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edition of 'a
book that
offers the best
available
grounding in
its huge
subject,' as
the Sunday
Times called
it, includes
color plates
and a revised
and expanded

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bibliography.

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Hamilton traces
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the origins and
growth of
modern art,
assessing the
intrinsic
qualities of
individual
works and
describing the
social forces

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*in play. The
result is an
authoritative
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the forest of
artistic labels-
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and
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Cubism,
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*etc.-and to the
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of the
achievements of
Degas and
Cezanne, Ensor
and Munch,
Matisse and
Kandinsky,
Picasso,
Braque, and
Epstein,
Mondrian, Dali,
Modigliani,
Utrillo and*

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*Chagall, Klee,
Henry Moore,
and many other
artists in a
revolutionary
age.*

*Drawing on the
magnificent
collection of
fine prints at
the Victoria
and Albert
Museum, London,*

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*this vibrant
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full-color book
celebrates the
rich diversity
of the print as
a 20th-century
art form.*

*Edvard Munch,
Eduardo*

*Paolozzi, Roy
Lichtenstein,
Andy Warhol,
Marc Chagall,*

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*Ben Shahn, and
Jasper Johns
are just a few
of the renowned
artists whose
prints can be
found in these
pages. For
every year of
the 20th
century there
is a print or
set of prints,*

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ranging from an
exquisite
photogravure of
Lincoln

Cathedral
(1900) to
Shroud (2000),
a screen print
by artist Lee
Wagstaff. Every
page conveys
the innovative
possibilities

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*of printmaking
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that excite the
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artistic*

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imagination and
make this
affordable
medium so
popular with
art lovers and
collectors.*

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Their Books*

A Basic

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Illustrated
Artists, Second
Edition*

*Priìncipi,
regole e buone
pratiche
Morandi
Etchings
Masterpieces
from the Gianni
Mattioli
Collection*

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Mitchell

Johnson

Volume covers the
Collection of Prints
and Illustrated
Books, not the
collection of artists'
books.

Aunque no cabe
duda de que la obra
de arte es la fuente
originaria y

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primordial de todo el
Complete
Illustrated
Catalogue
proceso creador, éste
no podrá entenderse
ni contextualizarse
sin la consulta de
otras fuentes
contemporáneas al
artista, que, a modo
de eslabones de una
cadena, dan sentido a
la obra, ayudan a
desentrañar las

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circunstancias que rodearon su creación, y actúan como espejo crítico donde se hace balance de todo el proceso. Las fuentes se convierten así en herramientas o instrumentos de trabajo, a veces difícilmente

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clasificables (sobre
todo en la época
contemporánea), que
aportan al

investigador
información

orientada a
descubrir, resolver o
dar forma y sentido
al tema que le ocupa.

Las fuentes de la
historia del arte en la

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época

contemporánea ,

además de paliar el

vació bibliográfico

que actualmente

existe en este campo,

surge con el

propósito de servir

de apoyo a la

investigación y a la

docencia. A la

investigación, porque

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las 'fuentes' son los instrumentos de los que se sirven el estudioso para dar forma a la historia, y en este caso a la historia del arte. No importa el tema, pues este repertorio de 540 fuentes (ordenadas por tipologías y

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cronología), lo que le brinda son 'pistas' para empezar sus búsquedas y, en definitiva, una 'metodología' de trabajo y una 'estructura básica' sobre la que ir montando todo el aparato documental de la investigación.

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porque este libro se
convierte, por un
lado, en insustituible
material de consulta
y estudio para el
alumno, y por otro,
en un utilísimo
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profesor a la hora de
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iconográficos,
entrevistas,
películas... que
contextualizan y
documentan al artista
y a su obra.

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die letzten

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modern art has
been a touchstone
of the history of
20th century
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Giorgio Morandi

was one of the

most admired

Italian painters

of the 20th

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*century and is
considered the
quintessential
'artist's
artist'. This
volume is
published to
accompany a
detailed
exhibition that
gives an incite
into the mind of
an enigmatic,
almost obsessive*

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and highly
respected
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*significance of
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artista, l'archivio è

essenziale non solo

per conservare la

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suo passaggio in un

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the Museum of
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Giorgio Morandi
(1890-1964) built
his visual lexicon
from the most
minimal of props-
-dust-covered
bottles, bowls,
vases, pitchers,

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tins and boxes.

From it, he
composed
delicious

permutations of
quiet still lifes, in
the most muted
yet luminous of
palettes,
transforming the
genre of still life
into a cosmos.

The composer

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Morton Feldman
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once wrote that
in his own work
he was
"interested in
getting to Time in
its unstructured
existence... How
Time exists
before we put our
paws on it," and
in this sense
Morandi may be

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his counterpart in
paint: his painted
objects seem to
possess a subtle
self-sufficiency
and interiority.

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recent exhibition
at the Phillips
Collection,
Washington D.C.,
this beautifully
designed

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history of his

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critical reception
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and the cities
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with which the
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artist was
particularly
associated;
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descrivere lo
spirito della
civiltà

occidentale, così
come si è evoluto
con mutamenti
vertiginosi nel
corso del XX
secolo, attraverso
venti capolavori
dell'arte?

L'impresa è senza
dubbio temeraria,

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ma Flavio Caroli,
da sempre
interessato a
indagare i
fondamenti
primari del
"pensiero in
figura", accetta la
sfida.

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"The famous
proclamation
that Cezanne

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"is the father
of us all" has
been attributed
to both Matisse
and Picasso,
and his
influence has
extended to a
great diversity
of artists
thereafter. In
this monumental
book, a team of

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scholars offers
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