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# Francis Bacon Catalogue Raisonna C

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Catalogue raisonné of the works published by Hearne. [3 repr., signed T.F.D., of contributions to the British bibliographer].

Francis Bacon

Bibliotheca Peirsoniana, or Catalogue raisonné ... of the ... library of ... Thomas Peirson ... which will be sold by auction

Catalogue Raisonné of the Medical Library of the Pennsylvania Hospital

Francis Bacon - In the Mirror of Photography

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Humankind: Ruskin Spear

The Works of Francis Bacon

The Works of Francis Bacon ...

The Works of Francis Bacon, 10 Vols

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The Works of Francis Bacon

Francis Bacon and the Loss of Self

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Inside Francis Bacon

The works of Francis Bacon

The Works of Francis Bacon

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The Works of Francis Bacon

Jackson Pollock

The Artist's Estate

Bibliotheca Peirsoniana, Or Catalogue Raisonné

Francis Bacon

The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England ... in Ten Volumes. Vol. I (-X)

Visions of the Self: Rembrandt and Now

Francis Bacon

All Too Human

*Francis Bacon Catalogue Raisonna C*

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## CHAIM ALANNAH

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Catalogue raisonné of the works published by Hearne. [3 repr., signed T.F.D., of contributions to the British bibliographer]. Rizzoli Publications

- A thoroughly illustrated monograph of Francis Bacon by a personal friend of the artist- An exceptional collection of Bacon imagery, reproduced to the highest quality- Approximately 160 images, including major works such as Three Studies for a Crucifixion, assembled in a beautifully designed book- Biographical information presented alongside in-depth art analysisAn intimate insight into the life and work of Francis Bacon, written by Yves Peyré, a close friend of the artist. This comprehensive monograph details Bacon's artistic journey, from his early design work in the 1920s to his disturbing, emotive triptychs of the 1980s. Tormented, twisted, and jarringly dissonant, Bacon's divided vision of the world swung between civilization and barbarism, beauty and ugliness, life and death. His study of classical culture and western mythology led him to

depict darkly sublime worlds of violence and madness that intrigue as much as they evoke visceral disgust. This monograph begins with a biography, relating the life of Francis Bacon, his stories and inspirations; before delving into a sharp analysis of his work. Peyré's personal connection with Bacon makes Francis Bacon a detailed and touching story, inviting the reader on a philosophical, poetic and artistic stroll through the artist's mind. **Francis Bacon** National Geographic Books

A legendary painting by Rembrandt forms the centerpiece of this exploration of self-portraits by leading artists of the twentieth and twenty-first centuries. Published to commemorate an exhibition presented by Gagolian in partnership with English Heritage, this stunning volume centers on Rembrandt's masterpiece Self-Portrait with Two Circles (c. 1665), from the collection of Kenwood House in London. The painting is considered to be Rembrandt's greatest late self-portrait and is accompanied here by examples of the genre from leading artists of the past one hundred years. These include works by Francis Bacon, Jean-Michel Basquiat, Lucian Freud, and Pablo Picasso, as well as contemporary artists such as Georg Baselitz, Glenn Brown, Urs Fischer, Damien Hirst, Howard Hodgkin, Giuseppe Penone,

Richard Prince, Cindy Sherman, and Rudolf Stingel, among others. Also featured is a new work by Jenny Saville, created in response to Rembrandt's masterpiece. Full-color plates of the works, generous details, and installation views of the exhibition accompany an expansive essay by art historian David Freedberg that provides a close look at the self-portraits created by Rembrandt throughout his life and considers the role of the Dutch master as the precursor of all modern painting.

*Bibliotheca Peirsoniana, or Catalogue raisonné ... of the ... library of ... Thomas Peirson ... which will be sold by auction* Hatje Cantz Verlag

**Humankind: Ruskin Spear** is the first book on the painter Ruskin Spear RA (1911-1990) since a brief monograph in 1985. It uses Spear's career to unlock the coded standards of the 20th-century art world and to look at class and culture in Britain and at notions of 'vulgarity'. The book takes in popular press debates linked to the annual Royal Academy Summer Exhibition; the changing preferences of the institutionalized avant-garde from the Second World War onwards; the battles fought within colleges of art as a generation of post-war students challenged the skills and commitment of their tutors; and the changing status of figurative art in the post-war period. Spear was committed to a form of social realism but the art he produced for left-wing and pacifist exhibitions and causes had a sophistication, authenticity and humour that flowed from his responses to bravura painting across a broad historical swathe of European art, and from the fact that he was painting what he knew. Spear's geography revolved around the working class culture of Hammersmith in West London and the spectacle of pub and street life. This was a metropolitan life little known to, and largely unrecorded by, his contemporaries. Tracking Spear also illuminates the networks of friendship and power at the Royal College of Art, at the Royal Academy of Arts and within the post-war peace movement. As the tutor of the generation of Kitchen Sink and of future Pop artists at the Royal College of Art, and with friendships with figures as diverse as Sir Alfred Munnings and Francis Bacon, Spear's interest in non-elite culture and marginal groups is of particular interest. Spear's biting satirical pictures took as their subject matter political figures as diverse as Khrushchev and Enoch Powell, the art of Henry Moore and Reg Butler and, more generally, the structures of leisure and pleasure in 20th-century Britain. **Humankind: Ruskin Spear** has an obvious interest for art historians, but it also functions as a social history that brings alive aspects of British popular culture from tabloid journalism to the social mores of the public house and the snooker hall as well as the unexpected functions of official and unofficial portraiture. Written with general reader in mind, it has a powerful narrative that presents a remarkable rumbustious character and a diverse series of art and non-art worlds.

*Catalogue Raisonné of the Medical Library of the Pennsylvania Hospital* National Geographic Books

This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present. Roughly falling into three genres (retrospectives of living artists, retrospectives of recently deceased artists, and monographic exhibitions of Old Masters), specialists examine examples of each genre within their social, cultural, political, and economic contexts. Exhibitions covered include Nathaniel Hone's 1775 exhibition, the Holbein Exhibition of 1871, the Courbet retrospective of 1882, Titian's exhibition in Venice, Poussin's Louvre retrospective of 1960, and El Greco's anniversary exhibitions of 2014.

**Francis Bacon - In the Mirror of Photography** Skira

A focused look at double-figure paintings by the celebrated

British artist, whose disturbing portrayals radically altered the genre of figurative painting in the twentieth century. This book highlights a theme that preoccupied Francis Bacon throughout his career: the relationship between two people, both physical and psychological. At its heart are two of the most uninhibited images that Bacon ever painted: *Two Figures* (1953) and *Two Figures in the Grass* (1954). After completing these interrelated works, Bacon did not return to the subject until 1967, the year that homosexual acts in private were decriminalized in England and Wales, when he painted *Two Figures on a Couch*, also featured in this volume. In Bacon's paintings, the human presence is evoked sometimes viscerally, at other times more fleetingly, in the form of a shadow or a blurred, watchful figure. In certain instances, the portrayal takes the form of a composite in which male and female bodily traits are transposed or fused. A number of the works in *Couplings* were inspired by Bacon's own fraught relationships. **Francis Bacon: Couplings** features an introductory text by Richard Calvocoressi; a new essay and plate texts by Martin Harrison; and a never-before-published interview with Bacon by Richard Francis and Ian Morrison; as well as studio ephemera and working documents that illuminate Bacon's process.

**Francis Bacon Incunabula** Acc Art Books

Twenty years after the artist's death, this new publication presents a timely and rich overview of the life and work of Francis Bacon. The book includes some 60 paintings as well as photographs, ephemera and archival material largely drawn from the artist's studio. An introduction and four essays by international experts look at specific aspects of Bacon's work, from detailed analysis of archival material to a study of the influences of Marcel Duchamp. The paintings divide into a thematic chronology of five decades: the 1940s, which looks at the figure studies closely related to Bacon's famous *Three Studies for Figures at the Base of a Crucifixion*; the 1950s, where his work is informed by Velázquez and van Gogh, but is also dominated by ambiguous, shadowy figures in sombre tones; the 1960s and 70s, which focus on the portraits and subsequent memorials to Bacon's lover George Dyer, who died in 1971; the 1980s, while calmer and more naturalistic, reveal more haunted works which make reference to classical mythology and epic poetry. Each decade is defined by influences in his life and motifs which form part of an evolving pictorial language.

*Francis Bacon* Thames and Hudson

Since his death in April 12 Francis Bacon has been acclaimed as one of the very greatest of modern painters. Yet most analyses of Bacon actually neutralize his work by discussing it as an existential expression and as the horrifying communication of an isolated individual "which simply transfers the pain in the paintings back to Bacon himself. This study is the first attempt to account for the pain of the viewer. It is also, most challengingly, an explanation of what Bacon's art tells us about ourselves as individuals. For, during this very personal investigation, the author comes to realize that the effect of Bacon's work is founded upon the way that each of us carves our identity, our self, from the inchoate evidence of our senses, using the conventions of representation as tools. It is in his warping of these conventions of the senses, rather than in the superficial distortion of his images, that Bacon most radically confronts art and ourselves as individuals.

**Francis Bacon: Couplings** Knopf

"In 1949 Francis Bacon found his subject - the human body - and from then on it remained his principal theme. But he did not paint from life. Instead he appropriated images from the mass media that he manipulated into his 'studies'. His paintings bore witness to the shattered psychology of the time and shot him to a prominence that hardly diminished over the next fifty years, and

that continues to rise." "This book presents many of the 'working documents' about which Bacon was entirely secretive but which, it emerges, were integral to his creative process. Culled from thousands of pieces of original material found in his studio, including newspapers, magazines, books and photographs, these items have each been exhaustively and minutely researched, providing for the first time comprehensive details of the artist's sources. This base material - folded, torn, clipped and spattered with paint - underwent an alchemical transformation from mundane matter into new images." "Nearly all previously unseen, these visually thrilling documents demonstrate Bacon's tactile, visceral relationship with his sources, and his unerring eye for seeking out visual stimulation in the most unexpected places. His paintings emerged from a dialogue between great art of the past and photographic imagery of the present: and, as a painter of the transient, his work also shared the pulse and flicker of his other significant inspiration, early cinema. His fascination with medium itself - the texture of paint, the quality of newsprint, the techniques of mechanical reproduction of both the still and moving image - throws light on the nature of Bacon's points of contact with the twentieth century."--BOOK JACKET.

*Monographic Exhibitions and the History of Art* BoD – Books on Demand

Andy Warhol bequeathed us the words "Death can really make you look like a star." But death per se is not a catalyst for the relevance of an artist. What is of crucial importance is the proper management structure for the posthumous preservation and development of an artistic estate. The handbook by Loretta Würtenberger presents the possible legal framework, appropriate financing models, as well as the proper handling of the market, museums, and academia. Her business, Fine Art Partners, has advised artists and artists' estates for many years in their structuring and development of estate concepts as well as in operative questions. Based on numerous international examples, the author explains the different alternatives for maintaining an artist's estate and makes recommendations on how to ideally handle work, archives, and mementos following the death of an artist.

*Francis Bacon. The First Pope* Ben Uri Gallery & Museum

The third book in the Francis Bacon Studies series, this volume reveals fundamental insights into the artist's character and psychology that will change existing perceptions. Very little is known about Francis Bacon's early career, but this third installment in the Bacon estate's groundbreaking series provides exciting new insight into and analysis of the elusive artist. Archived material recently added to the Estate of Francis Bacon's collection—including the diaries of Bacon's first two patrons and an extensive number of records kept by Bacon's doctor, Paul Brass—has allowed Francesca Pipe, Sophie Pretorius, and Martin Harrison to delve deeper into the artist's formative years than ever before and revolutionize existing perceptions of Bacon's character and psychology. Essays by Sarah Whitfield, Joyce Townsend, and Christopher Bucklow draw on biographical details of the artist's life and technical analysis of his work. Utilizing this more traditional, art-historical approach, these scholars examine the complex relationships between Bacon and his peers and offer new insights into the artist's methods and the system of metaphors within his paintings. This fascinating collection of scholarship will interest anyone looking to learn more about Francis Bacon, contemporary art, or the artistic imagination.

**Works** Routledge

This book, a biography on Francis Bacon, is inspired by the friendship the author had with Bacon and based on records of the conversations that took place since 1963. The book forms the first comprehensive account of the artist's life and his work.

**Catalogue Raisonné** Tate

Spanning a century, this beautifully illustrated history encompasses a diverse but related group of painters, mostly based in London, who focused on the depiction of the human figure and the everyday landscape they inhabited. Despite their great differences, these artists all shared a similarly intense and scrutinizing gaze, and remained loyal to their pursuit of using paint to capture intimate and powerful representations of reality. Focusing on painters active in the second half of the twentieth century (including Michael Andrews, Frank Auerbach, R.B. Kitaj, Leon Kossoff, Paula Rego, F.N. Souza and Euan Uglow) the book begins by looking at their predecessors, who set a new path for portraying an intimate, subjective and tangible reality artists such as Walter Richard Sickert, David Bomberg, Alberto Giacometti, Chaïm Soutine, Stanley Spencer and William Coldstream. It addresses the relationship between image-making, painting and photography, and also features works by contemporary artists such as Jenny Saville, Cecily Brown and Lynette Yiadom-Boakye, artists who paint figures in a manner that feels true to their personal experience of life.

**Francis Bacon** Prestel Publishing

Throughout his career, Francis Bacon (1909-1992) made many anti-religious and, more specifically, anti-Christian statements. Bacon was a militant atheist but his atheism was not a simple dismissal of religion and religious belief. He exploited the symbols of Christianity, especially the Crucifixion and the Pope, in order to show its untenability in the modern age. Setting out to account for Bacon's recurrent and sustained use of religious symbols, Rina Arya explains how the artist redeployed religious iconography to convey an experience of the human condition, specifically animalism and mortality. By placing the work within the context of post-war philosophical pre-occupations with the death of God, the author provides a robust framework in which to view and interpret Bacon's complex images. Refreshingly original, this book marks a new approach to appreciating the work of one of the leading artists of the twentieth century.

**Catalogue Raisonné; Or Classified Arrangement of the Books in the Library of the Medical Society of Edinburgh** Routledge

THE TIMES ART BOOK OF THE YEAR Named one of The Irish Times' Books of the Year for 2021 A compelling and comprehensive look at the life and art of Francis Bacon, one of the iconic painters of the twentieth century—from the Pulitzer Prize-winning authors of *de Kooning: An American Master*. This intimate study of the singularly private, darkly funny, eruptive man and his extraordinary art "is bejeweled with sensuous detail ... the iconoclastic charm of the artist keeps the pages turning" (The Washington Post). "A definitive life of Francis Bacon ... Stevens and Swan are vivid scene setters ... Francis Bacon does justice to the contradictions of both the man and the art." —The Boston Globe Francis Bacon created an indelible image of mankind in modern times, and played an outsized role in both twentieth century art and life—from his public emergence with his legendary *Triptych 1944* (its images "so unrelievedly awful" that people fled the gallery), to his death in Madrid in 1992. Bacon was a witty free spirit and unabashed homosexual at a time when many others remained closeted, and his exploits were as unforgettable as his images. He moved among the worlds of London's Soho and East End, the literary salons of London and Paris, and the homosexual life of Tangier. Through hundreds of interviews, and extensive new research, the authors probe Bacon's childhood in Ireland (he earned his father's lasting disdain because his asthma prevented him from hunting); his increasingly open homosexuality; his early design career—never before explored in detail; the formation of his vision; his early

failure as an artist; his uneasy relationship with American abstract art; and his improbable late emergence onto the international stage as one of the great visionaries of the twentieth century. In all, *Francis Bacon: Revelations* gives us a more complete and nuanced—and more international—portrait than ever before of this singularly private, darkly funny, eruptive man and his equally eruptive, extraordinary art. Bacon was not just an influential artist, he helped remake the twentieth-century figure.

**Humankind: Ruskin Spear** Rizzoli Publications

Explores the work of twentieth-century painter Francis Bacon, particularly his depiction of the human figure, with essays and over two hundred full-color plates as well as photographs, imagery from films, and magazine tear sheets.

*The Works of Francis Bacon* The Museum of Modern Art

This is a photographic portrait of painter Francis Bacon's south London studio in the days following his death. A visual statement of Bacon's frenetic life and work. 60 photos.

*The Works of Francis Bacon ...* Harvard University Press

The British painter Francis Bacon (1909–1992) is famed for his idiosyncratic mode of depicting the human figure. Thirty years after his death, his working methods remain underexplored. New research on the Francis Bacon Studio Archive at Hugh Lane Gallery, Dublin, sheds light on the genesis of his works, namely the photographic source material he collected in his studios, on which he consistently based his paintings. The book brings together the artist's pictorial springboards for the first time, delineating and interpreting recurring patterns and methods in his preparatory work and adoption of photographic material. In addition, it correctly locates 'chance' as a driving force in Bacon's working method and qualifies the significance of photography for the painter.

*The Works of Francis Bacon, 10 Vols* Walter de Gruyter GmbH & Co KG

This book was published on the occasion of Francis Bacon: The First Pope at Gagosian, Davies Street, London. The exhibition presented Bacon's painting *Landscape with Pope/Dictator* (c. 1946) for the first time publicly. The painting is the artist's first treatment of the papal image, a subject that would preoccupy

him on and off for at least two decades. *Landscape with Pope/Dictator* entered a private collection in 1967 and was only rediscovered during the compilation of Bacon's catalogue raisonné by Martin Harrison, which was published in 2016. In addition to detailed reproductions of the painting, the publication features new essays by Richard Calvocoressi and Michael Cary. Calvocoressi provides historical context and explores the themes and sources for the picture, while Cary looks at how Bacon's work influenced and resonated with contemporary artists and their work, from Andy Warhol to Damien Hirst. It also includes an extract of a text by Dawn Ades, published in the catalogue accompanying Bacon's 1985 retrospective at the Tate Gallery in London, which analyzes animalistic and human behaviors and examines Bacon's long-standing fascination with the wide-open mouth that can be seen in *Landscape with Pope/Dictator*. Exhibition: Gagosian Gallery, Davies Street, London, UK (15.03.-23.04.2022).

*Francis Bacon: 1971-92* Royal Academy Editions

Reprint of the original, first published in 1982.

*Francis Bacon*

The latest book in a series that seeks to illuminate Francis Bacon's art and motivations and open up fresh and stimulating ways of understanding his paintings. Francis Bacon was one of the most important artists of the twentieth century. His works continue to puzzle and unnerve viewers, raising complex questions about their meaning. Over recent decades, two theoretical approaches to Bacon's work have come to hold sway: first, that Bacon is an existential painter, depicting an absurd and godless world; and second, that he is an antirepresentational painter, whose primary aim is to expose his work directly to the spectator's "nervous system." Francis Bacon draws together some of today's leading philosophers and psychoanalytic critics to go beyond established readings of Bacon and open up radically new ways of thinking about his art. The essays bring Bacon into dialogue with figures such as Aristotle, Georg Hegel, Sigmund Freud, Jacques Lacan, Theodor Adorno, and Martin Heidegger, and situate his work in the broader contexts of modernism and modernity. The result is a timely and thought-provoking collection that will be essential reading for anyone interested in Bacon, modern art, and contemporary aesthetics.