A collection of more than 6,000 letters by Ernest Hemingway, beginning when he was 8, includes notes passed to school friends, letters to family, exchanges with writers and editors and more, and reveals previously unknown correspondence.

Rilke's prayerful responses to the French master's beseeching art "For a long time nothing, and then suddenly one has the right eyes." Virtually every day in the fall of 1907, Rainer Maria Rilke returned to a Paris gallery to view a Cezanne exhibition. Nearly as frequently, he wrote dense and joyful letters to his wife, Clara Westhoff, expressing his dismay before the paintings and his ensuing revelations about art and life. Rilke was knowledgeable about art and had even published monographs, including a famous study of Rodin that inspired his "New Poems," but Cezanne's impact on him could not be conveyed in a traditional essay. Rilke's sense of kinship with Cezanne provides a powerful and prescient undercurrent in these letters -- passages from them appear verbatim in Rilke's great modernist novel, "The Notebooks of Malte Laurids Brigge," "Letters on Cezanne" is a collection of meaningfully private responses to a radically new art.

The Pixels of Paul Cezanne is a collection of essays by Wim Wenders in which he presents his observations and reflections on the fellow artists who have influenced, shaped, and inspired him. "How are they doing it?" is the key question that Wenders asks as he looks at the dance work of Pina Bausch, the paintings of Cezanne, Edward Hopper, and Andrew Wyeth, as well as the films of Ingmar Bergman, Michelangelo Antonioni, Ozu, Anthony Mann, Douglas Sirk, and Sam Fuller. He finds the answer by trying to understand their individual perspectives, and, in the process revealing his own art of perception in texts of rare poignancy.

After Cézanne is a sequence of 56 poems exploring the life and work of the post-impressionist painter Paul Cézanne, with 26 full colour reproductions of his paintings. Reimagining his friendships with Zola and Pissarro, his impact on Matisse and Picasso, Maitreyabandhu celebrates Cézanne's work in poems at once tender, urgent and amused.

WINNER OF THE 2013 PULITZER PRIZE FOR BIOGRAPHY General Alex Dumas is a man almost unknown today, yet his story is strikingly familiar—because his son, the novelist Alexandre Dumas, used his larger-than-life feats as inspiration for such classics as The Count of Monte Cristo and The Three Musketeers. But, hidden behind General Dumas's swashbuckling adventures was an even more incredible secret: he was the son of a black slave—who rose higher in the white world than any man of his race would before our own time. Born in Saint-Domingue (now Haiti), Alex Dumas made his way to Paris, where he rose to command armies at the height of the Revolution—until he met an implacable enemy he could not defeat. The Black Count is simultaneously a riveting adventure story, a lushly textured evocation of 18th-century France, and a window into the modern world's first multi-racial society. TIME magazine called The Black Count "one of those quintessentially human stories of strength and courage that sheds light on the historical moment that made it possible." But it is also a heartbreaking story of the enduring bonds of love between a father and son.
Study of the famous impressionist's landscape paintings.

Bestselling author Pat Conroy acknowledges the books that have shaped him and celebrates the profound effect reading has had on his life. Pat Conroy, the beloved American storyteller, is a voracious reader. Starting as a childhood passion that bloomed into a life-long companion, reading has been Conroy’s portal to the world, both to the farthest corners of the globe and to the deepest chambers of the human soul. His interests range widely, from Milton to Tolkien, Philip Roth to Thucydides, encompassing poetry, history, philosophy, and any mesmerizing tale of his native South. He has for years kept notebooks in which he records words and expressions, over time creating a vast reservoir of playful turns of phrase, dazzling flashes of description, and snippets of delightful sound, all just for his love of language. But for Conroy reading is not simply a pleasure to be enjoyed in off-hours or a source of inspiration for his own writing. It would hardly be an exaggeration to claim that reading has saved his life, and if not his life then surely his sanity. In My Reading Life, Conroy revisits a life of reading through an array of wonderful and often surprising anecdotes: sharing the pleasures of the local library’s vast cache with his mother when he was a boy, recounting his decades-long relationship with the English teacher who pointed him onto the path of letters, and describing a profoundly influential period he spent in Paris, as well as reflecting on other pivotal people, places, and experiences. His story is a moving and personal one, girded by wisdom and an undeniable honesty. Anyone who not only enjoys the pleasures of reading but also believes in the power of books to shape a life will find here the greatest defense of that credo. BONUS: This ebook edition includes an excerpt from Pat Conroy’s The Death of Santini.

John Golding brings to his writing the sure eye and profound sensitivity of a practicing artist. Perhaps best known for his seminal history of Cubism, Golding has long been regarded as one of the most outstanding art historians and critics of our time. This volume brings together many of his most important essays, and its publication will be celebrated not only by his admirers, but by lovers of art and language everywhere. Visions of The Modern covers a vast range of twentieth-century art, from Matisse and Cubism, Dada and Surrealism, to aspects of postwar American art. Some essays have been out of print, while others have appeared in periodicals not easily accessible to the average reader. Taken together, they establish a sustained, deeply informed account of many of the grandest moments in the art of this century. A much admired painter, Golding’s unique balance of eye and mind infuses his exceedingly literate criticism. Combining a meticulousness in matters of fact with a capacity to write in a lucid, jargon-free manner, he addresses equally the sophisticated art historian, the cultural historian, and the general reader. An appendix to the volume is in the form of a dialogue between Golding and the philosopher Richard Wollheim. It provides additional insights into the origins and aims of abstract art, as well as revealing the mind of an invigorating artist at work.

Drawing was central to Cézanne’s indefatigable search for solutions to the problems posed by the depiction of reality. Many of his watercolours are equal to his paintings, and he himself made no real distinction between painting and drawing. This book’s six chapters are arranged thematically covering the whole range of Cézanne’s oeuvre: works after the Old Masters such as Michelangelo and Rubens; his period as one of the Impressionists; his exploration of both portraiture and the human figure, including the magnificent bathers; his interaction with landscape, particularly in his native Provence and the dominating form of Mont Sainte-Victoire; and finally the magisterial still lifes. In the Introduction, as well as throughout the book, Lloyd sets the drawings and watercolours in the context of Cézanne’s life and overall artistic development. The result is a greater understanding of the process that led to some of the most absorbing art ever produced.

A new account of the French modernist master’s complex relationship with his muse and wife argues against her detractors to reveal her pivotal contributions as a willing model, Cézanne’s creative partner and the mother of his only son.

A transformative study, freeing the artist from outdated art historical narratives and revealing his work as newly strange again Cézanne’s Gravity is an ambitious reassessment of the paintings of Paul Cézanne (1839–1906). Whereas previous studies have often looked at the artist’s work for its
influence on his successors and on the development of abstraction, Carol Armstrong untethers it from this timeline, examining Cézanne’s painting as a phenomenological and intellectual endeavor. Armstrong uses an interdisciplinary approach to analyze Cézanne’s work, pairing the painter with artists and thinkers who came after him, including Roger Fry, Virginia Woolf, Albert Einstein, Maurice Merleau-Ponty, Rainer Maria Rilke, R. D. Laing, and Helen Frankenthaler. Through these pairings, Armstrong addresses diverse subjects that illuminate Cézanne’s painting, from the nonlinear narratives of modernist literature and the ways in which space and time act on objects, to color sensation and the schizophrenic mind. Cézanne’s Gravity attends to both the physicality of the artist’s works and the weight they bear on the history of art. This distinctive study not only invites its readers to view Cézanne’s paintings with fresh eyes but also offers a new methodology for art historical inquiry outside linear narratives, one truly fitting for our time.

Drawing on a broad foundation in the history of nineteenth-century French art, Richard Shiff offers an innovative interpretation of Cézanne's painting. He shows how Cézanne's style met the emerging criteria of a "technique of originality" and how it satisfied critics sympathetic to symbolism as well as to impressionism. Expanding his study of the interaction of Cézanne and his critics, Shiff considers the problem of modern art in general. He locates the core of modernism in a dialectic of making (technique) and finding (originality). Ultimately, Shiff provides not only clarifying accounts of impressionism and symbolism but of a modern classicism as well.

An assessment of the life and work of Paul Cézanne offers insight into his views about an artist's role and his self-doubt about his own capabilities, demonstrating how his beliefs revolutionized the ways subsequent artists would see and depict the world.

This book, a collection of Alex Danchev's essays on the theme of art, war and terror, offers a sustained demonstration of the way in which works of art can help us to explore the most difficult ethical and political issues of our time: war, terror, extermination, torture and abuse. It takes seriously the idea of the artist as moral witness to this realm, considering war photography, for example, as a form of humanitarian intervention. War poetry, war films and war diaries are also considered in a broad view of art, and of war. Kafka is drawn upon to address torture and abuse in the war on terror; Homer is utilised to analyse current talk of ‘barbarisation’. The paintings of Gerhard Richter are used to investigate the terrorists of the Baader-Meinhof group, while the photographs of Don McCullin and the writings of Vassily Grossman and Primo Levi allow the author to propose an ethics of small acts of altruism. This book examines the nature of war over the last century, from the Great War to a particular focus on the current ‘Global War on Terror’. It investigates what it means to be human in war, the cost it exacts and the ways of coping. Several of the essays therefore have a biographical focus.

In this remarkable collection of 100 manifestos from the last 100 years, Alex Danchev presents the cacophony of voices of such diverse movements as Futurism, Dadaism, Surrealism, Feminism, Communism, Destructivism, Vorticism, Stridentism, Cannibalism and Stuckism, taking in along the way film, architecture, fashion, and cookery. Artists’ manifestos are nothing if not revolutionary. They are outlandish, outrageous, and frequently offensive. They combine wit, wisdom, and world-shaking demands. This collection gathers together an international array of artists of every stripe, including Kandinsky, Mayakovsky, Rodchenko, Le Corbusier, Picabia, Dalí, Oldenburg, Vertov, Baselitz, K Itaï, M urakami, Gilbert and George, together with their allies and collaborators - such figures as Arinetti, A pollenaire, Breton, Trotsky, Guy Debord and Rem Koolhaas. Edited with an Introduction by Alex Danchev

**A New York Times Editors Choice** "The most substantive biography of the artist to date"propulsive, positive and persuasive."—Holland Cotter, New York Times Book Review **PEN / Jacqueline Bograd W e ld A ward for Biography Finalist** **A M arfield Prize Finalist** ** Cy Twombly was a man obsessed with myth and history— including his own. Shuttling between stunning homes in Italy and the United States where he perfected his room-size canvases, he managed his public image carefully and rarely gave interviews. Upon first seeing Twombly’s remarkable paintings, writer Joshua Rivkin became obsessed himself with the mysterious artist, and began chasing every lead, big or small— anything that might illuminate those works, or who Twombly really was.
Now, after unprecedented archival research and years of interviews, Rivkin has reconstructed Twombly’s life, from his time at the legendary Black Mountain College to his canonization in a 1994 MoMA retrospective; from his heady explorations of Rome in the 1950s with Robert Rauschenberg to the ongoing efforts to shape his legacy after his death. Including previously unpublished photographs, Chalk presents a more personal and searching type of biography than we’ve ever encountered, and brings to life a more complex Twombly than we’ve ever known.

“Money, pretension, horrid behavior by cultured people” (New York) — John Anderson’s tale delivers it all in fabulously juicy detail. This is the story of how a fabled art foundation—the greatest collection of impressionist and postimpressionist art in America, including 69 Cézannes, 60 Matisses, and 44 Picassos, among many priceless others—came to be, and how more than a decade of legal squabbling brought it to the brink of collapse and to a move that many believe betrayed the wishes of the founder, Dr. Albert C. Barnes (1872—1951). Art Held Hostage is now updated with a new epilogue by the author covering the current state of this international treasure and the endless battle over its fate.

Previously published: London: Fig Tree, [2014].

Matisse, Picasso, Hockney— they may not have been from the same period, but they all painted still lifes of food. And they are not alone. Andy Warhol painted soup cans, Claes Oldenburg sculpted an ice cream cone on the top of a building in Cologne, Jack Kerouac’s Sal ate apple pie across the country, and Truman Capote served chicken hash at the Black and White Ball. Food has always played a role in art, but how well and what did the artists themselves eat? Exploring a panoply of artworks of food, cooking, and eating from Europe and the Americas, The Modern Art Cookbook opens a window into the lives of artists, writers, and poets in the kitchen and the studio throughout the twentieth century and beyond. From the early moderns to the impressionists; from symbolists to cubists and surrealists; from the Beats to the abstractionists of the New York School, Mary Ann Caws surveys how artists and writers have eaten, cooked, and depicted food. She examines the parallels between the art of cuisine and the visual arts and literature, using artworks, diaries, novels, letters, and poems to illuminate the significance of particular ingredients and dishes in the lives of the world’s greatest artists. In between, she supplies numerous recipes from these artists—including Ezra Pound’s poetic eggs, Cézanne’s baked tomatoes, and Monet’s madeleines—alongside one hundred color illustrations and thought-provoking selections from both poetry and prose. A joyous and illuminating guide to the art of food, The Modern Art Cookbook is a feast for the mind as well as the palate.

"Cézanne, Murder and Modern Life changes the way we think about—and see—Cézanne’s entire oeuvre. Dombrowski’s arguments are convincing and bold, especially on the theme of murder as a vehicle for representation. Modern Olympia has never before been so satisfactorily analyzed."

Susan Sidlauskus, Rutgers University, author of Cezanne's Other: The Portraits of Hortense

"Exciting and intelligent, Cézanne, Murder, and Modern Life will be important for modernists, and essential for scholars of Cézanne, early Impressionism, and painting in the 1860s. Dombrowski shows us a Cézanne we did not know." Nancy Locke, author of Manet and the Family Romance

A major reappraisal of Paul Cézanne's achievement in, and lasting influence on, the genre of still life.

 Chronicles the later years of the influential artist, interweaving analyses of his work with a study of Matisse's relationships with family and friends, trips around the world, the women in his life, and the continuing influences on the evolution of his a

In this groundbreaking cookbook, Nina Simonds offers us more than 175 luscious recipes, along with practical tips for a sensible lifestyle, that demonstrate that health-giving foods not only provide pleasure but can make a huge difference in our lives. With her emphasis on the tonic properties of a wide variety of foods, herbs, and spices, this book also brings us up to date on the latest scientific research. In every recipe—gathered from cultures around the world in which good eating is a way of life— Simonds gives us dishes that are both irresistible and have a positive effect on one’s well-being. For example: Cardamom, a key digestive, subtly seasons her Steamed
A asparagus with Cardamom Butter. -Cinnamon, which strengthens the heart and alleviates nervous tension, adds spice to her Fragrant Cinnamon Pork with Sweet Potatoes. -Basil has long been used as a healing salve and in teas. So who wouldn’t feel rejuvenated by a delicious bowlful of Sun-Dried Tomato Soup with Fresh Basil? -Peanuts, which fortify the immune system and lower cholesterol, provide a tasty, crunchy accent in Sichuan Kung Pao Chicken. -Mint, which has many healing properties, from taming muscle spasms to dissolving gallstones, can be relished in Minty Snap Peas accompanying Pan-Roasted Salmon or in a Pineapple Salsa served with Jerk Pork Cutlets. -And peaches give us vitamin C, beta carotene, and fiber. So enjoy them in a wonderful Gingery Peach-a-Berry Cobbler. To help us understand what part these health-restoring foods can play in our lives, Simonds peppers Spices of Life with lively interviews with a variety of experts, including Dr. Jim Duke, who offers anti-aging advice from his Herbal Farmacy; Dr. Andrew Weil, who discusses his latest nutritional findings; and Dr. U. K. Krishna, who explains basic Ayurvedic practices for healthy living. And more. With its delicious, easy-to-prepare recipes and concise health information, this delightful book opens up a whole new world of tastes for us to enjoy every day and to share with family and friends.

Revered and misunderstood by his peers and lauded by later generations as the father of modern art, Paul Cézanne (1839-1906) has long been a subject of fascination for artists and art lovers, writers, poets, and philosophers. His life was a ceaseless artistic quest, and he channeled much of his wide-ranging intellect and ferocious wit into his letters. Punctuated by exasperated theorizing and philosophical reflection, outbursts of creative ecstasy and melancholic confession, the artist’s correspondence reveals both the heroic and all-too-human qualities of a man who is indisputably among the pantheon of all-time greats. This new translation of Cézanne’s letters includes more than twenty that were previously unpublished and reproduces the sketches and caricatures with which Cézanne occasionally illustrated his words. The letters shed light on some of the key artistic relationships of the modern period—about one third of Cézanne’s more than 250 letters are to his boyhood companion Émile Zola, and he communicated extensively with Camille Pissarro and the dealer Ambroise Vollard. The translation is richly annotated with explanatory notes, and, for the first time, the letters are cross-referenced to the current catalogue raisonné. Numerous inaccuracies and archaisms in the previous English edition of the letters are corrected, and many intriguing passages that were unaccountably omitted have been restored. The result is a publishing landmark that ably conveys Cézanne’s intricacy of expression.

From National Book Award winner Deirdre Bair, the definitive biography of Saul Steinberg, one of The New Yorker’s most iconic artists. The issue date was March 29, 1976. The New Yorker cost 75 cents. And on the cover unfolded Saul Steinberg’s vision of the world: New York City, the Hudson River, and then well, it’s really just a bunch of stuff you needn’t concern yourself with. Steinberg’s brilliant depiction of the world according to self-satisfied New Yorkers placed him squarely in the pantheon of the magazine’s—and the era’s—most celebrated artists. But if you look beyond the searing wit and stunning artistry, you’ll find one of the most fascinating lives of the twentieth century. Born in Romania, Steinberg was educated in Milan and was already famous for his satirical drawings when World War II forced him to immigrate to the United States. On a single day, Steinberg became a US citizen, a commissioned officer in the US Navy, and a member of the OSS, assigned to spy in China, North Africa, and Italy. After the war ended, he returned to America and to his art. He quickly gained entree into influential circles that included Saul Bellow, Vladimir Nabokov, Willem de Kooning, and Le Corbusier. His wife was the artist Hedda Sterne, from whom he separated in 1960 but never divorced and with whom he remained in daily contact for the rest of his life. This conveniently freed him up to amass a coterie of young mistresses and lovers. But his truly great love was the United States, where he traveled extensively by bus, train, and car, drawing, observing, and writing. His body of work is staggering and influential in ways we may not yet even be able to fully grasp, quite possibly because there has not been a full-scale biography of him until now. Deirdre Bair had access to 177 boxes of documents and more than 400 drawings. In addition, she conducted several hundred personal interviews. Steinberg’s curious talent for creating myths about himself did not make her job an easy one, but the result is a stunning achievement to admire and enjoy. The electronic version of this title does not contain the 35 Saul Steinberg illustrations that are available in the print edition.

Original edition published 2011 by Tate Publishing.
Presents an irreverent narrative tour of modern art that explains its cultural relevance and why it is so compelling, tracing a century’s worth of movements, achievements, and masterpieces that have reshaped the art world.

Scandinavia’s most famous painter, the Norwegian Edvard Munch (1863-1944), is probably best known for his painting The Scream, a universally recognized icon of terror and despair. (A version was stolen from the Munch Museum in Oslo, Norway, in August 2004, and has not yet been recovered.) But Munch considered himself a writer as well as a painter. Munch began painting as a teenager and, in his young adulthood, studied and worked in Paris and Berlin, where he evolved a highly personal style in paintings and works on paper. And in diaries that he kept for decades, he also experimented with reminiscence, fiction, prose portraits, philosophical speculations, and surrealism. Known as an artist who captured both the ecstasies and the hellish depths of the human condition, Munch conveys these emotions in his diaries but also reveals other facets of his personality in remarks and stories that are alternately droll, compassionate, romantic, and cerebral. This English translation of Edvard Munch’s private diaries, the most extensive edition to appear in any language, captures the eloquent lyricism of the original Norwegian text. The journal entries in this volume span the period from the 1880s, when Munch was in his twenties, until the 1930s, reflecting the changes in his life and his work. The book is illustrated with fifteen of Munch’s drawings, many of them rarely seen before. While these diaries have been excerpted before, no translation has captured the real passion and poetry of Munch’s voice. This is a translation that lets Munch speak for himself and evokes the primal passion of his diaries. J. Gill Holland’s exceptional work adds a whole new level to our understanding of the artist and the depth of his scream.

Together with Picasso and Matisse, Georges Braque is unquestionably one of the three great pillars of twentieth-century art. Here is the first full-length biography of this remarkable figure. A pioneer of modern art and founder of Cubism, Georges Braque was a creative genius and tireless innovator, constantly pushing back the boundaries of the possible. In this magisterial work, Alex Danchev taps a wide range of new sources to reveal the heart and mind of one who helped usher in the greatest revolution in the ways of seeing since the Renaissance and changed the face of modern art.

This book gathers the commentary of people who knew the painter Paul Cézanne, especially in his later years. Now seen as one of the most influential of modern painters, in his 40s he returned to his village of Aix-en-Provence where, he worked in near obscurity and with great dedication until his death in 1906.

A major new study of the portraiture of one of the most important artists of the nineteenth century Paul Cézanne (1839–1906) may be best known for his landscapes, but he also painted some 160 portraits throughout his exceptional career. This major work establishes portraiture as an essential practice for Cézanne, from his earliest self-portraits in the 1860s; to his famous depictions of figures including his wife Hortense Fiquet, the writer Emile Zola, and the art dealer Ambroise Vollard; and concluding with a poignant series of portraits of his gardener Vallier, made shortly before Cézanne’s death. Featured essays by leading experts explore the special pictorial and thematic characteristics of Cézanne’s portraits. The authors address the artist’s creation of complementary pairs and multiple versions of the same subject, as well as the role of self-portraiture for Cézanne. They investigate the chronological evolution of his portrait work, with an examination of the changes that occurred within his artistic style and method, and in his understanding of resemblance and identity. They also consider the extent to which particular sitters influenced the characteristics and development of Cézanne’s practice. Beautifully illustrated with works of art drawn from public and private collections around the world, Cézanne Portraits presents an astonishingly broad range of images that reveal the most personal and human qualities of this remarkable artist. Exhibition Schedule: Musée d’Orsay, Paris (June 13 to September 24, 2017) National Portrait Gallery, London (October 26, 2017 to February 11, 2018) National Gallery of Art, Washington (March 25 to July 1, 2018)

A new edition of the classic biography of artist Paul Cézanne, the most complete, fully illustrated survey of the artist’s life available, containing 118 color and 152 black-and-white illustrations.
The perfect gift for music lovers and Neil Young fans, telling the story behind Neil Young's legendary career and his iconic, beloved songs. “I think I will have to use my time wisely and keep my thoughts straight if I am to succeed and deliver the cargo I so carefully have carried thus far to the outer reaches.”—Neil Young, from Waging Heavy Peace

Legendary singer and songwriter Neil Young's storied career has spanned over forty years and yielded some of the modern era’s most enduring music. Now for the first time ever, Young reflects upon his life—from his Canadian childhood, to his part in the sixties rock explosion with Buffalo Springfield and Crosby, Stills, Nash & Young, through his later career with Crazy Horse and numerous private challenges. An instant classic, Waging Heavy Peace is as uncompromising and unforgettable as the man himself.

Today we view Cézanne as a monumental figure, but during his lifetime (1839-1906), many did not understand him or his work. With brilliant insight, drawing on a vast range of primary sources, Alex Danchev tells the story of an artist who was never accepted into the official Salon: he was considered a revolutionary at best and a barbarian at worst, whose paintings were unfinished, distorted and strange. His work sold to no one outside his immediate circle until his late thirties, and he maintained that “to paint from nature is not to copy an object; it is to represent its sensations” - a belief way ahead of his time, with stunning implications that became the obsession of many other artists and writers, from Matisse and Braque to Rilke and Gertrude Stein. Beginning with the restless teenager from Aix who was best friends with Emile Zola at school, Danchev carries us through the trials of a painter tormented by self-doubt, who always remained an outsider, both of society and the bustle of the art world. Cézanne: A Life delivers not only the fascinating days and years of the visionary who would ‘astonish Paris with an apple’, with interludes analysing his self-portraits - but also a complete assessment of Cézanne's ongoing influence through artistic imaginations in our own time. He is, as this life shows, a cultural icon comparable to Marx or Freud.

A concise, accessible introduction to Paul Cézanne's portraiture This beautifully illustrated book features twenty-four masterpieces in portraiture by celebrated French artist Paul Cézanne (1839–1906), offering an excellent introduction to this important aspect of his work. A ranged chronologically and spanning five decades, featured portraits range from the artist’s earliest surviving self-portrait dating from the 1860s to paintings depicting family and friends, including his uncle Dominique, his wife Hortense, his son Paul, and his final portrait of Vallier, the gardener at his house near Aix-en-Provence, completed shortly before Cézanne’s death. Art historian Mary Tompkins Lewis contributes an illuminating essay on Cézanne and his portraiture for general readers, alongside an illustrated chronology of the artist’s life and work.

The first full-scale biography of one of the most elusive and enigmatic painters of our time -- the self-proclaimed Count Balthus Klossowski de Rola -- whose brilliantly rendered, markedly sexualized portraits, especially of young girls, are among the most memorable images in contemporary art. The story of Balthus's life has been shrouded by contradiction and hearsay, most of it his own invention; over the years he created for himself a persona of mystery, aristocracy, and glamour. Now, in Nicholas Fox Weber's superb biography, Balthus, the man and the artist, stands revealed as never before. He was born in Paris in 1908 to Polish parents. At age twelve he first stepped into the spotlight with the publication of forty of his drawings illustrating a story about a cat by Rainer Maria Rilke, who was then Balthus's mother's lover and a crucial influence on the young boy. From that moment, Balthus has never been out of the public eye. In 1934 his first exhibition, in Paris, stunned the art world. The seven canvases drew attention to his extraordinary technique -- a mix of tradition and imagination informed by the work of Piero della Francesca, Courbet, and Joseph Reinhardt, but unique to the twenty-six-year-old artist -- and to their provocative content; one of the paintings, The Guitar Lesson, was so powerful in its sadomasochistic imagery that it was deemed necessary to remove it from public display. Continuously since then, Balthus's work has provoked both great opprobrium and profound admiration -- as has the artist himself, whether collaborating with Antonin Artaud on his Theater of Cruelty, transforming the Villa Medici into the social center of Fellini's Rome in the 1950s, or competing for the artistic limelight with his friends Picasso and André Derain. The artist's complexities are clarified and his genius understood in a book that derives its particular immediacy from Weber's long and intense conversations with Balthus -- who never previously consented to discuss his life and work with a biographer -- as well as his interviews with the
painter's closest friends, members of his family, and many of the subjects of his controversial canvases. Weber's critical and human grasp (he acutely analyzes the paintings in terms of both their aesthetic achievement and what they reveal of their maker's psyche), combined with his rich knowledge of Balthus's life and his insight into the ideas and forces that have helped to shape Balthus's work over the past seven decades, gives us a striking, illuminating portrait of one of the most admired and outrageous artists of our time.

René Magritte's surreal sensibility, deadpan melodrama, and fine-tuned outrageousness have all become inescapably part of our times. But these groundbreaking subversions all came from a middle-class Belgian gent, who kept a modest house in a Brussels suburb and whose first one-man show sold absolutely nothing. Through a deep examination of Magritte's friendships and his artistic development, Alex Danchev explores the path of an highly unconventional artist who posed profound questions about the relationship between image and reality, challenged the very nature of authenticity and whose influence can be seen in the work of everyone from Jasper Johns to Beyoncé.

Praise for the first edition: "I have learned a great deal from his book about modern painting in general. [Loran] devotes his attention mainly to Cézanne's concrete means and methods, and he arrives thereby at an understanding of Cézanne's art more essential than any other I have seen in print."--Clement Greenberg, Nation

The late Roger Fry was an art critic of unequalled perception and influence. One of his missions was to work for a better understanding of the Impressionist school and, above all, to claim for Cézanne (1839-1906) the great place that was rightfully his. In CÉZANNE Fry wrote a critical analysis which in many aspects has never been surpassed. He achieved with conspicuous success a two-fold aim: to show the essential development of the painter’s genius and to approach his work as it really is; as Fry himself words it, to detect the profound difference between Cézanne’s message and what we have made of it.” The result is a book, couched in Fry’s most lucid, penetrating manner, which is of great technical value to the painter and student, and which offers to the layman an illuminating demonstration of the essential nature of Cézanne’s art.