl

In the first book of its kind, art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats--print sources, CD-ROMS, documentary videos, and microfiche sets--to produce excellent research results. The book is divided into three sections: Basic Information Formats; Types of Websites and How to Find Them; and How to Use Web Information. Jones discusses the strengths and limitations of Websites; scholarly and basic information resources are noted; and search strategies for finding pertinent Websites are included. Art Information and the Internet also discusses research methodology for studying art-historical styles,

artists working in various media, individual works of art, and non-Western cultures--as well as art education, writing about art, problems of copyright, and issues concerning the buying and selling of art. This title will be periodically updated.

*How Picturebooks Work* is an innovative and engaging look at the interplay between text and image in picturebooks. The authors explore picturebooks as a specific medium or genre in literature and culture, one that prepares children for other media of communication, and they argue that picturebooks may be the most influential media of all in the socialization and representation of children. Spanning an international range of children's books, this book examines such favorites as *Curious George* and *Frog and Toad Are Friends*, along with the works of authors and illustrators including Maurice Sendak and Tove Jansson, among others. With 116 illustrations, *How Picturebooks Work* offers the student of children's literature a new methodology, new theories, and a new set of critical tools for examining the picturebook form.

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Many people crave a creative outlet, but more often than not, don't know where to start. In *Red*, Valentina Zucchi and Paolo d'Altan invite you to nurture your creativity and build your confidence by taking inspiration from modern works of art that celebrate the prince of colours, red. Discover the reds best-loved by artists – from Tyrian purple to crimson red – which have been used since prehistoric times to conjure up many things, from fire and danger to blood, love and passion. Throughout the book, Valentina and Paolo provide creative and fun prompts – many based on famous works of art – which will encourage you to draw or paint on the pages using various techniques. Packed with inspiration from the world's most celebrated artists, including Leonardo da Vinci, Rothko, Titian, Matisse and more, you will discover the many meanings of red and just some of the ways it can be used to express your creative passion. *Red* is a short course in unlocking your creative self – perfect for budding artists of all ages who are keen to try out different artistic techniques and materials and begin their artistic journey.

This book displays the uniqueness and creativity of Japan in terms of the interplay between traditional and postmodern perspectives. It deals with the traditional elements in Japanese culture in the light of or in contrast to postmodernism.

De waterlelieschilderijen van Claude Monet behoren tot de meest geliefde kunstwerken van de vorige eeuw. Al zijn ze nog zo bekend, slechts weinigen weten dat deze rustgevend afbeeldingen werden geschilderd in een periode vol onrust en droefheid van de kunstenaar. Vlak na elkaar brak de Eerste Wereldoorlog uit, verloor Monet zijn vrouw en een zoon en begon hij, inmiddels 71 jaar, blind te worden. Tot overmaat van ramp werd zijn reputatie onder vuur genomen door een nieuwe generatie kunstenaars - onder aanvoering van Picasso en Matisse - die openlijk afrekende met de impressionisten. Hoewel Monet vocht tegen zelftwijfel, depressie en ouderdom, schilderde hij op gigantische doeken zijn waterlelies, in de hoop dat dit hem weer energie zou geven. Met hulp van niet eerder ontdekte brieven, memoires en ander bronmateriaal en door zich te concentreren op de dramatische omstandigheden waaronder Monet de waterlelies schilderde, schetst Ross King een aangrijpend en origineel portret van de nadagen van deze wereldberoemde schilder.

An illustrated feast for the eye and intellect *Dutch Art* explores developments in art, art history, art criticism, and cultural history of the Netherlands from the artists' workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s. It is lavishly illustrated with 147 black-and-white photographs and 16 pages in full color. More than 100 internationally recognized scholars, museum professionals, artists,

and art critics contributed signed essays to this monumental work, including historians, sociologists, and literary historians. Colleges and universities used to teach art history to encourage connoisseurship and acquaint students with the riches of our artistic heritage. But now, as Roger Kimball reveals in this book, the student is less likely to learn about the aesthetics of masterworks than to be told, for instance, that Peter Paul Rubens' great painting *Drunken Silenus* is an allegory about anal rape. Or that Courbet's famous hunting pictures are psychodramas about "castration anxiety." Or that Gauguin's *Manao tupapau* is an example of the way repression is "written on the bodies of women." Or that Winslow Homer's *The Gulf Stream* is "a visual encoding of racism." In *The Rape of the Masters: How Political Correctness Sabotages Art*, Kimball, an art critic and essayist, shows how academic art history is increasingly held hostage to radical cultural politics - feminism, cultural studies, postcolonial studies and other weapons in the armory of academic anti-humanism. To make his point, Kimball describes the way seven famous works of art - all beautifully reproduced in this volume - have been reinterpreted by contemporary art historians to fit a radical ideological fantasy. He then performs a series of intellectual rescue operations, explaining how these great works should be understood through a series of illuminating readings in which art, not politics, guides the discussion. *The Rape of the Masters* exposes the charlatanry that stands behind much academic art history and oozes into the art world generally. It also provides an antidote to the tendentious, politically motivated assaults on our treasured sources of culture and civilization that are occurring not only in our universities but in our museums and art galleries as well.

A remarkably versatile man, Jan van der Heyden (1637-1712) was the preeminent painter of cityscapes in the Netherlands and the first artist to capture all the beauty of the urban scene. Notwithstanding his achievements as an artist, Van der Heyden was even more famous in his own time as an inventor and engineer: he invented firefighting equipment that set the standard throughout Europe for two centuries, and he perfected the streetlamp. This is the first book in English devoted to Van der Heyden. It includes recent discoveries about his fascinating life and offers an introduction to his ravishing art. The book includes a general discussion of Van der Heyden's work, entries on 40 of his paintings, illustrations of about 100 of his paintings, as well as supplemental drawings and prints. Focusing mainly on the bustling city of Amsterdam, he also recorded other Dutch, Flemish, and German cities with a brilliant palette and exceptionally detailed technique. Often innovative in his composition, he was the first artist to create imaginary scenes by rearranging existing city views and known buildings. This is the fifth volume of a new series of publications by Delphi Classics, the best-selling publisher of classical works. A first of its kind in digital print, the 'Masters of Art' series allows digital readers to explore the works of the world's greatest artists in comprehensive detail. This volume presents hundreds of oil and watercolour paintings of Britain's most celebrated artist J. M. W. Turner. For all art lovers, this stunning collection presents a beautiful feast of images by the great Romantic Master. Features: \* over 360 oil paintings, indexed and arranged in chronological order \* a selection of over 190 watercolours, indexed and arranged in chronological order \* special 'Highlights' section, with concise introductions to the masterpieces, giving valuable contextual information \* learn about the history of 'The Fighting Temeraire' and other famous works in clear, but scholarly detail. \* beautiful 'detail' images, allowing you to 'zoom in' and explore Turner's most famous paintings \* numerous images relating to Turner's life, places and works \* learn about the great artist's life in William Cosmo Monkhouse's famous biography \* hundreds of images in stunning colour - highly recommended for tablets, iPhone and iPad users, or as a valuable reference tool on traditional eReaders Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse our range of e-Art titles. CONTENTS: The Highlights FISHERMEN AT SEA BUTTERMERE LAKE, WITH PART OF CROMACKWATER, A SHOWER SELF PORTRAIT, 1799 THE FALL OF AN AVALANCHE IN THE GRISONS SNOW STORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS BONNEVILLE, SAVOY

WITH MONT BLANC THE SHIPWRECK DIDO BUILDING CARTHAGE THE BURNING OF THE HOUSES OF LORDS AND COMMONS ULYSSES DERIDING POLYPHEMUS PEACE — BURIAL AT SEA THE FIGHTING TEMERAIRE SHADE AND DARKNESS - THE EVENING OF THE DELUGE THE SLAVE SHIP RAIN, STEAM AND SPEED - THE GREAT WESTERN RAILWAY SNOWSTORM - STEAM-BOAT OFF A HARBOUR'S MOUTH LANDSCAPE WITH DISTANT RIVER AND BAY A DISASTER AT SEA NORHAM CASTLE SUNRISE The Oil Paintings THE OIL PAINTINGS ALPHABETICAL LIST OF OIL PAINTINGS The Watercolour Paintings THE WATERCOLOUR PAINTINGS ALPHABETICAL LIST OF WATERCOLOURS The Biography TURNER by William Cosmo Monkhouse Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse our vast range of beautiful eBooks

The Cambridge Checkpoint English suite provides a comprehensive, structured resource which covers the Secondary 1 framework for English and seamlessly progresses into the next key stage (covered by our Cambridge IGCSE® First Language English series). A lively, colourful Coursebook for Stage 9, which includes activities to develop Reading and Writing skills, with integrated Speaking and Listening tasks. It contains 12 themed units with a full range of stimulus materials, including a balance of fiction and non-fiction from around the world. Colorists of all ages are invited to create their own versions of 60 great paintings. From masterpieces by Michelangelo and Raphael to striking creations by Paul Gauguin and Henri de Toulouse-Lautrec, this ready-to-color collection includes excellent renderings of Grant Wood's American Gothic, Winslow Homer's Snap the Whip, and Edward Hopper's Hotel Room, as well as compositions by Pierre-Auguste Renoir, Edgar Degas, Mary Cassatt, Paul Cézanne, Edward Burne-Jones, Claude Monet, John Singer Sargent, Vincent van Gogh, and 45 other great artists. Printed on one side only, the illustrations can be colored with a variety of media, including watercolors. All paintings are shown in original colors on the inside covers and notes provide information on each artist.

When it comes to viewing art, living in the information age is not necessarily a benefit. So argues Michael Findlay in this book that encourages a new way of looking at art. Much of this thinking involves stripping away what we have been taught and instead trusting our own instincts, opinions, and reactions. Including reproductions of works by Mark Rothko, Paul Klee, Joan Miró, Jacob Lawrence, and other modern and contemporary masters, this book takes readers on a journey through modern art. Chapters such as “What Is a Work of Art?”, “Can We Look and See at the Same Time?”, and “Real Connoisseurs Are Not Snobs,” not only give readers the confidence to form their own opinions, but also encourages them to make connections that spark curiosity, intellect, and imagination. “The most important thing for us to grasp,” writes Findlay, “is that the essence of a great work of art is inert until it is seen. Our engagement with the work of art liberates its essence.” After reading this book, even the most intimidated art viewer will enter a museum or gallery feeling more confident and leave it feeling enriched and inspired.

This enthralling and comprehensive new book on Henri Matisse provides a fresh perspective for all students and art lovers interested in early twentieth-century art. Taking fifty of Matisse's most iconic works of art, expert John Cauman presents an accessible narrative about the man and his work, deciphering the themes, methods, and intentions of this truly great artist. Each painting, drawing, and mural is described and analyzed in specific detail, within the context of the period, so that the reader can truly understand what the artist was hoping to achieve with each work. Chronologically spanning from the late nineteenth century to the mid-1950s, the paintings are prefaced by an informative introduction that presents the milieu and key characters that featured in Matisse's life. Among his most famous works, this book includes *Luxe, calme et volupté*, *Le Bonheur de vivre (The Joy of Life)*, *Self-Portrait in a Striped Shirt*, *Blue Nude (Memory of Biskra)*, *Bathers by a River*, *Harmony in Red*, *Dance I*, *Entrance to the Casbah*, *Pianist and Checker Players*, *Still Life with a Magnolia*, *Memory of Oceania*, and

### The Snail.

An introduction to western painting from 1400 to 1950 using famous works from major movements to illustrate the development of western art and explain basic concepts.

LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

Picasso was born a Spaniard and, so they say, began to draw before he could speak. As an infant he was instinctively attracted to artist's tools. In early childhood he could spend hours in happy concentration drawing spirals with a sense and meaning known only to himself. At other times, shunning children's games, he traced his first pictures in the sand. This early self-expression held out promise of a rare gift. Málaga must be mentioned, for it was there, on 25 October 1881, that Pablo Ruiz Picasso was born and it was there that he spent the first ten years of his life. Picasso's father was a painter and professor at the School of Fine Arts and Crafts. Picasso learnt from him the basics of formal academic art training. Then he studied at the Academy of Arts in Madrid but never finished his degree. Picasso, who was not yet eighteen, had reached the point of his greatest rebelliousness; he repudiated academia's anemic aesthetics along with realism's pedestrian prose and, quite naturally, joined those who called themselves modernists, the non-conformist artists and writers, those whom Sabartés called "the élite of Catalan thought" and who were grouped around the artists' café Els Quatre Gats. During 1899 and 1900 the only subjects Picasso deemed worthy of painting were those which reflected the "final truth"; the transience of human life and the inevitability of death. His early works, ranged under the name of "Blue Period" (1901-1904), consist in blue-tinted paintings influenced by a trip through Spain and the death of his friend, Casagemas. Even though Picasso himself repeatedly insisted on the inner, subjective nature of the Blue Period, its genesis and, especially, the monochromatic blue were for many years explained as merely the results of various aesthetic influences. Between 1905 and 1907, Picasso entered a new phase, called "Rose Period" characterised by a more cheerful style with orange and pink colours. In Gosol, in the summer of 1906 the nude female form assumed an extraordinary importance for Picasso; he equated a depersonalised, aboriginal, simple nakedness with the concept of "woman". The importance that female nudes were to assume as subjects for Picasso in the next few months (in the winter and spring of 1907) came when he developed the composition of the large painting, *Les Femmes d'Alger*. Just as African art is usually considered the factor leading to the development of Picasso's classic aesthetics in 1907, the lessons of Cézanne are perceived as the cornerstone of this new progression. This relates, first of all, to a spatial conception of the canvas as a composed entity, subjected to a certain constructive system. Georges Braque, with whom Picasso became friends in the autumn of 1908 and together with whom he led Cubism during the six years of its apogee, was amazed by the similarity of Picasso's pictorial experiments to his own. He explained that: "Cubism's main direction was the materialisation of space." After his Cubist period, in the 1920s, Picasso returned to a more figurative style and got closer to the surrealist movement. He represented distorted and monstrous bodies but in a very personal style. After the bombing of Guernica during 1937, Picasso made one of his most famous works which starkly symbolises the horrors of that war and, indeed, all wars. In the 1960s, his art changed again and Picasso began looking at the art of great masters and based his paintings on ones by Velázquez, Poussin, Goya, Manet, Courbet and Delacroix. Picasso's final works were a mixture of style, becoming more colourful, expressive and optimistic. Picasso died in 1973, in his villa in Mougins. The Russian Symbolist Georgy Chulkov wrote: "Picasso's death is tragic. Yet how blind and naïve are those who believe in imitating Picasso and learning from him. Learning what?"

For these forms have no corresponding emotions outside of Hell. But to be in Hell means to anticipate death. The Cubists are hardly privy to such unlimited knowledge”.

A still life is a work of art that shows objects in a special composition. This book looks at different genres of still-life painting, such as vanitas and trompe l'oeil, and examines the meanings of the objects shown.

Sir Anthony van Dyck was known for his paintings of some of the most important people in 17th century England, including King Charles I and his family. Van Dyck was sent to school to learn to be a painter when he was only 10 years old! Readers follow van Dyck's career from those first years as a student to the height of his fame. As they read, they learn about different artistic techniques as well as important figures in European history. Van Dyck's most famous works of art are presented to readers, along with informative sidebars.

De begaafde kunstenares werd pas aan het eind van haar leven ontdekt en groeide uit tot een cultfiguur. Haar werk is tegenwoordig onbetaalbaar. Ze is de legende geworden die haar tragische levensverhaal belooft: onder anderen Trotski, Weston en Rivera waren haar minnaars, ze dweept met het marxisme, was openlijk biseksueel en haar betoverende kunst werd tegen wil en dank surrealistisch gedoopt. In deze biografie wordt beschreven hoe de Mexicaanse schilderes Frida Kahlo (1907-1954) zich ontwikkelde tot een belangrijk surrealistische schilder, die pas een jaar voor haar dood erkenning begon te krijgen. Met haar man, de toen gevierde schilder en volksheld Diego Rivera, leidde ze een stormachtig leven, tot haar gezondheid haar aan bed kluisterde. De Amerikaanse kunsthistoricus Hayden Herrera heeft een boeiende en evenwichtige biografie geschreven, waarin de vele opgenomen brieven van Kahlo het geheel extra levendig maken. Ook haar werk wordt goed en duidelijk besproken. Daarmee is deze biografie beter en informatiever dan Rauda Jamis' 'Frida Kahlo, een vrouw'.

The prime purpose of this book is to present, in small compass, clearly reasoned opinions of men who have treated the philosophy of art not less with simplicity of language than depth of understanding -- novelist and essayist not less than professed critic. A further purpose is to present a brief series of most brilliant descriptions of specific and famous works of art, architecture, sculpture, and painting, by men whose names are synonyms for all that is brilliant. Considered as a whole the collection centres upon a single point, namely, increase of appreciation and love of art behind which, said Rossetti, lies "passionate emotion," and the condition of which is "fundamental brain work." It is a book about men who live, eternal, in their buildings, pictures, sculptures. It is a book by men who have, for the most part, already eternalized themselves in their writings. - Foreword.

Rose-Marie and Rainer Hagen provide answers to these and other questions about world-famous works of art. Guiding our eye to revealing details, they also shed fascinating light on fashions and lifestyles, loves and intrigues, politics and people, and transform our encounter with art into an exciting adventure. Book jacket.

The four centuries between the composition of the Homeric epics and the conquests of Alexander the Great witnessed an immensely creative period in Greek art, one full of experimentation and innovation. But time has taken its toll; damaged statues have lost their colour and wall paintings have been totally destroyed. And yet sympathetic study of surviving sculpture and of drawing on vases can give extraordinary insight into and appreciation of these once brilliant works. This book, designed originally for students, introduces the reader to Greek sculpture and vase painting in the critical period from the eighth to the fourth centuries BC. The works discussed are generously illustrated and lucidly analysed to give a vivid picture of the splendor of Greek art. The up-dated second edition includes a new chapter examining art in Greek society, a timeline to help relate artistic development to historical events, an explanation of how dates BC are arrived at, a brief overview of Greek temple plans and a further reading list of recent books. This clear, approachable and rigorous introduction makes the beauty of Greek

art more readily accessible and comprehensible, balancing description with interpretation and illustration, and is an invaluable tool to help develop insight, appreciation and comprehension.

Many people crave a creative outlet, but more often than not, don't know where to start. In *Green*, Valentina Zucchi and Angela Leon invite you to nurture your creativity and build your confidence by taking inspiration from works of art that celebrate green – the colour of fertility, abundance and life. Green imparts energy, relaxes, refreshes, cleanses and heals. It is ultimately a colour that belongs to nature and has always been loved by artists. Throughout the book, Valentina and Angela provide creative and fun prompts – many based on famous works of art – which will encourage you to draw or paint on the pages using various techniques. Packed with inspiration from the world's most celebrated artists, including Claude Monet, Paul Cézanne, Georges Seurat and more, you will discover the many meanings of green and just some of the ways it can be used to express your creative passion. *Green* is a short course in unlocking your creative self – perfect for budding artists of all ages who are keen to try out different techniques and materials and begin their artistic journey.

In a world filled with great museums and great paintings, Leonardo da Vinci's *Mona Lisa* is the reigning queen. Her portrait rules over a carefully designed salon, one that was made especially for her in a museum that may seem intended for no other purpose than to showcase her virtues. What has made this portrait so renowned, commanding such adoration? And what of other works of art that continue to enthrall spectators: What makes the Great Sphinx so great? Why do iterations of *The Scream* and *American Gothic* permeate nearly all aspects of popular culture? Is it because of the mastery of the artists who created them? Or can something else account for their popularity? In *Famous Works of Art—And How They Got That Way*, John B. Nici looks at twenty well-known paintings, sculptures, and photographs that have left lasting impressions on the general public. As Nici notes, there are many reasons why works of art become famous; few have anything to do with quality. The author explains why the reputations of some creations have grown over the years, some disproportionate to their artistic value. Written in a style that is both entertaining and informative, this book explains how fame is achieved, and ultimately how a work either retains that fame, or passes from the public consciousness. From ancient artifacts to a can of soup, this book raises the question: Did the talent to promote and publicize a work exceed the skills employed to create that object of worship? Or are some masterpieces truly worth the admiration they receive? The creations covered in this book include the Tomb of Tutankhamun, Botticelli's *Birth of Venus*, Raphael's *Sistine Madonna*, El Greco's *The Burial of Count Orgaz*, Rodin's *The Thinker*, Van Gogh's *Starry Night*, and Picasso's *Guernica*. Featuring more than sixty images, including color reproductions, *Famous Works of Art—And How They Got That Way* will appeal to anyone who has ever wondered if a great painting, sculpture, or photograph, really deserves to be called “great.”

This book describes a visual approach to art. It stands in contrast to the current linguistic approach. It is about looking at art rather than reading about art. Looking at hundreds of works of art from the whole history of art demonstrates that every work of art needs to be seen in a particular way, the way it was seen when it was made. We do not see the world directly. We see pictures of the world in our head. These are ten basic ways for looking at art based on the ways we look at the pictures in our head. These ten ways when applied to works of art from the stone age to the present reveal patterns in the ways of looking at art throughout history. They also reveal neglected masterpieces, famous works misidentified and how the misunderstood work of certain famous artists should be seen.

Theo Decker, een dertienjarige jongen uit New York, overleeft op wonderbaarlijke wijze een aanslag waarbij zijn moeder om het leven komt. Zijn vader is een paar maanden daarvoor verdwenen en Theo komt na de aanslag bij de familie van een rijke vriend

terecht. Hij is verbijsterd door zijn nieuwe leefomgeving, verward door zijn klasgenoten die het moeilijk vinden met hem om te gaan en diepbedroefd door het verlies van zijn moeder. Theo vindt houvast aan dat ene object dat hem aan haar doet denken: een klein, mysterieus schilderij, dat hem uiteindelijk in de onderwereld van de kunst doet belanden. Het puttertje is een roman met een ongekennde energie en vertelkracht, waarin Donna Tartt levendige personages, betoverend taalgebruik en adembenemende spanning combineert met diepgaande bespiegelingen over liefde, identiteit en kunst. Een prachtig boek over verlies, obsessie, overlevingskracht en de meedogenloze speling van het lot. Donna Tartt is geboren in Greenwood, Mississippi. Ze studeerde klassieke talen en filosofie aan Bennington College, Vermont. Ze is de auteur van *De verborgen geschiedenis* en *De kleine vriend*. Haar werk is in meer dan dertig talen verschenen.

Just because the art is beautiful doesn't mean the artist was a saint . . . *Scoundrels, Cads, and Other Great Artists* examines the lives of nine great artists who were less than exemplary human beings in their lives outside of their art. It explores the question, "Why do we like magnificent art from artists who were awful human beings?" For example, the great Baroque painter, Caravaggio, who developed the chiaroscuro style of painting, was in constant trouble with the law, even having killed a man in a duel. Frederick Remington, the great painter of the American West, was an incredible racist and bigot. His evocative paintings of Native Americans on the trail on horseback give no hint of Remington's enmity toward them and other ethnic groups in America. Jackson Pollock? His irascibility and petulance were compounded by a lifelong battle with alcoholism, ultimately leading to a fatal automobile accident. Whistler and Courbet were philanderers and libertines. *Scoundrels* introduces people to great art by showing the more salacious side of the personal lives of great artists over time. This book not only tells the stories of a dozen artists, but explores how to look at art and the separation between art and artist. This lively narrative is enhanced by over 100 full-color reproductions of great paintings and details from them.

This title examines Western art's original European roots, the ways and styles in which it has expanded and changed, and how it has grown into such an integral part of Western culture. Special features include a timeline, Art Spotlights, infographics, and fact bubbles. Aligned to Common Core Standards and correlated to state standards. Essential Library is an imprint of Abdo Publishing, a division of ABDO.

The Metropolitan Museum of Art's collection of American paintings is an outstanding one and includes many famous works. This volume offers an impressive survey of the late nineteenth century segment of the collection. Most notable, perhaps, are the Museum's extensive holdings of paintings by John Singer Sargent, including his celebrated *Madame X*. Represented too are some of the best trompe l'oeil works by William Michael Harnett, John F. Peto, and John Haberle; important impressionist paintings by J. Alden Weir, Theodore Robinson, and Childe Hassam; as well as fine examples of the academic style. These paintings represent the work of American artists from the post Civil War era through the early twentieth century. Covering the entire period are some 247 works by such painters as Albert Pinkham Ryder, Ralph Blakelock, William Merritt Chase, Thomas Dewing, Cecilia Beaux, Maurice Prendergast, Frederic Remington, and Arthur B. Davies. The paintings are thoroughly discussed and each one is

reproduced. They are arranged chronologically by the dates of the artists. Artists' biographies are included, as well as exhibition histories, provenance, and bibliographic references. Related works—preliminary drawings and studies, or copies, prints, and replicas—are listed and often also illustrated. The author, Doreen Bolger Burke, has provided an introduction in which she discusses the formation of the collection, the artists and collectors who were involved in the museum's activities in the late nineteenth century, the major influences on American painting in those years, and the historical styles represented. Because of the wide scope of the collection the catalogue provides, in effect, a history of American painting in the late nineteenth century. Volume III is the first catalogue to be published in a new three-volume series, of which Volume I includes paintings by artists born before 1815 and Volume II consists of paintings by artists born from 1816 through 1845. While the book will serve as a major research tool for scholars, it will also be of value to anyone interested in American art. (This book was originally published in 1980 and is now out of print; this edition is a print-on-demand version of the original book.)

[Copyright: 4dffffb264c4b013abb97b74c8670f1d](#)