



Artwork by Masters
Properties for Licensing / Inspiration Book

INRE MILJÖ
LOS ANGELES | GÖTEBORG | BEIJING



Jeremiah Lamenting the Destruction of Jerusalem Rembrandt REM013

Business Concept

Inre Miljö is a public joint-stock company based in Sweden, but with the entire world as our market. We improve people's well-being by offering high quality reproductions of famous art.

Our superior technique makes the colours, depth and glow of the paintings appear clearly year after year. Making these masterpieces available to everybody is included in our business concept.

"Inre Miljö invents new business concepts according to global trends, in co-operation with world leading business partners, with the purpose to enrich people's minds."

A SUMMARY OF THE CONCEPT

Why Masterpieces?

Masterpieces interest many people around the world, and the number of visits to museums and galleries has never increased as much as now. Maybe it is because information is easier to access, that all the more indulge in things that used to be considered distant and different.

Inspired by the world's greatest museums

When establishing Inre Miljö we visited the world's greatest museums to experience the strong impact they make. We also inspected the souvenir shops to see the selection offered by each museum, what the subjects had been printed on and to buy samples of the best-selling products. For example we let ourselves be inspired by the great museums in Paris, Amsterdam, London and New York.

Best Regards,
Inre Miljö Sverige AB (publ)

Niclas Josefsson
Founder & CEO

FlowerCards



Vincent van Gogh



Peder Severin Krøyer



Vincent van Gogh 1853-1890
Fishing Boats on the Beach of Saintes-Marie-de-la-Mer 1888
Original size: 62x81,5 cm
Location of original: Van Gogh Museum, Amsterdam
DESIGN AND REPRODUCTIONS © 2004 inremiljo.com

Vincent van Gogh



Claude Monet 1840-1926
Pathway in Monet's Garden at Giverny 1902
Original size: 84x92 cm
Location of original: Österreichische Galerie Belvedere, Vienna
DESIGN AND REPRODUCTIONS © 2004 inremiljo.com

Claude Monet



Claude Monet 1840-1926
The Japanese Footbridge, Giverny 1899
Original size: 43x90 cm
Location of original: Private collection
DESIGN AND REPRODUCTIONS © 2004 inremiljo.com

Claude Monet



Vincent van Gogh 1853-1890
Iris 1889
Original size: 73x93 cm
Location of original: The J. Paul Getty Museum, Los Angeles
DESIGN AND REPRODUCTIONS © 2004 inremiljo.com

Vincent van Gogh

Postcards



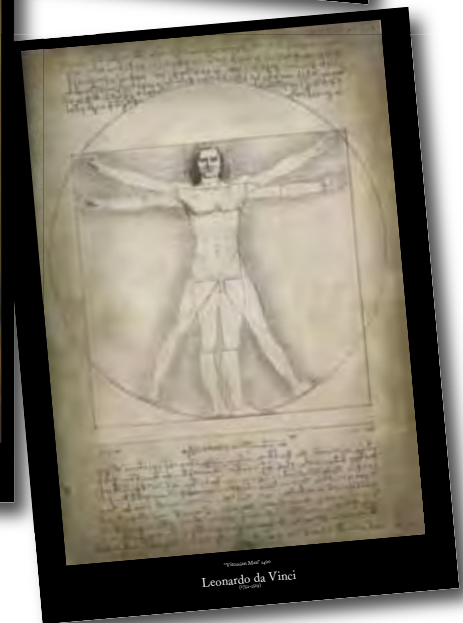
Paul Gauguin 1848-1903 | Tahitian Women on the Beach 1891
Original size: 69x91 cm Location of original: Musée d'Orsay, Paris

100-24-0000

DESIGN AND REPRODUCTION © 2014 INREMILJO.COM



Posters



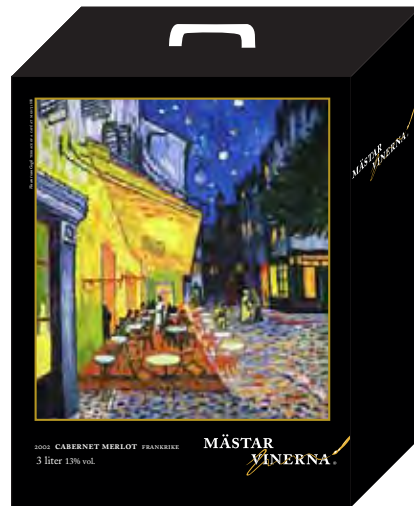
Beverage Cups



Wine Bottles



Bag-In-Box Wine



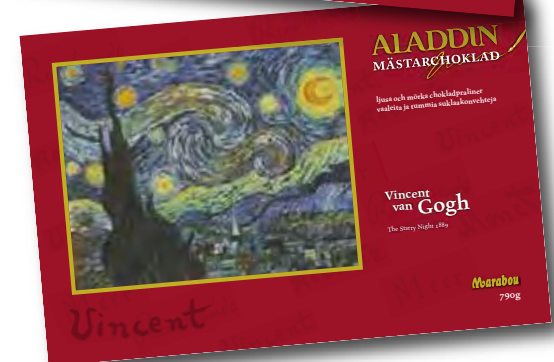
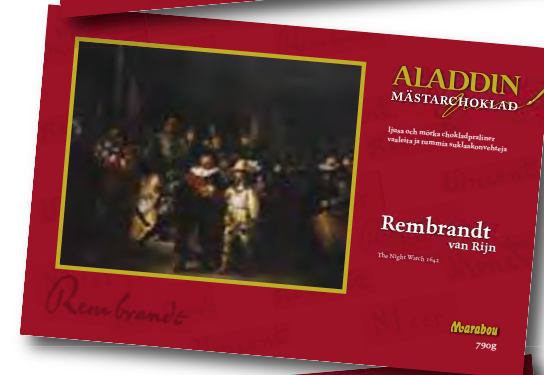
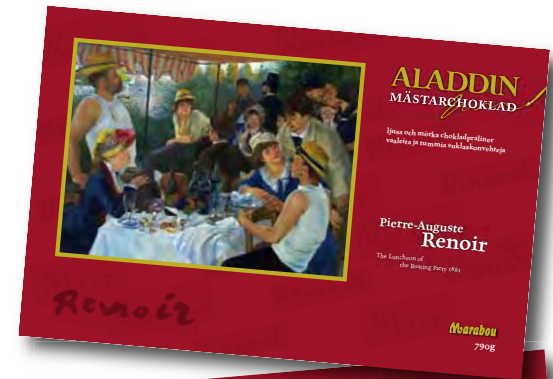
Credit Cards



Prepaid Phone Cards



Box of Chocolat



Calendar



Edouard Manet
(1832-1883)

Fransk målare och tryckare som i sitt eget arbete åstadkom övergången från Gustave Courbets realism till impressionism. Manet bröt ny mark när han valde ämnen från tilldragelser och händelser ur sin egen tid. 1863 ställde han ut *Frukost i det gröna* på Salon des Refusés i Paris. Kritikernas förtrohet ökade men också entusiasmen hos en grupp unga målare, som senare förmodade kärnan av impressionister. Andra av hans verk värdas utnötta är *Olympia* 1865 olja på duk och *En bar på Folies Bergère* 1882.

Juni 2005

MÅNDAG	TISDAG	ONSDAG	TORSDAG	FREDAG	LÖRDAG	SÖNDAG
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	1	2	3

Watches



Mobile Covers



T-Shirts



Index

Arcimboldo, Guiseppe	3	Michelangelo	23
Bauer, John *	4	Modersohn-Becker, Paula	24
Boldini, Giovanni *	45	Monet, Claude *	25
Bosch, Hieronymus	45	Morisot, Berthe	23
Botticelli, Alessandro	5	Palizzi, Filippo	45
Bruegel the Elder, Pieter	6	Pissarro, Camille	32
Cabianca, Vincenzo	44	Pitloo, Anton Sminck	44
Cezanne, Paul	7	Puccinelli, Antonio	44
Chardin, Jean Simeon	5	Rembrandt	33
David, Jaques-Louis	7	Raphael	37
Degas, Edgar *	8	Renoir, Pierre-Auguste *	35
Delacroix, Eugen	9	Rossetti, Dante Gabriel	44
Dürer, Albrecht	9	Rubens, Peter Paul	37
Eyck, Jan van	45	Seurat, Georges	38
Fontainebleau School, Masters of	44	Sisley, Alfred	38
Gauguin, Paul	10	Tizian	44
Gigante, Giacinto	44	Toulouse-Lautrec, Henri de	45
Gogh, Vincent van	11	Tour, Maurice-Quentin de la	45
Goya, Francisco de	16	Turner, William	41
Hals, Frans	44	Vermeer van Delft, Johannes	39
Ingres, J.A.D.	17	Vernet, Horace	45
Klimt, Gustav *	18	Vinci, Leonardo da	42
Kroyer, Peder Severin *	19	Veronese, Paolo	45
Larsson, Carl *	20	Whistler, James	43
Malmström, August	44	Zorn, Anders *	45
Manet, Edouard	22	INDEX, LOCATION OF PAINTINGS	46

* SPECIAL CLEARANCE NEEDED FOR THE US MARKET

Giuseppe Arcimboldo

1527-1593

An Italian painter who was born into the family of an artist for the Milan Cathedral in 1527. Giuseppe Arcimboldo made his debut as an artist in 1549, at the age of 22. Together with his father, he was paid to design several stained glass windows for the Milan Cathedral. In 1562, Arcimboldo became a court painter for Emperor Ferdinand I (Habsburg) and left for Vienna, then moved to Prague. During the 2 years that Arcimboldo served Ferdinand I, he painted several portraits of the Imperial family, as well as the first series of his **Four Seasons**.

When Ferdinand I died in 1564 and was then succeeded by Emperor Maximilian II (1527-1576), Arcimboldo continued on as

court artist. In 1575, Arcimboldo created several paintings for the private chambers of the new Emperor. Since he was a man of many talents, he also served the Emperor as an architect, stage designer, engineer and art specialist.

Like his two predecessors, Emperor Rudolph II (1552-1612) also took Arcimboldo into his service when he succeeded Maximilian II. This third Emperor was extremely fond of Arcimboldo and showed great appreciation for his character and his artistic talent. In 1587, after 11 years of service and a number of urgent requests, Arcimboldo finally received permission from Rudolph II to return to his native Milan. He went back

to Milan that same year, but honored the Emperor's request to continue accepting commissions from him even though he was no longer exclusively in his service. In 1591, he painted two of his most famous pictures, **Flora** and **Vertumnus**, which he sent to Prague. Vertumnus, particularly, was widely appreciated, especially by Rudolph himself. The artwork is a head-and-shoulders portrait of the Emperor Rudolph II, showing him in the form of Vertumnus, the ancient Roman god of vegetation and transformation.

Delighted with these paintings, Rudolph II awarded Arcimboldo one of his highest orders in 1592. The painter died the following year.



Vertumnus, 1591
Original size: 68 x 56 cm / 26.8 x 22 inches
Our size: 67.5 x 55 cm / 26.4 x 21.7 inches
Location of original: Skoklosters Slott, Bålsta, Sweden
Art no. ARC004



Winter, 1573
Original size: 76 x 64 cm / 29.9 x 25.2 inches
Our size: 75 x 63 cm / 29.5 x 24.8 inches
Location of original: Musée du Louvre, Paris
Art no. ARC001



Spring, 1573
Original size: 76 x 64 cm / 29.9 x 25.2 inches
Our size: 65 x 49.5 cm / 25.6 x 19.3 inches
Location of original: Musée du Louvre, Paris
Art no. ARC002



Summer, 1573
Original size: 76 x 64 cm / 29.9 x 25.2 inches
Our size: 75 x 63 cm / 29.5 x 24.8 inches
Location of original: Musée du Louvre, Paris
Art no. ARC003



Autumn, 1573
Original size: 76 x 64 cm / 29.9 x 25.2 inches
Our size: 75.5 x 63.5 cm / 29.5 x 24.8 inches
Location of original: Musée du Louvre, Paris
Art no. ARC005

John Bauer

1882-1918

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

John Bauer was a Swedish painter born in 1882. At 16 years of age he studied art in Stockholm and by 18 he had made it to the Swedish Royal Academy. The prevailing styles of the day were those of Anders Zorn and Carl Larsson – two great Swedish masters. Bauer was influenced by them, but also clearly interested in the imaginative and surreal. Still a student, he received his first commission illustrating a collection of fairy tales by Anna Wahlenberg. In 1904 he painted a portrait of his fellow art student Ester Ellqvist, whom he married two years later. After four years of studies at the Academy Bauer was commissioned to illustrate the book "Lapland", published in 1906. The following year Bauer started working on illustrations for "Bland tomtar och troll", a series of children's books with stories "among elves and trolls". It was his simple, abstract

pictures for these books that made him famous, in Sweden and abroad. "Bland tomtar och troll" became a Swedish tradition, with a new edition published at Christmas each year, and Bauer illustrated all of them from 1907 to 1910. Bauer's trolls, no matter how twisted and ugly, did not seem frightening. Although food for one's imagination, they come alive as friendly, gentle characters. Bauer also made other works, for example illustrating magazines, but it was for his beautiful pictures in the series of "Bland tomtar och troll" that he was the most renowned under his short but glorious career. Bauer drowned at the age of 35 together with Ester and their three year old son when the ferry they were on sank in the lake Vättern.



Trollörten, 1912
Original size: 25.3 x 25.2 cm / 9.8 x 9.8 inches
Our size: 25.5 x 25.5 cm / 9.8 x 9.8 inches
Location of original: Jönköpings Läns Museum, Jönköping, Sweden
Art no. BAU001



Älg i Halvskum Natt, 1913
Original size: 25.2 x 24.9 cm / 9.8 x 9.4 inches
Our size: 25 x 25 cm / 9.8 x 9.8 inches
Location of original: Zornsamlingarna, Mora, Sweden
Art no. BAU003



Broder Martin, 1913
Original size: 25.2 x 25 cm / 9.8 x 9.8 inches
Our size: 25 x 25 cm / 9.8 x 9.8 inches
Location of original: Nationalmuseum, Stockholm
Art no. BAU004



Prinsessan Tuvstarr, 1913
Original size: 25.2 x 25 cm / 9.8 x 9.8 inches
Our size: 25 x 25 cm / 9.8 x 9.8 inches
Location of original: Malmö Museum, Malmö, Sweden
Art no. BAU002

Alessandro Botticelli

1444-1510

Alessandro Botticelli was born in Florence in 1444 or 1445, the fourth son of Mariano di Vanni Filipepi, a tanner. Alessandro's nickname was derived from the one given to his oldest brother Giovanni, who, because of his corpulence, was called "Il Botticello" (little barrel).

Beginning in 1470, Botticelli ran his own artistic workshop in Florence, becoming a member of the St. Luke's Guild in 1472. His early works were mostly small religious pieces.

In 1481, Botticelli was commissioned by Pope Sixtus IV to decorate what would later be named The Sistine Chapel with frescos.

During the next few years he painted many other frescos and created several great altarpieces for Florentine churches. In the late 1480s, the artist drew the illustrations for Dante's famous *The Divine Comedy*. In the 1490s, Botticelli came under the influence of The Dominican, who in his sermons and writings conjured up visions of an Apocalypse at the approaching turn of the century, warning people to repent and embrace asceticism. Based on these teachings, Botticelli's style became more severe.

The last years of Botticelli's life are virtually unrecorded. We only know that he died on May 17, 1510 in Florence and was buried in the Ognissanti cemetery.



Portrait of Simonetta Vespucci, 1485
Original size: 47.5 x 35 cm / 18.5 x 13.8 inches
Our size: 50.2 x 40.2 cm / 19.7 x 15.7 inches
Location of original: Gemäldegalerie, Berlin
Art no. BOT002



The Birth of Venus, 1485-86
Original size: 172.5 x 278.5 cm / 67.7 x 109.4 inches
Our size: 60 x 90.1 cm / 23.6 x 35.4 inches
Location of original: Galleria degli Uffizi, Florence
Art no. BOT001

Jean-Baptiste-Siméon Chardin

1699-1779

Born in Paris, France, Jean-Baptiste Chardin trained in the Rococo tradition and worked as a restorer. However, from an early age his own work was little related to this prevailing French style. Chardin was a master of simple still life and genre painting. Using ordinary subjects, he avoided sentimentality by concerning himself with morality, such as the importance of truth, education and the dignity of labour. Many of Chardin's genre paintings, such as *The Scullery Maid* (1738), feature a woman engaged in a single task.

The intensity of his still life gives his work a remarkably modern feel. Even the humblest of objects, such as a metal pan or a loaf of bread, have an extraordinary significance. Chardin was elected a member of the French Academy in 1728. He became its treasurer and hung exhibitions there over the next 20 years. Chardin's timeless compositions had an enormous influence on Courbet and Manet. More examples of masterpieces by Chardin are *The House of Cards* (circa 1737) and *Self-Portrait* (1771).



The Young Schoolmistress, 1736
Original size: 61.5 x 66.7 cm / 24 x 26 inches
Our size: 61 x 67 cm / 24 x 26.4 inches
Location of original: National Gallery, London
Art no. CHA001



The Kitchen Maid, 1738
Original size: 46 x 32 cm / 18.1 x 12.6 inches
Our size: 64.2 x 53 cm / 25.2 x 20.9 inches
Location of original: National Gallery of Art, Washington
Art no. CHA002

Peter Bruegel the elder

1525-1569

Pieter Bruegel the Elder was probably the most significant and exciting painter in Northern Europe during the middle part of the sixteenth century.

Information concerning the date and place of Bruegel's birth are uncertain, but it is believed that he was born in 1525. Until 1559 he spelled his name "Brueghel," then subsequently as "Bruegel." The reasons behind this spelling change are unknown and his sons all retained 'h' in their names.

In 1551, Bruegel became a Master of the Antwerp Guild. Then in 1552 until 1554 he traveled abroad. During his time abroad he was strongly influenced by Italian painters. On his return journey to the Netherlands, Bruegel probably spent some time in Switzerland, where he made many drawings of the Alps.

His two sons Pieter Brueghel the Younger and Jan Brueghel the Elder were born in 1564 and 1568 respectively. Both became artists in their own right. During the last six years of his life,

Bruegel was heavily influenced by Italian Renaissance art, whose monumentality of form he found increasingly sympathetic. In spite of this influence, he continued to produce paintings in his old style, utilizing tiny figures in a panoramic space.

Although Bruegel was famous in his own lifetime, his almost complete refusal to adopt the idealized figure styles favored by the Italian Renaissance artists had a very unfavorable effect on his reputation both during his life and after his death.

The surviving Bruegel painting are very few in number – probably under fifty.

Pieter Bruegel the Elder died in September 1569, and was buried in Notre Dame de la Chapelle in Brussels.



The Triumph of Death, 1564
Original size: 115 x 157,5 cm / 45.3 x 61.8 inches
Our size: 25,2 x 35 cm / 9,8 x 13,8 inches
Location of original: Museo del Prado, Madrid
Art no. BRU007



The Tower of Babel, 1563
Original size: 114 x 155 cm / 44,9 x 61 inches
Our size: 25 x 34,5 cm / 9,8 x 13,4 inches
Location of original: Kunsthistorisches Museum, Vienna
Art no. BRU001



The "Little" Tower of Babel, 1563
Original size: 60 x 74,5 cm / 23,6 x 29,1 inches
Our size: 25,5 x 31 cm / 9,8 x 12,2 inches
Location of original: Museum Boymans-van Beuningen, Rotterdam
Art no. BRU002



The Beggars, 1568
Original size: 18 x 21 cm / 7,1 x 8,3 inches
Our size: 25 x 30 cm / 9,8 x 11,8 inches
Location of original: Musée du Louvre, Paris
Art no. BRU003



The Harvesters, 1565
Original size: 118,1 x 160,7 cm / 46,5 x 63 inches
Our size: 25,3 x 34,2 cm / 9,8 x 13,4 inches
Location of original: Metropolitan Museum of Art, New York
Art no. BRU004



The Adoration of the King, 1564
Original size: 111 x 83 cm / 43,7 x 32,7 inches
Our size: 25 x 19 cm / 9,8 x 7,5 inches
Location of original: National Gallery, London
Art no. BRU005



The Wedding Dance, 1566
Original size: 120 x 160 cm / 47,2 x 63 inches
Our size: 25,4 x 33 cm / 9,8 x 13 inches
Location of original: Detroit Institute of Arts
Art no. BRU006

Paul Cézanne

1839-1906

Cézanne was a French painter who is considered to be one of the greatest of the Post-Impressionists.

Cézanne was born into a family of Italian origin in Cesana Forinese, the son of a banker.

In 1859 his father bought the country house that was to be frequently seen in Cézanne's paintings. He studied law and later worked in his father's bank.

However, his father finally yielded to Cézanne's great desire to have a career in the art

world and allowed him to go to Paris to study at the Académie Suisse. In Paris, Cézanne frequented the Louvre and met Pissarro, Monet, Sisley and Renoir.

He later went back to Aix, to the great relief of his father, who again offered him a position in his bank. Very soon after, however, Cézanne returned to Paris and began painting once again.

His work and ideas were extremely influential in the aesthetic development of

many 20th Century artists and art movements, especially Cubism. Cézanne's art, which was misunderstood and discredited by the public during most of his lifetime, grew out of Impressionism. It eventually challenged all the conventional values of painting in the 19th Century through its insistence on personal expression and on the integrity of the painting itself. He has been called the father of modern painting. Paul Cézanne died in 1906.



Still Life with Ginger Pot, 1888-90
Original size: 65 x 81 cm / 25.6 x 31.9 inches
Our size: 60.5 x 80.5 cm / 23.6 x 31.5 inches
Location of original: Musée d'Orsay, Paris
Art no. CEZ001



The Blue Vase, 1885-87
Original size: 61 x 50 cm / 24 x 19.7 inches
Our size: 60 x 50 cm / 23.6 x 19.7 inches
Location of original: Musée d'Orsay, Paris
Art no. CEZ002



The Cabanon de Jourdan, 1906
Original size: 65 x 81 cm / 25.6 x 31.9 inches
Our size: 64.5 x 80 cm / 25.2 x 31.5 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. CEZ003



Self-Portrait, 1875-77
Original size: 55.5 x 46 cm / 21.7 x 18.1 inches
Our size: 25 x 21.2 cm / 9.8 x 8.3 inches
Location of original: Neue Pinakothek, Munich
Art no. CEZ004

Jacques-Louis David

1748-1825

David was born into the family of a wealthy Parisian merchant on August 30, 1748.

When the boy was about 10 years old, his father, Louis-Maurice, died following a pistol duel. David's two uncles, François Buron and Jacques-François Desmaisons, who were both architects and building contractors, took care of the boy's upbringing.

First he was educated at a boarding school and then the Collège des Quatre Nations in Paris. When he decided on a career as an artist, his uncles helped him to become a student of Joseph-Marie Vien, a professor at the Academy who had a reputation as a good teacher. He spent five years in Italy where he drew from antique models. When David returned to Paris, Ancient History and Mythology became his favorite subjects. In 1781, David was made

an Associate Member of the Academy for his work Belisarius, which was much admired. Two years later, he became a full Academician for Andromache Mourning Hector.

In the year 1784, he fulfilled Louis XVI's commission - **The Oath of the Horatii**. David enthusiastically embraced the French Revolution and beginning in 1789 he actively participated in French Revolution politics.

In 1797, he met Napoleon and was granted a single portrait sitting, during which David was unable to manage to paint very much. He, however, was absolutely captivated by Napoleon's personality. Based on this single sitting, David created many paintings devoted to his new hero. Another major subject for David was portraits of his relatives.

In 1802, Napoleon founded the Legion

of Honor. David was then made a Knight of the Legion. During the following years he reached the rank of Commander of the Legion of Honor. After the fall of Napoleon and the Bourbon Restoration, David was banished from France and fled to Brussels where he spent the last ten years of his life.

David died on in December 1825 and was buried at the Saint-Josse-ten-Noode cemetery, Brussels.

David proved to be very influential in the world of art. He was an outstanding teacher and from his studio came such artists as Gros, Gérard, Ingres, and many others. The art of their teacher and their own styles influenced the European art until the rise of Impressionism.



Napoleon at the Great St. Bernard Pass, 1801
Original size: 260 x 221 cm / 102.4 x 87 inches
Our size: 59.9 x 50 cm / 23.2 x 19.7 inches
Location of original: Musée National du Château de Malmaison, France
Art no. DAV001



The Oath of the Horatii, 1784
Original size: 330 x 425 cm / 129.9 x 167.3 inches
Our size: 26 x 33 cm / 10.2 x 13 inches
Location of original: Musée du Louvre, Paris
Art no. DAV002

Edgar Degas 1834-1917

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

A French artist, Degas is acknowledged as a master of drawing the human figure in motion. Degas worked in many mediums, preferring pastel to all others. He is perhaps best known for his paintings, drawings and bronzes of ballerinas and racehorses.

The art of Degas reflects a concern for the psychology of movement and expression, as well as the harmony of line and continuity of contour. These characteristics set Degas apart from the other Impressionist painters, although he took part in all but one of the eight Impressionist exhibitions between 1874 and 1886.

Degas was the son of a wealthy banker, and his aristocratic family background instilled his early art with a haughty yet sensitive quality of detachment. As he grew up, his idol was the painter Jean Auguste Ingres whose artistic example pointed him in the direction of a classical draftsmanship, stressing balance and clarity of outline. After beginning his artistic studies with Louis Lamothes, a pupil of Ingres, Degas started classes at the Ecole des Beaux Arts but left in 1854 and went to Italy.

He stayed there for five years, studying Italian art, especially Renaissance works.

Returning to Paris in 1859, he painted portraits of his family and friends and also a number of historical subjects combining both classical and romantic styles. In Paris, Degas came to know

and respect Édouard Manet, and in the late 1860s he turned to contemporary themes. He painted both theatrical scenes and portraits with a strong emphasis on the social and intellectual implications of the props and theatrical setting.

In the early 1870s, the female ballet dancer became his favorite subject. He sketched from a live model in his studio and then combined a single model's various poses into groupings that depicted rehearsal and performance scenes. In these artworks, his dancers appear simultaneously on stage, poised to enter the stage, resting or sometimes waiting to perform. The figures are painted in counterpoint, often from an oblique angle of vision.

On a visit to Louisiana in 1872, where he had relatives in the cotton business, Degas painted *The Cotton Exchange At New Orleans* (Musée Municipal, Pau, France), his only picture to be acquired by a museum in his lifetime. Other subjects from this period include the racetrack, the beach and cafe interiors.



The Dancing Lesson, 1875-76
Original size: 85 x 75 cm / 33.5 x 29.5 inches
Our size: 26 x 23 cm / 10.2 x 9.1 inches
Location of original: Musée d'Orsay, Paris
Art no. DEG002



The Rehearsal on the Stage, 1873-1874
Original size: 53.3 x 73 cm / 20.9 x 28.7 inches
Our size: 26 x 36 cm / 10.2 x 13.8 inches
Location of original: Metropolitan Museum of Art, New York
Art no. DEG001



Danseuse Nouant son Brodequin, 1873-1874
Original size: 72 x 49 cm / 28.3 x 19.3 inches
Our size: 53 x 40 cm / 20.9 x 15.7 inches
Location of original:
Art no. DEG003



Woman Drying her Right Leg, 1886
Original size: 72 x 49 cm / 28.3 x 19.3 inches
Our size: 71 x 48.5 cm / 28 x 18.9 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. DEG004

Eugene Delacroix

1798-1863

Ferdinand Victor Eugène Delacroix, the most vivid representative of French Romanticism, was born April 26, 1798, the fourth child of Charles Delacroix, Foreign Minister under the Directory and Prefecture of Marseilles.

When Delacroix was sixteen, both his father and mother died, leaving him an orphan.

In 1816, he entered l'École des Beaux-Arts, where he befriended Bonington and Pierret. In 1832, Delacroix spent six months in North Africa as part of the retinue of the Count

Charles de Mornay, Ambassador to the Sultan of Morocco. The life and customs of the North African people fascinated him and were to inspire many of his future paintings.

During the years 1833 to 1837, Delacroix received many art commissions for portraits which ultimately came to decorate the King's Chamber in the Palais Bourbon.

Between 1838 and 1844, he decorated the library of the Chambre des Deputes and the Chambre des Pairs in the Palais du

Luxembourg, as well as the Chapel of the Holy Sacrament at Saint-Denis.

In 1850 and 1851, he painted the ceiling of the Apollo Gallery in the Louvre with **Apollo Slays Python** and in 1855 he exhibited 48 paintings at the Universal Exposition in Paris. On his eighth attempt, he was finally made a member of the Academy. Shortly thereafter, his health worsened and he could no longer paint, spending most time in the country.

He died in August 1863.



Girl Seated in a Cemetery, 1824
Original size: 65 x 55 cm / 25.6 x 21.7 inches
Our size: 64.5 x 53.5 cm / 25.2 x 20.9 inches
Location of original: Musée du Louvre, Paris
Art no. DEL001



Mademoiselle Rose, 1817-20
Original size: 81 x 65 cm / 31.9 x 25.6 inches
Our size: 64.2 x 80.2 cm / 25.2 x 31.5 inches
Location of original: Musée du Louvre, Paris
Art no. DEL002



Liberty Guiding the People 28 July 1830, 1830
Original size: 260 x 325 cm / 102.4 x 128 inches
Our size: 116 x 145.5 cm / 45.7 x 57.1 inches
Location of original: Musée du Louvre, Paris
Art no. DEL003



Self-Portrait at 22, 1493
Original size: 56 x 44 cm / 22 x 17.3 inches
Our size: 47.5 x 55.5 cm / 18.5 x 21.7 inches
Location of original: Musée du Louvre, Paris
Art no. DUR001



Self-Portrait at 26, 1498
Original size: 51 x 40 cm / 20.1 x 15.7 inches
Our size: 24 x 20.5 cm / 9.4 x 7.9 inches
Location of original: Museo del Prado, Madrid
Art no. DUR002

Albrecht Dürer

1471-1528

Durer is considered the central figure of the German Renaissance, also regarded as one of the truly outstanding personalities in the history of art.

He was born in Southern Germany in the city of Nuremberg on May 21, 1471, the son of a prosperous goldsmith, Albrecht Dürer The Elder. He received his early training in drawing, woodcutting and printing. These artistic mediums were to remain his favorites throughout his artistic life.

Durer's love of travel took him to Venice, Bologna, Florence and Rome, among other destinations. While in Venice he made the acquaintance of the aged Giovanni Bellini and came to admire him as an artist and a mentor. Upon returning from his youthful travels, he established his studio and workshop in his native Nuremberg.

A prodigious worker, he created a great collection of watercolor landscapes, nature studies and engravings. A change in Durer's

artistic style took place when he became an early and enthusiastic follower of Martin Luther. His new faith produced a variety of works with religious themes incorporating this new artistic style.

Durer is considered to be the most balanced and the greatest of all German artists of his time and, perhaps, of any period.

Paul Gauguin

1848-1903

One of the leading French painters of the Post-Impressionist period, Gauguin's development of his conceptual method of representation was a decisive step for 20th Century art.

After spending a short period with Vincent van Gogh in Arles (1888), Gauguin increasingly abandoned imitative art for expressiveness through color. Although his main achievements were to lie elsewhere, Gauguin was nursed at the bosom of Impressionism.

His attitude towards art was deeply influenced by his experience at the Impressionists' first exhibition in Paris. Gauguin participated in each of 1880, 1881 and 1882 exhibitions.

The son of a French journalist and a Peruvian Creole, whose mother had been a writer and a follower of Saint-Simon, Gauguin was brought up in Lima, Peru, and joined the merchant navy in 1865. In 1872, he began a successful career as a stockbroker in Paris. In 1874, he saw the first Impressionist exhibition, which completely entranced him and cemented his desire to become a painter.

He spent over 17,000 francs on works by Manet, Monet, Sisley, Pissarro, Renoir and Guillaumin. Pissarro took a special interest in his attempts at painting, emphasizing that he should "look for the nature that suits your temperament."

In 1876, Gauguin had a landscape in the style of Pissarro accepted at the Salon. In the meantime Pissarro had introduced him to Cézanne, for whose works he developed a great respect. All three worked together for some time at Pontoise, where Pissarro and Gauguin drew pencil sketches of each other. In 1883 and 1884, the bank that had employed Gauguin got into some difficulties and he was finally able to paint every day. He settled for a while in Rouen, partly because Paris was much too expensive for a man with five children and partly because he thought it would be full of wealthy patrons who might buy his works.

Rouen proved a disappointment to Gauguin and he joined his wife Mette and their children in Denmark, where his wife had been born.

His experience in Denmark was not to be a happy one and, having returned to Paris, he went to paint in Pont-Aven, a well-known resort for artists.

Beginning in 1891, he lived and worked in Tahiti and elsewhere in the South Pacific.

His masterpieces include the early *Vision After the Sermon* and *Where Do We Come From? What Are We? Where Are We Going?*



When Will You Marry? (Nafea Faa Ipoipo?), 1882
 Original size: 105 x 775 cm / 41.3 x 303 inches
 Our size: 99 x 70 cm / 39 x 27.6 inches
 Location of original: Konstmuseum Basel
 Art no. GAU004



Two Tahitian Women with Mango Blossoms, 1899
 Original size: 94 x 72.4 cm / 37 x 28.3 inches
 Our size: 119 x 89 cm / 46.9 x 35 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. GAU002



Her Name is Vairamati (Vairamati tei oia), 1892
 Original size: 91 x 68 cm / 35.8 x 26.8 inches
 Our size: 92 x 73 cm / 36.2 x 28.7 inches
 Location of original: Pushkin Museum of Fine Arts, Moscow
 Art no. GAU003



Tahitian Women on the Beach, 1891
 Original size: 69 x 91.5 cm / 27.2 x 35.8 inches
 Our size: 73 x 92 cm / 28.7 x 36.2 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GAU 001



Vincent van Gogh

1853-1890

Van Gogh is generally considered to be the greatest Dutch painter and draughtsman after Rembrandt and is, together with Cézanne and Gauguin, one of the greatest of the Post-Impressionist artists. His art was greatly influenced by the current of Expressionism in modern art.

Vincent Willem van Gogh, the second of six children, was born March 30, 1853, in Zundert, a village in Brabant in the south of the Netherlands.

He was the son of Theodorus van Gogh, a preacher in the Dutch Reformed Church. Four years later, in 1857, Vincent's favorite brother, Theodorus (Theo), is born.

Van Gogh began his education at the local village school in 1861, and subsequently attended two boarding schools. In March 1868, in the middle of the academic year, he abruptly left school. He never resumed his formal education.

In July 1869, Van Gogh began an apprenticeship at Goupil & Cie, international art dealers who had their headquarters in Paris. Later he moved to the Goupil Branch in London.

This daily contact with great works of art kindled his appreciation of painting and drawing.

Gradually, Van Gogh lost interest in his job and turned to the Bible. He is transferred in 1874 back to Goupil's Paris branch where he attended art exhibitions at the Salon and the Louvre. In late March 1876, he was dismissed from Goupil's.

Driven by a growing desire to help his fellow man, he decided to become a clergyman. He

wrestled with this desire to be useful, and decided that he could become an artist and still be in God's service.

His paintings, all of them produced in a period of only ten years, hauntingly convey through their striking color, coarse brushwork, and contoured forms, the anguish of the mental illness that eventually resulted in Van Gogh's suicide.

Among his masterpieces are numerous self-portraits and the well-known *The Starry Night* (1889).

VINCENT VAN GOGH 1853-1890



Twelve Sunflowers in a Vase, 1888
 Original size: 91 x 71 cm / 35.8 x 28 inches
 Our size: 60 x 119.5 cm / 23.6 x 46.9 inches
 Location of original: Neue Pinakothek, Munich
 Art no. GOG001



Van Gogh's Chair with Pipe, 1888
 Original size: 92 x 73 cm / 36.2 x 28.7 inches
 Our size: 93.5 x 73.5 cm / 36.6 x 28.7 inches
 Location of original: National Gallery, London
 Art no. GOG002



The Church of Auvers-sur-Oise, 1890
 Original size: 94 x 74 cm / 37 x 29.1 inches
 Our size: 93 x 73 cm / 36.6 x 28.7 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GOG003



Terrace of a Café at Night, 1888
 Original size: 80.7 x 65.3 cm / 31.5 x 25.6 inches
 Our size: 81 x 64.4 cm / 31.9 x 25.2 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG004



Thatched Cottages at Cordeville, Auvers-sur-Oise, 1890
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 73 x 92.5 cm / 28.7 x 36.2 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GOG005



Orchard Surrounded by Cypresses, 1888
 Original size: 65 x 81 cm / 25.6 x 31.9 inches
 Our size: 73.2 x 92 cm / 28.7 x 36.2 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG006



Park Conor with a Blooming Lawn, 1890
 Original size: 72 x 90 cm / 28.3 x 35.4 inches
 Our size: 73.1 x 91.9 cm / 28.7 x 35.8 inches
 Location of original: Kröller-Müller, Otterlo
 Art no. GOG007



The Starry Night, 1889
 Original size: 73.7 x 92.1 cm / 28.7 x 36.2 inches
 Our size: 73.5 x 91 cm / 28.7 x 35.8 inches
 Location of original: Museum of Modern Art, New York
 Art no. GOG008



Courtyard of the Hospital at Arles, 1889
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 72 x 91.5 cm / 28.3 x 35.8 inches
 Location of original: Oskar Reinhart Collection, Winterthur
 Art no. GOG009



Field with Poppies, 1890
 Original size: 73 x 91.5 cm / 28.7 x 35.8 inches
 Our size: 73.2 x 91 cm / 28.7 x 35.8 inches
 Location of original: Gemeente Museum, Haag
 Art no. GOG010



Enclosed Field with Peasant, 1889
 Original size: 73.5 x 92 cm / 28.7 x 36.2 inches
 Our size: 73 x 91 cm / 28.7 x 35.8 inches
 Location of original: Indianapolis Museum of Art
 Art no. GOG011



Field with Poppies, 1889
 Original size: 71 x 91 cm / 28 x 35.8 inches
 Our size: 91.5 x 72.5 cm / 35.8 x 28.3 inches
 Location of original: Bremen Kunsthalle
 Art no. GOG012



Field with Flowers near Arles, 1888
 Original size: 54 x 65 cm / 21.3 x 25.6 inches
 Our size: 54 x 65 cm / 21.3 x 25.6 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG013



Stacks of Wheat near Farmhouse, Provence, 1888
 Original size: 73 x 92.5 cm / 28.7 x 36.2 inches
 Our size: x cm / x inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG014



Orchard in Blossom with View of Arles, 1889
 Original size: 72 x 92 cm / 28.3 x 36.2 inches
 Our size: 72 x 92 cm / 28.3 x 36.2 inches
 Location of original: Neue Pinakothek, Munich
 Art no. GOG015



The Night Café in the Place Lamantine, Arles, 1888
 Original size: 70 x 89 cm / 27.6 x 35 inches
 Our size: 70.2 x 89 cm / 27.6 x 35 inches
 Location of original: Yale University Art Gallery, New Haven
 Art no. GOG016



Irises, 1889
 Original size: 71 x 93 cm / 28 x 36.6 inches
 Our size: 70.5 x 92.5 cm / 27.6 x 36.2 inches
 Location of original: The J. Paul Getty Museum, Los Angeles
 Art no. GOG017



Olive Grove, 1889
 Original size: 73 x 93 cm / 28.7 x 36.6 inches
 Our size: 74 x 92 cm / 29.1 x 36.2 inches
 Location of original: Nelson-Atkins Museum of Fine Art, Kansas City
 Art no. GOG018



Enclosed Field with Rising Sun, 1889
 Original size: 71 x 90.5 cm / 28 x 35.4 inches
 Our size: 71 x 90.5 cm / 28 x 35.4 inches
 Location of original: Private collection
 Art no. GOG019



Starry Night over the Rhone, 1888
 Original size: 72.5 x 92 cm / 28.3 x 36.2 inches
 Our size: 77.4 x 99 cm / 30.3 x 39 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GOG020



The Bedroom, 1889
 Original size: 73.6 x 92.3 cm / 28.7 x 36.2 inches
 Our size: 73 x 91 cm / 28.7 x 35.8 inches
 Location of original: Art Institute of Chicago
 Art no. GOG021



The Harvest, 1888
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 73.3 x 91 cm / 28.7 x 35.8 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG022



Wheatfield with Crows, 1890
 Original size: 50.5 x 103 cm / 19.7 x 40.6 inches
 Our size: 50 x 103 cm / 19.7 x 40.6 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG023



The Crau at Arles, Peach Trees in Flower, 1889
 Original size: 65 x 81 cm / 25.6 x 31.9 inches
 Our size: 65.4 x 80 cm / 25.6 x 31.5 inches
 Location of original: Courtauld Institute Galleries, London
 Art no. GOG024



Fishing Boats on the Beach at Saintes-Marie-de-la-Mer, 1888
 Original size: 65 x 81.5 cm / 25.6 x 31.9 inches
 Our size: 64.4 x 80 cm / 25.2 x 31.5 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG025



The Sower, 1888
 Original size: 64 x 80.5 cm / 25.2 x 31.5 inches
 Our size: 65 x 80 cm / 25.6 x 31.5 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG026



Bridge at Arles, 1888
 Original size: 53.4 x 64 cm / 20.9 x 25.2 inches
 Our size: 60 x 80 cm / 23.6 x 31.5 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG027



The Reaper, 1889
 Original size: 59.5 x 73 cm / 23.2 x 28.7 inches
 Our size: 59 x 72 cm / 23.2 x 28.3 inches
 Location of original: Museum Folkwang, Essen
 Art no. GOG028



Lane in the Public Garden at Arles, 1888
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 73.4 x 92 cm / 28.7 x 36.2 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG029

VINCENT VAN GOGH 1853-1890



Orchard with Peach Trees in Blossom, 1888
 Original size: 65 x 81 cm / 25.6 x 31.9 inches
 Our size: 75 x 94 cm / 29.5 x 37 inches
 Location of original: Private collection
 Art no. GOG030



The Garden of Saint-Paul Hospital, 1889
 Original size: 95 x 73.5 cm / 37.4 x 29.5 inches
 Our size: 95 x 75 cm / 37.4 x 29.5 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG031



A Cypress Against a Starry Sky, 1890
 Original size: 92 x 73 cm / 36.2 x 28.7 inches
 Our size: 92 x 73.3 cm / 36.2 x 28.7 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG032



Portrait of Père Tanguy, 1887
 Original size: 92 x 75 cm / 36.2 x 29.5 inches
 Our size: 92 x 74.5 cm / 36.2 x 29.1 inches
 Location of original: Musée Rodin, Paris
 Art no. GOG033



Vase with Fifteen Sunflowers, 1888
 Original size: 92.1 x 73 cm / 36.2 x 28.7 inches
 Our size: 92 x 72 cm / 36.2 x 28.3 inches
 Location of original: National Gallery, London
 Art no. GOG034



Vase with Irises Against a Yellow Background, 1890
 Original size: 92 x 73.5 cm / 36.2 x 28.7 inches
 Our size: 91 x 73 cm / 35.8 x 28.7 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG035



The Arlésienne: Madame Ginoux, 1888
 Original size: 91.4 x 73.7 cm / 35.8 x 28.7 inches
 Our size: 91 x 73 cm / 35.8 x 28.7 inches
 Location of original: Metropolitan Museum of Arts, New York
 Art no. GOG036



Cypresses, 1889
 Original size: 93.4 x 74 cm / 36.6 x 29.1 inches
 Our size: 93 x 72.5 cm / 36.6 x 28.3 inches
 Location of original: Metropolitan Museum of Arts, New York
 Art no. GOG037



Peasant Girl with Yellow Strawhat, 1890
 Original size: 92 x 73 cm / 36.2 x 28.7 inches
 Our size: 91 x 72.8 cm / 35.8 x 28.3 inches
 Location of original: Private collection
 Art no. GOG038



Gauguin's Chair, 1888
 Original size: 90.5 x 72 cm / 35.4 x 28.3 inches
 Our size: 94 x 73 cm / 37 x 28.7 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG039



Portrait of Joseph Roulin, 1889
 Original size: 64.6 x 55.2 cm / 25.2 x 21.7 inches
 Our size: x cm / x inches
 Location of original: Museum of Modern Art, New York
 Art no. GOG040



The Zouave, 1888
 Original size: 65 x 64 cm / 25.6 x 25.2 inches
 Our size: 65 x 54 cm / 25.6 x 21.3 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG041



Self-Portrait, 1889
 Original size: 65 x 45 cm / 25.6 x 17.7 inches
 Our size: 64 x 53.8 cm / 25.2 x 20.9 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GOG042



Doctor Paul Gachet, 1890
 Original size: 68 x 57 cm / 26.8 x 22.4 inches
 Our size: 67 x 55.8 cm / 26.4 x 21.7 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GOG043



The Rispal Restaurant at Asnières, 1887
 Original size: 72 x 60 cm / 28.3 x 23.6 inches
 Our size: 73 x 60.2 cm / 28.7 x 23.6 inches
 Location of original: Shawnee Mission, Kansas
 Art no. GOG044



Self-Portrait with Palette, 1889
 Original size: 57 x 43.5 cm / 22.4 x 16.9 inches
 Our size: 57 x 43.5 cm / 22.4 x 16.9 inches
 Location of original: National Gallery of Art, Washington
 Art no. GOG045



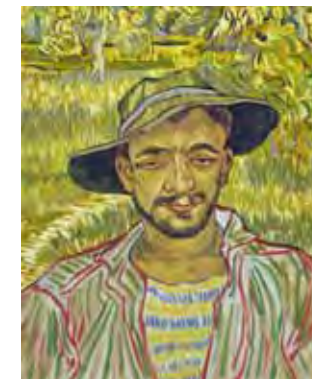
Self-Portrait with Bandaged Ear and Pipe, 1889
 Original size: 51 x 45 cm / 20.1 x 17.7 inches
 Our size: 50 x 45 cm / 19.7 x 17.7 inches
 Location of original: Private collection
 Art no. GOG046



Self-Portrait with Bandaged Ear, 1889
 Original size: 60.5 x 50 cm / 23.8 x 19.7 inches
 Our size: 60.5 x 50 cm / 23.8 x 19.3 inches
 Location of original: Courtauld Institute Gallery, London
 Art no. GOG047



Eugène Boch, 1888
 Original size: 60 x 45 cm / 23.6 x 17.7 inches
 Our size: 60.5 x 45 cm / 23.6 x 17.7 inches
 Location of original: Musée d'Orsay, Paris
 Art no. GOG048



The Gardener, 1889
 Original size: 61 x 50 cm / 24 x 19.7 inches
 Our size: 60 x 49.5 cm / 23.6 x 19.3 inches
 Location of original: Galleria Nazionale d'Arte Moderna, Rome
 Art no. GOG058



Banks of the Seine with Pont de Clichy in the Spring, 1887
 Original size: 50 x 60 cm / 19.7 x 23.6 inches
 Our size: 73.5 x 92.5 cm / 28.7 x 36.2 inches
 Location of original: Dallas Museum of Art
 Art no. GOG050



Olive Grove, Saint-Rémy, 1889
 Original size: 74 x 93 cm / 29.1 x 36.6 inches
 Our size: 74 x 93 cm / 29.1 x 36.6 inches
 Location of original: Göteborgs Konstmuseum, Gothenburg, Sweden
 Art no. GOG051



Rowing at the Banks of the Oise at Auvers, 1890
 Original size: 73.3 x 93.7 cm / 28.7 x 36.6 inches
 Our size: 72.5 x 92.5 cm / 28.3 x 36.2 inches
 Location of original: Detroit Institute of Arts
 Art no. GOG052



Memory of the Garden at Etten, 1888
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 72 x 91 cm / 28.3 x 35.8 inches
 Location of original: The State Hermitage Museum, St. Petersburg
 Art no. GOG053



Blossoming Chestnut Branches, 1890
 Original size: 72 x 91 cm / 28.3 x 35.8 inches
 Our size: 73.4 x 92.5 cm / 28.7 x 36.2 inches
 Location of original: Foundation E.G. Bührle, Zurich
 Art no. GOG054



Cypresses with Two Female Figures, 1890
 Original size: 92 x 73 cm / 36.2 x 28.7 inches
 Our size: 92 x 72 cm / 36.2 x 28.3 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG055



Flowering Garden with Path, 1888
 Original size: 72 x 91 cm / 28.3 x 35.8 inches
 Our size: 73.2 x 92.3 cm / 28.7 x 36.2 inches
 Location of original: Haags Gemeentemuseum, The Hague
 Art no. GOG056



The Good Samaritan (after Delacroix), 1890
 Original size: 73 x 60 cm / 28.7 x 23.6 inches
 Our size: 45.5 x 60.5 cm / 17.7 x 23.6 inches
 Location of original: Kröller-Müller Museum, Otterlo
 Art no. GOG057



The State Lottery Office, 1882
 Original size: 38 x 57 cm / 15 x 22.4 inches
 Our size: 37 x 56 cm / 14.6 x 22 inches
 Location of original: Van Gogh Museum, Amsterdam
 Art no. GOG049

Francisco de Goya

1746-1828

A Spanish artist whose diverse paintings, drawings and engravings reflected the contemporary historical upheavals of his day and influenced other important 19th and 20th Century painters.

Like Velázquez, Goya was a painter in the Spanish Court whose best work was done apart from his official duties. He is known for his scenes of violence, especially those prompted by the French invasion of Spain.

The series of etchings *Los Desastres de la Guerra* ("The Disasters of War", 1810-14) records the horrors of the Napoleonic invasion.

His masterpieces include *The Naked Maya* and *The Clothed Maya*. He also painted charming portraits such as *Senora Sabasa Garcia*. Based on the bold technique in his paintings, the haunting satire of his etchings, and his belief that the artist's vision is much more important than simple tradition, Goya is often called "The First Of The Moderns".

His uncompromising portrayal of his times marks the beginning of 19th Century Realism.

From 1775 until 1792, Goya created designs for the royal tapestry factory in Madrid. This was, perhaps, the most important period in his

artistic development. As a tapestry designer, Goya did his first genre paintings, or scenes from everyday life. The experience helped him become a keen observer of human behavior. He was also influenced by Neoclassicism, which was gaining favor over the Rococo style.

Finally, his study of the works of Velázquez in the royal collection resulted in a looser, more spontaneous painting technique. About the same time, Goya achieved his first popular success. He became established as a portrait painter to the Spanish aristocracy. He was elected to the Royal Academy of San Fernando in 1780, named painter to the King in 1786, and became a court painter in 1789.

A serious illness in 1792 left Goya permanently deaf. Isolated from others by his deafness, he became increasingly occupied with the fantasies and inventions of his own imagination, as well as with critical and satirical observations of mankind. He evolved a bold, free new style very close to caricature.

In 1799, he published the *Caprichos*, a series of etchings satirizing human folly and weakness.

Upon the restoration of the Spanish

monarchy, Goya was officially pardoned for serving the French. Unfortunately, his artwork was not truly appreciated by the new Spanish king. As a result, he was called before the Inquisition to explain his earlier portrait, *The Naked Maya*, one of the few nudes in Spanish art at that time.

In 1816, he published his etchings of bullfighting, called the *Tauromaquia*.

From 1819 until 1824, Goya lived in seclusion in a house outside Madrid. Free from the restrictions of the Spanish Court, he adopted an increasingly personal style. In the *Black Paintings*, executed on the walls of his house, Goya gave expression to his darkest visions. A similar nightmarish quality haunts the satirical *Disparates*, a series of etchings also called *Proverbios*.

In 1824, after the failure of an attempt to restore a liberal government, Goya went into voluntary exile in France. He settled in Bordeaux, continuing to work until his death there on April 16, 1828.

Today, many of his best and most famous paintings hang in Madrid's Prado art museum.



Don Manuel Osorio Manrique De Zuniga, 1792
Original size: 127 x 101 cm / 50 x 39.8 inches
Our size: 25.5 x 21 cm / 9.8 x 8.3 inches
Location of original: Metropolitan Museum of Art, New York
Art no. GOY003



The Nude Maya, 1798
Original size: 95.5 x 187.5 cm / 37.4 x 73.6 inches
Our size: 60.2 x 117.9 cm / 23.6 x 46.1 inches
Location of original: Museo del Prado, Madrid
Art no. GOY001



The Clothed Maya, 1798
Original size: 95.5 x 187.5 cm / 37.4 x 73.6 inches
Our size: 60.2 x 117.9 cm / 23.6 x 46.1 inches
Location of original: Museo del Prado, Madrid
Art no. GOY002

Jean-Auguste-Dominique Ingres

1780-1867

Jean-August-Dominique Ingres was a French Neo-Classical painter, often considered one of the best portrait painters of the 19th Century. He received his first lessons in art and music from his father, Joseph Ingres, a miniature-artist and sculptor.

In 1791, he enrolled in the Royal Academy of Arts in Toulouse, where his teachers were J. Vigan and G. Roques. At the same time, he took violin lessons and played in the local orchestra.

After 1797, Ingres lived in Paris in Jacques-Louis David's studio. He resolutely studied the principles of composition and human anatomy. In 1801, he won a Roman art prize for his picture *Ambassadors of Agamemnon* and could have immediately gone to Italy to continue his education. However, because of financial problems, he stayed in Paris till 1806 and during this period he executed a number of bright and expressive portraits.

From 1806 until 1824, Ingres lived in Italy, first in Rome (1806-1820), then for four years in Florence. He painted and studied the art of the Renaissance, choosing Raphael as his

idol. His fame as a portraitist grew and his commissions increased.

From 1807 to 1824, he painted many of his most famous portraits. It was during this time that he painted the masterpiece of the beautiful and mysterious *Mme Duvaucay*, a mistress of d'Alquier, the French ambassador in Saint-Siège.

In 1813, Ingres married Mlle Madeleine Chapelle, a modest milliner from Guéret. He captured her in his portrait *Madame Ingres*. In 1813 or 1814 while in Rome, he painted his popular *La Grande Odalisque*. The painting was commissioned by the Queen of Naples, Napoleon's sister, but was never delivered due to the Emperor's arrest. Ingres remained in Rome but sent the picture to the Paris Salon in 1819.

In 1824, Ingres returned to Paris and showed *Vow of Louis XIII* (Montauban, Cathedral) in the Salon. This canvas brought him official recognition and fame. Following the exhibition, he was elected to the Academy and awarded the Order of Honor.

In 1835, he returned to Italy as Director of

the French Academy of Arts in Rome. At the end of his directorship, he came back to France. In Paris, a great welcoming parade was held in his honor. The King, himself, invited Ingres to Versailles.

The driving force in Ingres work was always his contact with his models. His sitters always inspired the master in some way. One of his outstanding works is his *Portrait of Louis-Francois Bertin*.

But Ingres' greatest achievement was always his portraits of women. Ingres perfectly expressed the cult of the ideal woman, as the 19th Century saw her: woman as a work of art who exuded the art of communication, the art of movement, and the art of being dressed exactly in accordance with place and time.

Though not all of Ingres' models were beauties, he always seem to find in each one a special harmony and grace, attributed only to her. The secret of the charm of Ingres' portraits is in his artistic love for every model.

Jean-August-Dominique Ingres died in 1867, at an age of 87.



The Source, 1866
Original size: 163 x 80 cm / 64.2 x 31.5 inches
Our size: 119.4 x 60.3 cm / 46.9 x 23.6 inches
Location of original: Musée d'Orsay, Paris
Art no. ING001



La Baigneuse, 1807
Original size: 51 x 42.5 cm / 20.1 x 16.5 inches
Our size: 50.5 x 40 cm / 19.7 x 15.7 inches
Location of original: Musée Bonnat, Bayonne, France
Art no. ING003



The Comtesse DvHaussonville, 1845
Original size: 131.8 x 92 cm / 51.6 x 36.2 inches
Our size: 118 x 78.8 cm / 46.5 x 30.7 inches
Location of original: Frick Collection, New York
Art no. ING002



La Grande Odalisque, 1814
Original size: 91 x 162 cm / 35.8 x 63.8 inches
Our size: 90 x 161 cm / 35.4 x 63.4 inches
Location of original: Musée du Louvre, Paris
Art no. ING004

Gustav Klimt

1862-1918

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

Gustav Klimt is an Austrian painter and illustrator who founded the famous Vienna Secession School of Art. He is known as a prominent representative for Art Nouveau.

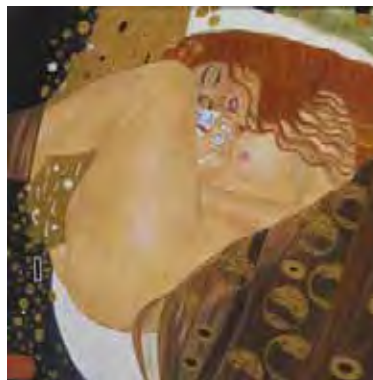
Klimt began as a decorator in 1883. He performed mural decorations on staircases at the Burgtheater and Art Museum in Vienna.

He was a cofounder and the first president of the Vienna Secession, a group of modernist architects and artists who organized their own exhibition society and gave rise to the Secession Movement – the Viennese version of Art Nouveau.

Among the important decorative projects undertaken by Klimt were his celebrated Beethoven frieze, a cycle of mosaic decorations for Josef Hofmann's Palais Stoclet in Brussels, and numerous book illustrations.



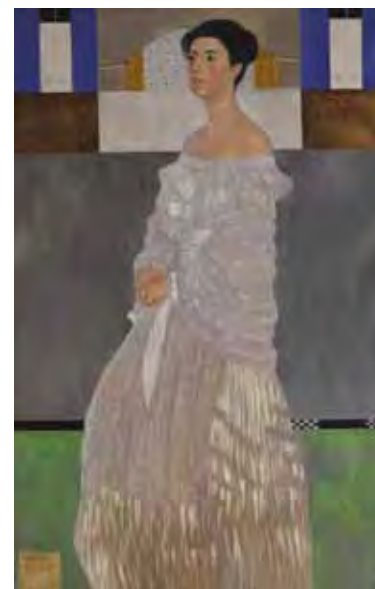
The Kiss, 1908
Original size: 180 x 180 cm / 70.9 x 70.9 inches
Our size: 99 x 99 cm / 39 x 39 inches
Location of original: Österreichische Galerie Belvedere, Vienna
Art no. KL1003



Danae, 1908
Original size: 77 x 83 cm / 30.3 x 32.7 inches
Our size: 99.1 x 98.5 cm / 39 x 38.6 inches
Location of original: Private collection
Art no. KL1002



The Three Ages of a Woman, 1905
Original size: 171 x 171 cm / 67.3 x 67.3 inches
Our size: 99 x 98.5 cm / 39 x 38.6 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. KL1005



Margaret Stonborough-Wittgenstein, 1905
Original size: 180 x 90 cm / 70.9 x 35.4 inches
Our size: 119 x 79.1 cm / 46.9 x 31.1 inches
Location of original: Neue Pinakothek, Munich
Art no. KL1004



Portrait of Adele Bloch-Bauer, 1907
Original size: 138 x 138 cm / 54.3 x 54.3 inches
Our size: 99 x 99 cm / 39 x 39 inches
Location of original: Österreichische Galerie Belvedere, Vienna
Art no. KL1001



Hygieia (detail of Medicine), 1907
Original size: 430 x 300 cm / 169.3 x 118.1 inches
Our size: 90 x 60 cm / 35.4 x 23.6 inches
Location of original: Destroyed by Fire 1945 in Schloss Immendorf
Art no. KL1005

Peder Severin Krøyer

1851-1909

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

Peder Severin Krøyer was born in Stavanger, Norway and grew up in Copenhagen, Denmark. As a child he displayed an extraordinary talent for drawing, and started attending the Royal Academy of Fine Arts at the age of 14.

From 1877 to 1881 he traveled in France, Spain and Italy. In Paris he was admitted as a pupil at one of the leading private art schools, and the education he received there was to prove most significant for his painting.

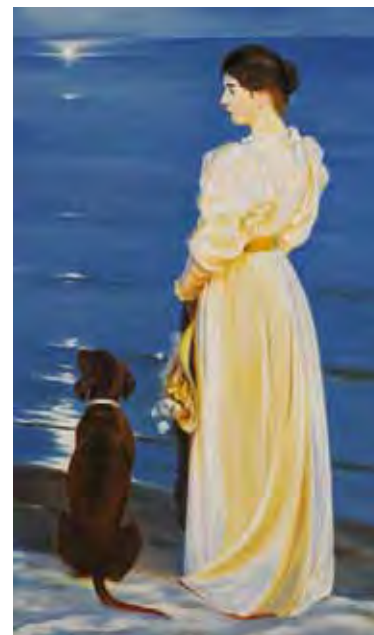
Back home in Copenhagen he rapidly became one of the most popular portrait painters and received many orders for his paintings.

Krøyer is most renowned and admired for his paintings from Skagen, Denmark. He there depicted the carefree lives of the artists, their festive meals, walks on the beach and evocative evenings in the moonlight.

At the beginning of the 1900s Krøyer was hospitalized at a mental hospital, suffering from manic-depressive psychosis. The illness weakened his health and he died in November 1909.



Summerevening at Skagen Sonderstrand with Anna Ancher and Marie Krøyer, 1893
Original size: 100 x 150 cm / 39.4 x 59.1 inches
Our size: 99.5 x 148.5 cm / 39 x 58.3 inches
Location of original: Skagen Museum
Art no. KR0001



Summerevening at Skagen, Painter's Wife, 1892
Original size: 206 x 123 cm / 81.1 x 48.4 inches
Our size: 155.5 x 92 cm / 61 x 36.2 inches
Location of original: Skagen Museum
Art no. KR0004



Hip, Hip, Hurrah! Artists' Party, 1888
Original size: 134.5 x 165.5 cm / 52.8 x 65 inches
Our size:
Location of original: Göteborgs Konstmuseum, Gothenburg, Sweden
Art no. KR0003



Roses, the Painter's Wife at Skagen, 1893
Original size: 68 x 76 cm / 26.8 x 29.9 inches
Our size: 67 x 75.2 cm / 26.4 x 29.5 inches
Location of original: Private collection
Art no. KR0002

Carl Larsson

1862-1918

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

The Swedish artist Carl Larsson was born in the old town of Stockholm on May 28, 1853. He was brought up in a very poor family and his childhood was tough.

At the age of 13 his teacher at the school for poor children urged him to seek entry into the Stockholm Academy of Fine Arts, and he got accepted. During his first years at this school he felt socially inferior, confused and shy.

In 1869, 16 years of age, Carl Larsson advanced to the "antique school" of the same academy. There he became more self-assured and developed a central role in the student society.

Carl Larsson worked for several years as an illustrator of books, magazines and newspapers. Then he spent many rather frustrating years in Paris as a hardworking but unsuccessful artist.

The turning point in Carl Larsson's life was in 1882 when in Grez, a Scandinavian artist colony outside Paris, he met Karin Bergöö (1859-1928), who would soon become his wife. Carl Larsson painted some of his most important works in Grez, now using watercolors instead of the earlier more pretentious oil painting technique.



Pontus, 1890
Original size: 125 x 100 cm / 49.2 x 39.4 inches
Our size: 125 x 99.5 cm / 49.2 x 39 inches
Location of original: Nationalmuseum, Stockholm
Art no. LAR001



Selfportrait at the age of 65, 1918
Original size: 65.5 x 54 cm / 25.8 x 21.3 inches
Our size: 65.2 x 53 cm / 25.6 x 20.9 inches
Location of original: Dalarnas Museum, Falun, Sweden
Art no. LAR002



Självrannsakan, 1906
Original size: 95.5 x 61.5 cm / 37.4 x 24 inches
Our size: 95 x 62 cm / 37.4 x 24.4 inches
Location of original: Palazzo degli Uffizi, Florence
Art no. LAR003



Woman Reading, 1888
Original size: 98.5 x 72.2 cm / 38.6 x 28.3 inches
Our size: 98 x 73 cm / 38.6 x 28.7 inches
Location of original: Zornsamlingsarna, Mora, Sweden
Art no. LAR004



Greta and Dora-Nora, 1901
Original size: 104 x 70 cm / 40.9 x 27.6 inches
Our size: 103 x 70 cm / 40.6 x 27.6 inches
Location of original: Bonniers Porträttsamling, Stockholm
Art no. LAR005



Gustaf Hedström, 1918
Original size: 71 x 58.5 cm / 28 x 22.8 inches
Our size: 89 x 70 cm / 35 x 27.6 inches
Location of original: Sundborns Församlingsgård, Sundborn, Sweden
Art no. LAR006



Ateljéidyll, 1885
Original size: 66 x 50 cm / 26 x 19.7 inches
Our size: 66 x 50 cm / 26 x 19.7 inches
Location of original: Nationalmuseum, Stockholm
Art no. LAR007



Suzanne och en ann, 1901
Original size: 94 x 62.5 cm / 37 x 24.4 inches
Our size: 94 x 62 cm / 37 x 24.4 inches
Location of original: Private collection
Art no. LAR008



Lisbeth is fishing, 1898
Original size: 92 x 43 cm / 36.2 x 16.9 inches
Our size: 63 x 98 cm / 24.8 x 38.6 inches
Location of original: Nationalmuseum, Stockholm
Art no. LAR009



Mammas och småflickornas rum, 1897
 Original size: 32 x 43 cm / 12.6 x 16.9 inches
 Our size: 88.2 x 116.1 cm / 34.6 x 45.7 inches
 Location of original: Nationalmuseum, Stockholm
 Art no. LAR010



Friluftsateljé, 1898
 Original size: 32 x 43 cm / 12.6 x 16.9 inches
 Our size: 85.4 x 131 cm / 33.5 x 51.6 inches
 Location of original: Nationalmuseum, Stockholm
 Art no. LAR011



Esbjörn på skidor, 1905
 Original size: 63 x 45 cm / 24.8 x 17.7 inches
 Our size: 61.1 x 44.8 cm / 24 x 17.3 inches
 Location of original: Private collection
 Art no. LAR012



Gamla muren, 1895
 Original size: 30.5 x 59 cm / 35.4 x 23.2 inches
 Our size: 89 x 59.2 cm / 35 x 23.2 inches
 Location of original: Private collection
 Art no. LAR013



Gården och bryggghuset, 1897
 Original size: 32 x 43 cm / 12.6 x 16.9 inches
 Our size: 64.1 x 85 cm / 25.2 x 33.5 inches
 Location of original: Nationalmuseum, Stockholm
 Art no. LAR014



Falugården/Esbjörn på skidor, 1909
 Original size: 53 x 74 cm / 20.9 x 29.1 inches
 Our size: 62 x 95 cm / 24.4 x 37.4 inches
 Location of original: Private collection
 Art no. LAR015



På vikingatåg i Dalom, 1900
 Original size: 61 x 103 cm / 24 x 40.6 inches
 Our size: 59.9 x 95 cm / 23.2 x 37.4 inches
 Location of original: Private collection
 Art no. LAR016



Kersti i svart, 1905
 Original size: 62 x 95 cm / 24.4 x 37.4 inches
 Our size: 109.5 x 158 cm / 42.9 x 62.2 inches
 Location of original: Private collection
 Art no. LAR017



Oscar Levertin, 1906
 Original size: 70 x 92.5 cm / 27.6 x 36.2 inches
 Our size: 70 x 92 cm / 27.6 x 36.2 inches
 Location of original: Bonniers Porträttsamling, Stockholm
 Art no. LAR018



Unknown Youth, 1876
 Original size: 46 x 38.5 cm / 18.1 x 15 inches
 Our size: 45 x 38.2 cm / 17.7 x 15 inches
 Location of original: Östergötlands Länsmuseum, Linköping, Sweden
 Art no. LAR019



Clair-Obscur, 1877
 Original size: 128 x 101 cm / 50.4 x 39.8 inches
 Our size: 127.5 x 101.5 cm / 50 x 39.8 inches
 Location of original: Private collection
 Art no. LAR020



Girl in Blue, 1875
 Original size: 35 x 23 cm / 13.8 x 9.1 inches
 Our size: 70.1 x 46 cm / 27.6 x 18.1 inches
 Location of original: Private collection
 Art no. LAR021



De Mina, 1892
 Original size: 132 x 102 cm / 52 x 40.2 inches
 Location of original: Private collection
 Art no. LAR022



Julaftonen, 1905
 Original size: 33 x 49 cm / 13 x 19.3 inches
 Our size: 59.1 x 85.2 cm / 23.2 x 33.5 inches
 Location of original: Bonniers Porträttsamling, Stockholm
 Art no. LAR023



Solitude, 1887
 Original size: 45 x 37 cm / 17.7 x 14.6 inches
 Our size: 93 x 74 cm / 36.6 x 29.1 inches
 Location of original: Private collection
 Art no. LAR024

Edouard Manet 1832-1883

Edouard Manet was born in Paris on January 23, 1832. He was given his first drawing lessons from his uncle, Edmond-Edouard Fournier.

Manet studied at the College Rollin, where he met his friend for life Antonin Proust.

In the middle of the 1850s he went on a long journey across Europe, visiting Germany, Austria and Italy to study the masters.

Influenced by the masters Manet gradually evolved a new technique using modern methods. He was frequently accompanied by members of the Impressionist group, Degas and Monet in particular, but he did not wish to join their group. Manet never painted a truly Impressionist picture.

Manet was enrolled in the Legion of Honor in 1881. In 1882 he held his last exhibition at the Salon, showing *Spring and Bar at the Folies-Bergère*.

After a long time of illness he died on April 30, 1883.



Monet Family in their Garden at Argenteuil, 1874
 Original size: 61 x 99.7 cm / 24 x 39 inches
 Our size: 60 x 98 cm / 23.6 x 38.6 inches
 Location of original: Metropolitan Museum of Arts, New York
 Art no. MAN003



Olympia, 1865
 Original size: 130 x 190 cm / 51.2 x 74.8 inches
 Our size: 25 x 36 cm / 9.8 x 14.2 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MAN005



The Railway, 1873
 Original size: 93.3 x 111.5 cm / 36.6 x 43.7 inches
 Our size: 92.5 x 112 cm / 36.2 x 44.1 inches
 Location of original: National Gallery of Art, Washington
 Art no. MAN001



A Bar at the Folies-Bergère, 1882
 Original size: 96 x 130 cm / 37.8 x 51.2 inches
 Our size: 107 x 137 cm / 42.1 x 53.9 inches
 Location of original: Courtauld Institute Gallery, London
 Art no. MAN002



Luncheon on the Grass, 1863
 Original size: 208 x 264 cm / 81.9 x 103.9 inches
 Our size: 59 x 79.5 cm / 23.2 x 31.1 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MAN004

Michelangelo

1475-1564

Michelangelo is certainly the most representative artist of the 16th century, being a sculptor, painter, architect and poet. He lived to grow old and enjoyed great fame in his lifetime.

Michelangelo di Ludovico di Lionardo di Buonarroti Simoni was born in 1475 in Florence.

He later left for Venice and then to Bologna, where he absorbed their art and culture. In

1496 Michelangelo arrived in Rome where he stayed until 1501.

In 1499 he completed *Pieta* for the Vatican. Christian emotion never has been more perfectly united with classical form. Upon Michelangelo's return to Florence in 1501 he was famous and he was commissioned by the new republican government to carve a colossal *David*, symbol of resistance and independence.

In 1508 Pope Julius transferred Michelangelo

to paint the ceiling of the Sistine Chapel. Michelangelo accepted the commission but considered Pope Julius aiming too low. It was unheard of for a patron to let his plans be completely changed by an artist.

Michelangelo's prestige still stands very high, as it did during his own lifetime.



The Creation of Adam (detail),
Original size:
Our size: 69 x 99 cm / 27.2 x 39 inches
Location of original: Sistine Chapel, Vatican
Art no. MIC001

Berthe Morisot

1841-1895

A French painter, Berthe Morisot began her artistic career with drawing lessons in 1857. A prolific copyist, she began recreating the Old Masters and then worked her way to Corot, whose work she had the advantage of discussing with the artist himself.

In 1864, Morisot exhibited her first landscapes in The Salon. Soon after (1868), she became friends with Manet, who offered

her advice and painted her portrait. In 1874 she married Manet's brother, Eugene.

Their house in Paris became the weekly meeting place for noted painters and writers like Degas, Caillebotte, Monet, Pissarro, Whistler, and Renoir, among others. The favored subject of her paintings became women and children. During this time, Morisot also became the leading female exponent of Impressionism.

After being widowed in 1892, she purchased a chateau in Mesnil where she lived until her death. Shortly thereafter, a large memorial exhibition of her work took place at Durand-Ruel's featuring 300 of her pictures. Her fresh, bright paintings of happy domestic life made an important contribution to popularizing Impressionism.



At the Ball, 1875
Original size: 62 x 52 cm / 24.4 x 20.5 inches
Our size: 61.5 x 51.5 cm / 24 x 20.1 inches
Location of original: Musée Marmottan, Paris
Art no. MOR001



The Cradle, 1872
Original size: 56 x 46 cm / 22 x 18.1 inches
Our size: 55.5 x 45.5 cm / 21.7 x 17.7 inches
Location of original: Musée d'Orsay, Paris
Art no. MOR002

Paula Modersohn Becker

1876-1907

Born in Dresden, Modersohn-Becker became one of the most important German artists of her time. Trained in Berlin, she was one of the main innovators of the Expressionist Movement. However, later, she broke ideologically with the Expressionists and her subsequent style and subject matter came to express humbler earthy images.

Her middle class parents were ambivalent towards her aspirations to become a professional artist. In 1897 she went to study with Fritz Makensen at the Worpswede artists community. She then studied at the Society of Women Artists in Berlin, winning a scholarship to travel to Paris to study in 1900.

There she studied at the Ecole des Beaux-Arts where she was influenced by the art of Gauguin, Matisse and especially Cezanne.

Returning to Germany in 1901, she married Otto Modersohn and together they settles in the artist colony at Worpswede.

Modersohn-Becker's art embraces the simple life of the peasant and a healthy appreciation for nature. While Mother and Child themes are prevalent in her work, she also produced landscape and still-life paintings in the style of Cezanne that emphasize the flat plane of the canvas.

She died at the age of 31 after giving birth to a daughter and producing a body of artistic work that numbers well over 400 paintings and drawings.



Old Poorhouse Woman, 1907
Original size: 96.3 x 80.2 cm / 37.8 x 31.5 inches
Our size: 101.1 x 79 cm / 39.8 x 31.1 inches
Location of original: Paula-Becker-Modersohn-Haus, Bremen
Art no. MOD003



Seated Girl, 1907
Original size:
Our size: 89 x 110 cm / 35 x 43.3 inches
Location of original: Private collection
Art no. MOD002



Self-Portrait with Necklace, 1906
Original size: 61 x 50 cm / 24 x 19.7 inches
Our size: 62.5 x 50.2 cm / 24.4 x 19.7 inches
Location of original: Kunstmuseum, Basel
Art no. MOD001



Claude Monet

1840-1926

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

*French painter, initiator, leader and unwavering advocate of the Impressionist style. He is regarded the archetypal Impressionist, and his devotion to the ideals of the movement was unwavering throughout his long career. It is fitting that one of his pictures – *Impression: Sunrise* (Musée Marmottan, Paris) – gave the group its name.*

Monet spent his youth in Le Havre where he first excelled as a caricaturist. He was converted to landscape painting by his mentor Boudin, from whom he derived his firm predilection for painting out of doors.

In 1859 he studied in Paris at the Atelier Suisse and formed a friendship with Pissarro.

After two years' military service in Algiers, he returned to Le Havre and met Jongkind, to whom he said he owed "the definitive education of my eye".

In 1862 Monet entered the studio of Gleyre in Paris and met Renoir, Sisley and Bazille, with whom he was to form the nucleus of the Impressionist group. Monet's devotion to painting out of doors is illustrated by the famous story concerning one of his most ambitious early works, *Women in the Garden* (Musée d'Orsay, Paris).

During the Franco-Prussian War (1870–1871)

Monet took refuge in England with Pissarro: he studied the work of Constable and Turner, painted the River Thames and London parks, and met the dealer Durand-Ruel, who was to become one of the great champions of the Impressionists.

From 1871 to 1878 Monet lived in Argenteuil, a village on the Seine near Paris. Here some of the most joyous and famous works of the Impressionist movement were created, not only by Monet but also by his visitors Manet, Renoir and Sisley.

In 1878 Monet moved to Vétheuil and in 1883 he settled at Giverny, also on the Seine about 40 miles from Paris. After experiencing extreme poverty, Monet began to prosper. By 1890 he was successful enough to buy the house at Giverny that he had previously rented.

In 1892 he married his mistress, with whom he had started an affair in 1876, three years before the death of his first wife.

From 1890 Monet concentrated on series of pictures in which he painted the same subject at different times of the day in different lights – *Haystacks* and *Rouen Cathedral* are the best known. He continued to travel widely, visiting London and Venice several times and also Norway as a guest of Queen Christina.

Monet's attention was increasingly focused on the celebrated water-garden he created at Giverny. The water-garden served as the theme for his series of water lilies that he started painting in 1899, and that would later completely dominate his work.

In his final years Monet was troubled by failing eyesight, but he painted until the end. He was enormously prolific and many major galleries have examples of his work.



Rue Saint-Denis, Celebration of June 30, 1878
 Original size: 76 x 52 cm / 29.9 x 20.5 inches
 Our size: 76.3 x 52.2 cm / 29.9 x 20.5 inches
 Location of original: Musée des Beaux-Arts, Rouen, France
 Art no. MON001



The Garden Path, Giverny, 1900
 Original size: 88.9 x 91.4 cm / 34.6 x 35.8 inches
 Our size: 88 x 90 cm / 34.6 x 35.4 inches
 Location of original: Private collection
 Art no. MON002



The Japanese Footbridge, Giverny, 1899
 Original size: 93 x 90 cm / 36.6 x 35.4 inches
 Our size: 92 x 89.2 cm / 36.2 x 35 inches
 Location of original: Private collection
 Art no. MON003



Poplars, The Four Trees, 1891
 Original size: 81.9 x 81.6 cm / 31.9 x 31.9 inches
 Our size: 80.1 x 80.2 cm / 31.5 x 31.5 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. MON004



The Garden Path, Giverny, 1902
 Original size: 88.9 x 91.4 cm / 34.6 x 35.8 inches
 Our size: 78 x 89.5 cm / 30.7 x 35 inches
 Location of original: Private collection
 Art no. MON005



Venice at Dusk, 1908
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 73.2 x 91 cm / 28.7 x 35.8 inches
 Location of original: Bridgestone Museum of Art, Tokyo
 Art no. MON011



Sunlight Effect under the Poplar, 1887
 Original size: 74 x 93 cm / 29.1 x 36.6 inches
 Our size: 72.9 x 91.8 cm / 28.3 x 35.8 inches
 Location of original: Staatsgalerie, Stuttgart
 Art no. MON006



Water Lily Pond, Water Irises, 1901
 Original size: 98 x 97.8 cm / 38.6 x 38.2 inches
 Location of original: Private collection
 Art no. MON007



Pathway in Monet's Garden at Giverny, 1902
 Original size: 89 x 92 cm / 35 x 36.2 inches
 Our size: 98.8 x 98.8 cm / 38.6 x 38.6 inches
 Location of original: Österreichische Galerie Belvedere, Vienna
 Art no. MON008



Antibes Seen From the Salis Garden, 1888
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 73 x 92 cm / 28.7 x 36.2 inches
 Location of original: Toledo Museum of Art, Ohio
 Art no. MON009



Arm of Seine near Giverny, Morning Mists, 1897
 Original size: 88.9 x 91.4 cm / 34.6 x 35.8 inches
 Our size: 80.2 x 91.2 cm / 31.5 x 35.8 inches
 Location of original: North Carolina Museum of Art, Raleigh, NC
 Art no. MON010



The Japanese Footbridge, 1899
 Original size: 93 x 90 cm / 36.6 x 35.4 inches
 Our size: 99 x 99 cm / 39 x 39 inches
 Location of original: Private collection
 Art no. MON012



Blue Water Lilies, 1919
 Original size: 200 x 200 cm / 78.7 x 78.7 inches
 Our size: 98.5 x 99 cm / 38.6 x 39 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON013



Nymphaeas, Water Lilies, 1907
 Original size: 81 x 92 cm / 31.9 x 36.2 inches
 Our size: 80.1 x 91.2 cm / 31.5 x 35.8 inches
 Location of original: Wadsworth Atheneum, Hartford, Connecticut
 Art no. MON014



The Water Lily Pond, Harmony in Green, 1899
 Original size: 89 x 93 cm / 35 x 36.6 inches
 Our size: 88 x 90 cm / 34.6 x 35.4 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON015



Morning on the Seine, near Giverny, 1897
 Original size: 81.9 x 92.7 cm / 31.9 x 36.2 inches
 Our size: 81 x 93 cm / 31.9 x 36.6 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. MON016



Water Lilies, 1903
 Original size: 81 x 100 cm / 31.9 x 39.4 inches
 Our size: 80.5 x 100.5 cm / 31.5 x 39.4 inches
 Location of original: Dayton Art Institute
 Art no. MON017



Poplars in the Sun, 1891
 Original size: 88.3 x 92.7 cm / 34.6 x 36.2 inches
 Our size: 87 x 91 cm / 34.3 x 35.8 inches
 Location of original: Private collection
 Art no. MON019



Haystacks, Setting Sun, 1891
 Original size: 64.8 x 100.3 cm / 25.2 x 39.4 inches
 Our size: 64 x 99 cm / 25.2 x 39 inches
 Location of original: The Art Institute of Chicago
 Art no. MON020



Haystacks at Noon, 1890
 Original size: 65.4 x 100.3 cm / 25.6 x 39.4 inches
 Our size: 64.3 x 99.4 cm / 25.2 x 39 inches
 Location of original: National Gallery of Australia, Canberra
 Art no. MON021



Two Haystacks, 1891
 Original size: 64.8 x 99.7 cm / 25.2 x 39 inches
 Our size: 64.2 x 99 cm / 25.2 x 39 inches
 Location of original: The Art Institute of Chicago
 Art no. MON022



Water Lilies, 1917
 Original size: 200 x 200 cm / 78.7 x 78.7 inches
 Our size: 99 x 98.5 cm / 39 x 38.6 inches
 Location of original: Musée Marmottan, Paris
 Art no. MON023



Floes at Bennecourt, 1893
 Original size: 60 x 100 cm / 23.6 x 39.4 inches
 Our size: 64.5 x 98.5 cm / 25.2 x 38.6 inches
 Location of original: Private collection
 Art no. MON024



Garden at Sainte-Adresse, 1867
 Original size: 98.1 x 129.9 cm / 38.6 x 50.8 inches
 Our size: 74 x 99.5 cm / 29.1 x 39 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. MON025



Water Lilies, 1906
 Original size: 90 x 93 cm / 35.4 x 36.6 inches
 Our size: 88.9 x 92.8 cm / 34.6 x 36.2 inches
 Location of original: Art Institute of Chicago
 Art no. MON026



House of Parliament, Sun Breaking through the Fog, 1904
 Original size: 81 x 92 cm / 31.9 x 36.2 inches
 Our size: 99 x 99 cm / 39 x 39 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON027



The Palazzo da Mula, Venice, 1908
 Original size: 62 x 81.3 cm / 24.4 x 31.9 inches
 Our size: 59.2 x 79 cm / 23.2 x 31.1 inches
 Location of original: National Gallery of Art, Washington
 Art no. MON028



Poplars, 1891
 Original size: 92 x 73 cm / 36.2 x 28.7 inches
 Our size: 91.5 x 72.5 cm / 35.8 x 28.3 inches
 Location of original: Private collection
 Art no. MON029



Poplars, 1891
 Original size: 92.1 x 73.7 cm / 36.2 x 28.7 inches
 Our size: 92 x 72.5 cm / 36.2 x 28.3 inches
 Location of original: Philadelphia Museum of Art
 Art no. MON030



Bathers at La Grenouillère, 1869
 Original size: 73 x 92 cm / 28.7 x 36.2 inches
 Our size: 72.4 x 91.2 cm / 28.3 x 35.8 inches
 Location of original: National Gallery, London
 Art no. MON031



Bridge over a Pool of Water Lilies, 1899
 Original size: 97.1 x 73.7 cm / 38.2 x 28.7 inches
 Our size: 92 x 73 cm / 36.2 x 28.7 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. MON032



The Garden at Giverny, 1900
 Original size: 90.6 x 90.8 cm / 31.5 x 35.4 inches
 Our size: 79.8 x 90 cm / 31.1 x 35.4 inches
 Location of original: Private collection
 Art no. MON033



The Flowered Arches at Giverny, 1913
 Original size: 81 x 92 cm / 31.9 x 36.2 inches
 Our size: 80 x 90 cm / 31.5 x 35.4 inches
 Location of original: Phoenix Art museum, Phoenix
 Art no. MON034



Haystack at Sunset, 1891
 Original size: 73.3 x 92.7 cm / 28.7 x 36.2 inches
 Our size: 72.1 x 91 cm / 28.3 x 35.8 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. MON035



A Bend in Epte River, near Giverny, 1888
 Original size: 74 x 92.7 cm / 29.1 x 36.2 inches
 Our size: 72.3 x 91 cm / 28.3 x 35.8 inches
 Location of original: Philadelphia Museum of Art
 Art no. MON036



The Seine at Giverny, 1885
 Original size: 64.8 x 97.7 cm / 25.2 x 38.2 inches
 Our size: 64.3 x 91.3 cm / 25.2 x 35.8 inches
 Location of original: Museum of Art, Rhode Island School of Design
 Art no. MON037



View of the Church at Vernon, 1883
 Original size: 65.4 x 81.3 cm / 25.6 x 31.9 inches
 Our size: 65 x 80 cm / 25.6 x 31.5 inches
 Location of original: Yamagata Museum of Art, Yamagata, Japan
 Art no. MON038



The Meadow at Giverny, 1888
 Original size: 73.7 x 92.7 cm / 28.7 x 36.2 inches
 Our size: 73.5 x 92 cm / 28.7 x 36.2 inches
 Location of original: Private collection
 Art no. MON039



Cliff at Varengeville, 1882
 Original size: 65 x 81 cm / 25.6 x 31.9 inches
 Our size: 64 x 79.9 cm / 25.2 x 31.1 inches
 Location of original: Private collection
 Art no. MON040



Gare Saint-Lazare, 1877
 Original size: 75 x 104 cm / 29.5 x 40.9 inches
 Our size: 75 x 104 cm / 29.5 x 40.9 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON041



Poppy Field near Vétheuil, 1879
 Original size: 70 x 90 cm / 27.6 x 35.4 inches
 Our size: 69 x 89 cm / 27.2 x 35 inches
 Location of original: Foundation E.G. Bühlle, Zurich
 Art no. MON042



Houses of Parliament, Setting Sun, 1903
 Original size: 76.2 x 91.4 cm / 29.9 x 35.8 inches
 Our size: 75 x 90.5 cm / 29.5 x 35.4 inches
 Location of original: Private collection
 Art no. MON043



Houses of Parliament, Seagulls, 1901
 Original size: 81 x 92 cm / 31.9 x 36.2 inches
 Our size: 80 x 90 cm / 31.5 x 35.4 inches
 Location of original: Art Museum, Princeton University, New Jersey
 Art no. MON044



Poppies, near Argenteuil, 1873
 Original size: 50 x 65 cm / 19.7 x 25.6 inches
 Our size: 49.1 x 64 cm / 19.3 x 25.2 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON045



Field of Poppies, 1890
 Original size: 60,5 x 92 cm / 23,6 x 36,2 inches
 Our size: 65 x 100 cm / 25,6 x 39,4 inches
 Location of original: The Hermitage, St. Petersburg
 Art no. MON046



Pool of Water Lilies, 1900
 Original size: 90 x 94 cm / 35,4 x 37 inches
 Our size: 90 x 100 cm / 35,4 x 39,4 inches
 Location of original: The Art Institute of Chicago
 Art no. MON047



A Bend in the River Epte, near Giverny, 1888
 Original size: 74 x 92,7 cm / 29,1 x 36,2 inches
 Our size: 72 x 91 cm / 28,3 x 35,8 inches
 Location of original: Philadelphia Museum of Art
 Art no. MON048



Morning Landscape, Giverny, 1888
 Original size: 73,6 x 80 cm / 28,7 x 31,5 inches
 Our size: 73,2 x 79 cm / 28,7 x 31,1 inches
 Location of original: Private collection
 Art no. MON049



Poppy Field in a Hollow near Giverny, 1885
 Original size: 65,1 x 81,3 cm / 25,6 x 31,9 inches
 Our size: 65,4 x 80 cm / 25,6 x 31,5 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. MON050



Autumn on the Seine, 1884
 Original size: 59,4 x 72,4 cm / 23,2 x 28,3 inches
 Our size: 59 x 72 cm / 23,2 x 28,3 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. MON052



Red Boats, Argenteuil, 1875
 Original size: x cm / x inches
 Our size: 57 x 70 cm / 22,4 x 27,6 inches
 Location of original: Musée du Louvre, Paris
 Art no. MON053



The Garden of Monet at Vétheuil, 1881
 Original size: 150 x 120 cm / 59,1 x 47,2 inches
 Our size: 99 x 74,5 cm / 39 x 29,1 inches
 Location of original: National Gallery of Art, Washington
 Art no. MON054



La Japonaise, 1876
 Original size: 231,8 x 142,3 cm / 90,9 x 55,9 inches
 Our size: 92,1 x 56,2 cm / 36,2 x 22 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. MON055



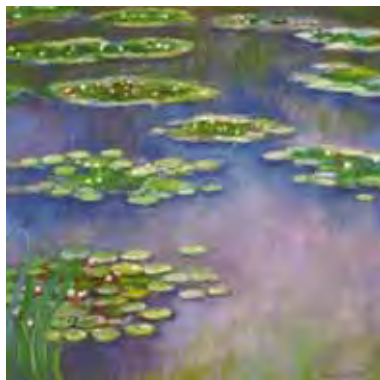
River Scene at Bennecourt, 1868
 Original size: 81 x 100 cm / 31,9 x 39,4 inches
 Our size:
 Location of original: Art Institute of Chicago
 Art no. MON051



Boulevard des Capucines, 1873
 Original size: 79,4 x 59,1 cm / 31,1 x 23,2 inches
 Our size: 119 x 88,9 cm / 46,9 x 34,6 inches
 Location of original: Nelson-Atkins Museum of Fine Art, Kansas City
 Art no. MON056



Clifftop Walk at Pourville, 1882
 Original size: 66,5 x 82,3 cm / 26 x 32,3 inches
 Our size:
 Location of original: Art Institute of Chicago
 Art no. MON058



Water Lilies, 1905
 Original size: 89 x 100 cm / 35 x 39.4 inches
 Our size: 87 x 99 cm / 34.3 x 39 inches
 Location of original: Private collection
 Art no. MON067



The Road Bridge at Argenteuil, 1874
 Original size: 60 x 80 cm / 23.6 x 31.5 inches
 Our size: 60 x 79.9 cm / 23.6 x 31.1 inches
 Location of original: National Gallery of Art, Washington
 Art no. MON059



Summer, Field of Poppies, 1890
 Original size: 59.8 x 80 cm / 23.2 x 31.5 inches
 Location of original:
 Art no. MON060



Haystacks (Effect of Snow and Sun), 1891
 Original size: 65.4 x 92.1 cm / 25.6 x 36.2 inches
 Our size: 64.2 x 91.2 cm / 25.2 x 35.8 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. MON061



The Rouen Cathedral, Full Sunlight, 1894
 Original size: 107 x 73 cm / 42.1 x 28.7 inches
 Our size: 98 x 68 cm / 38.6 x 26.8 inches
 Location of original: Musée du Louvre, Paris
 Art no. MON064



Water Lilies, 1904
 Original size: 89 x 92 cm / 35 x 36.2 inches
 Our size: 86 x 90 cm / 33.9 x 35.4 inches
 Location of original: Denver Art Museum
 Art no. MON065



Haystack in Field, 1893
 Original size: 66 x 101.6 cm / 26 x 39.8 inches
 Our size: 65 x 100 cm / 25.6 x 39.4 inches
 Location of original: Museum of Fine Arts, Springfield
 Art no. MON066



Woman with Parasol Turned toward the Right, 1886
 Original size: 131 x 88 cm / 51.6 x 34.6 inches
 Our size: 102 x 74 cm / 40.2 x 29.1 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON063



Water Lilies, 1905
 Original size: 89.5 x 100.3 cm / 35 x 39.4 inches
 Our size: 88 x 98 cm / 34.6 x 38.6 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. MON068



Banks of the Seine at Jeufosse, Autumn, 1884
 Original size: 54.6 x 73.6 cm / 21.3 x 28.7 inches
 Our size: 59 x 72 cm / 23.2 x 28.3 inches
 Location of original: Private Collection
 Art no. MON069



Rocks at Belle-Ile, 1886
 Original size: 60 x 73 cm / 23.6 x 28.7 inches
 Our size: 65 x 80.5 cm / 25.6 x 31.5 inches
 Location of original: Ny Carlsberg Glyptotek, Copenhagen
 Art no. MON062



The Red Kerchief, Portrait of Mrs Monet, 1873
 Original size: 100 x 80 cm / 39.4 x 31.5 inches
 Our size: 99 x 79.5 cm / 39 x 31.1 inches
 Location of original: Cleveland Museum of Art, Cleveland, Ohio
 Art no. MON071



The Bridge at Argenteuil, 1874
 Original size: 60.5 x 80 cm / 23.8 x 31.5 inches
 Our size: 60 x 80 cm / 23.6 x 31.5 inches
 Location of original: Musée d'Orsay, Paris
 Art no. MON072



Bouquet of Sunflowers, 1880
 Original size: 101 x 81.3 cm / 39.8 x 31.9 inches
 Our size: 101 x 81 cm / 39.8 x 31.9 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. MON057



Water Lily Pond, 1899
 Original size: 93 x 74 cm / 36.6 x 29.1 inches
 Our size: 92.5 x 73.5 cm / 36.4 x 29.0 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. MON070



Villas in Bordighera, 1884
 Original size: 73.7 x 92.4 cm / 28.7 x 36.2 inches
 Our size: 72.5 x 91.4 cm / 28.3 x 35.8 inches
 Location of original: Santa Barbara Museum of Art
 Art no. MON073



Vetheuil in the Fog, 1879
 Original size: 60 x 71 cm / 23.6 x 28 inches
 Our size: 58.8 x 70.5 cm / 22.8 x 27.6 inches
 Location of original: Musée Marmottan, Paris
 Art no. MON074



Pears and Grapes, 1880
 Original size: 65 x 81 cm / 25.6 x 31.9 inches
 Our size: 64 x 80 cm / 25.2 x 31.5 inches
 Location of original: Hamburger Kunsthalle, Hamburg
 Art no. MON076



Zuiderkerk in Amsterdam, 1874
 Original size: 54.5 x 65.5 cm / 21.3 x 25.6 inches
 Our size: 54 x 64 cm / 21.3 x 25.2 inches
 Location of original: The Museum of Art, Philadelphia
 Art no. MON075



The Fisherman's House, Varengeville, 1882
 Original size: 60 x 78 cm / 23.6 x 30.7 inches
 Our size: 59 x 72.5 cm / 23.2 x 28.3 inches
 Location of original: Museum Boymans-van Beuningen, Rotterdam
 Art no. MON075



The Thames Below Westminster, 1871
 Original size: 47 x 73 cm / 18.5 x 28.7 inches
 Our size: 46 x 72.3 cm / 18.1 x 28.3 inches
 Location of original: National Gallery, London
 Art no. MON077



Water Lilies, 1898
 Original size: 81.5 x 100 cm / 31.9 x 39.4 inches
 Our size: 80 x 49.5 cm / 31.5 x 19.3 inches
 Location of original: Galleria Nazionale d'Arte Moderna, Rome
 Art no. MON082



Le Pont de l'Europe, 1877
 Original size: 64 x 81 cm / 25.2 x 31.9 inches
 Our size: 63 x 80 cm / 24.8 x 31.5 inches
 Location of original: Musée Marmottan, Paris
 Art no. MON079



Fields of Bezons, 1873
 Original size:
 Our size: 45 x 60.5 cm / 17.7 x 23.6 inches
 Location of original: Gemäldegalerie, Berlin
 Art no. MON080



The Road to Louveciennes, Effect of Snow, 1870
 Original size:
 Our size: 54 x 64 cm / 21.3 x 25.2 inches
 Location of original: Private collection
 Art no. MON081

Camille 1830-1903 Pissarro

Camille Pissarro was born in St Thomas, West Indies, in 1830. He moved to Paris at the age of 24 in order to achieve his ambition to become an artist. In Paris he worked under Corot, who advised him to paint directly from nature and to "study light and tonal values". Pissarro was praised for his early landscapes, but had to make his living painting fans and blinds as he was struck by poverty. From the late 1860s he was a leading Impressionist. Pissarro helped organize

their in total eight exhibitions and was the only one to participate in all of them. Pissarro and Monet were both in London during the Franco-Prussian War, admiring the work of Constable and Turner. 1872-1884 Pissarro lived at Pontoise working on out-of-doors paintings. He was a great influence to Cézanne who worked with him at Pontoise between 1872-1877. Pissarro was never seen as the most innovative of the Impressionists, but an 1878 pamphlet

describes him as "the most naturalist of them all. He sees nature and simplifies it through its most permanent aspects". Gradually Pissarro's eyesight failed and he died blind in Paris, France, in 1903. Examples of masterpieces by Pissarro are Lower Norwood, London (1870), The Vegetable Garden with Trees in Blossom, Spring, Pontoise (1877) and Place du Theatre Français (1898).



Hyde Park, London, 1890
 Original size: 54 x 65 cm / 21.3 x 25.6 inches
 Our size: 53 x 64 cm / 20.9 x 25.2 inches
 Location of original: Private collection
 Art no. PIS001



La Rue Saint-Lazare, 1893
 Original size: 74 x 60 cm / 29.1 x 23.6 inches
 Our size: 74 x 60 cm / 29.1 x 23.6 inches
 Location of original: Private collection
 Art no. PIS002



Rembrandt

Harmenszoon van Rijn

1606-1669

Dutch painter, draftsman and etcher of the 17th century, a giant in the history of art. His paintings are characterized by luxuriant brushwork, rich color and a mastery of chiaroscuro. Numerous portraits and self-portraits exhibit a profound interpretation of character. His drawings constitute a vivid record of contemporary Amsterdam life. The greatest artist of the Dutch school, he was a master of light and shadow.

Rembrandt Harmenszoon van Rijn was born on July 15, 1606, in Leiden, the Netherlands. His father was a miller who wanted the boy to follow a learned profession, but Rembrandt left the University of Leiden to study painting.

His early work was devoted to showing the lines, light, shades and colors of the people surrounding him. He was influenced by the work of Caravaggio and was fascinated by the work of many other Italian artists. When Rembrandt became established as a painter he started teaching art, which he continued doing throughout his life.

In 1631, when Rembrandt's work had become well known and his studio in Leiden was flourishing, he moved to Amsterdam. He became the leading portrait painter in Holland and received many commissions for portraits as well as for paintings of religious subjects.

He lived the life of a wealthy, respected citizen and met the beautiful Saskia van Uylenburgh, whom he married in 1634. Saskia was the model for many of his paintings and drawings. Rembrandt's works from this period are characterized by strong lighting effects. In addition to portraits, Rembrandt attained fame for his landscapes, and as an etcher he ranks among the foremost of all time. When he had no other model, he painted or sketched his own image. It is estimated that he painted between 50 and 60 self-portraits.

In 1636 Rembrandt began to depict quieter, more contemplative scenes with new warmth in color. During the next few years three of his four children died in infancy and his wife died in 1642.

In the 1630s and 1640s he made many landscape drawings and etchings. His landscape

paintings are imaginative, rich portrayals of the land surrounding him.

Rembrandt was at his most inventive in the work popularly known as **The Night Watch**, painted in 1642. It depicts a group of city guardsmen awaiting the command to fall in line. Each man is painted with the care that Rembrandt gave to single portraits, yet the composition is such that the separate figures are second in interest to the effect of the whole. The canvas is brilliant with color, movement, and light. There are two men in the foreground, one in bright yellow and the other in black. The shadow of one color tones down the light of the next one. In the center of the painting is a little girl dressed in yellow.

The number of works attributed to Rembrandt varies. He produced approximately 600 paintings, 300 etchings and 1,400 drawings.



Self-Portrait as a Young Man, 1628
 Original size: 22.6 x 18.7 cm / 8.7 x 7.1 inches
 Our size: 22 x 18.5 cm / 8.7 x 7.1 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM001



Self-Portrait, 1640
 Original size: 102 x 80 cm / 40.2 x 31.5 inches
 Our size: 101.5 x 78 cm / 39.8 x 30.7 inches
 Location of original: National Gallery, London
 Art no. REM002



Man in a Gold Helmet, 1640
 Original size: 67 x 50 cm / 26.4 x 19.7 inches
 Our size: 66 x 49 cm / 26 x 19.3 inches
 Location of original: Gemäldegalerie, Berlin
 Art no. REM003



Titus as a monk, 1660
 Original size: 79.5 x 67.5 cm / 31.1 x 26.4 inches
 Our size: 78.4 x 64.9 cm / 30.7 x 25.2 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM004



Self-Portrait as the Apostle Paul, 1661
 Original size: 91 x 77 cm / 35.8 x 30.3 inches
 Our size: 91 x 76 cm / 35.8 x 29.9 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM005



Portrait of Johannes Wtenbogaert, 1633
 Original size: 130 x 103 cm / 51.2 x 40.6 inches
 Our size: 128.5 x 101 cm / 50.4 x 39.8 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM006



Portrait of the Artist at his Easel, 1660
 Original size: 111 x 85 cm / 43.7 x 33.5 inches
 Our size: 111 x 89.5 cm / 43.7 x 35 inches
 Location of original: Musée du Louvre, Paris
 Art no. REM007



Still Life: Dead Peacocks, 1639
 Original size: 145 x 135.5 cm / 57.1 x 53.1 inches
 Our size: 110 x 105.3 cm / 43.3 x 41.3 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM008



Artist in his Studio, 1628
 Original size: 24.8 x 31.7 cm / 9.4 x 12.2 inches
 Our size: 25.1 x 31.9 cm / 9.8 x 12.2 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. REM011



Portrait of Saskina van Uylenburgh, 1633
 Original size: 65 x 48 cm / 25.6 x 18.9 inches
 Our size: 64.4 x 48.3 cm / 25.2 x 18.9 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM012



Jeremiah Lamenting the Destruction of Jerusalem, 1630
 Original size: 58 x 46 cm / 22.8 x 18.1 inches
 Our size: 59 x 46.5 cm / 23.2 x 18.1 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM013



The Night Watch, 1642
 Original size: 359 x 438 cm / 141.3 x 172.4 inches
 Our size: 359 x 438 cm / 141.3 x 172.4 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. REM009



Pierre-Auguste Renoir

1841-1919

SPECIAL CLEARANCE
REQUIRED FOR THE
U.S. MARKET.

French painter originally associated with the Impressionist movement. His early works were typically Impressionist snapshots of real life, full of sparkling color and light. By the mid-1880s he had broken with the movement to apply a more disciplined, formal technique to portraits and figure paintings, particularly of women.

In 1854 Renoir started working as a painter in a porcelain factory in Paris, gaining experience with the light, fresh colors that were to distinguish his Impressionist work and also learning the importance of good craftsmanship. His predilection for light-hearted themes was also influenced by the great Rococo masters, whose works he studied in the Louvre.

In 1862 he entered the studio of Gleyre and there formed lasting friendships with Monet, Sisley and Bazille. He painted with them in the Barbizon district and became a leading member of the group of Impressionists who met at the Café Guerbois.

His relationship with Monet was particularly close at this time, and their paintings of the beautiful spot called *La Grenouillère* made in 1869 – an example by Renoir is on display at the Nationalmuseum, Stockholm – are regarded classic early statements of the Impressionist style.

Like Monet, Renoir endured much hardship early in his career, but he began to achieve success as a portraitist in the late 1870s and was relieved from financial trouble after the dealer Paul

Durand-Ruel started buying his work regularly in 1881. By this time Renoir had "traveled as far as Impressionism could take me", and a visit to Italy in 1881–1882 inspired him to seek a greater sense of solidarity in his work. The change in attitude is seen in *The Umbrellas* – The National Gallery, London – which he started working on before the visit to Italy and finished afterwards. The two little girls on the right are painted with the feathery brush-strokes characteristic of his Impressionist manner, but the figures on the left are done in a crisper and drier style, with duller coloring.

After a period of experimenting with what he called his "manière aigre" (harsh or sour manner) in the mid-1880s, Renoir developed a softer and more supple kind of handling. At the same time he turned from contemporary themes to more timeless subjects, particularly nudes, but also pictures of young girls in unspecified settings. As his style changed he also took up mythological subjects (*The Judgement of Paris*; Hiroshima Museum of Art), and he started preferring more mature and ample female forms.

In the 1890s Renoir began to suffer from rheumatism, and from 1903 (by which time he was world-famous) he lived in the warmth of the south of France. The rheumatism eventually crippled him (by 1912 he was confined to a wheelchair), but he continued to paint until the end of his life, and in his last years he also took up sculpture, directing assistants to act as his hands.

Renoir is perhaps the best loved of all the Impressionists for his subjects – pretty children, flowers, beautiful scenes and above all, lovely women – have instant appeal, and he communicated the joy he took in them with great directness.

"Why shouldn't art be pretty?" he said, "There are enough unpleasant things in the world". He was one of the great worshippers of the female form.

One of his sons was the celebrated film director Jean Renoir (1894–1979), who wrote the lively and touching biography *Renoir, My Father* in 1962.



Mixed Flowers in an Earthenware Pot, 1869
 Original size: 64.8 x 54.3 cm / 25.5 x 21.3 inches
 Our size: 64 x 53.2 cm / 25.2 x 20.9 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. RENO01



La Grenouillère, 1869
 Original size: 65 x 93 cm / 25.6 x 36.6 inches
 Our size: 64.2 x 92 cm / 25.2 x 36.2 inches
 Location of original: Oskar Reinhart Collection, Winterthur
 Art no. RENO02



Garden at Fontenay, 1874
 Original size: 51 x 62 cm / 20.1 x 24.4 inches
 Our size: 50 x 61 cm / 19.7 x 24 inches
 Location of original: Oskar Reinhart Collection, Winterthur
 Art no. RENO03



Two Sisters, on the Terrace, 1881
 Original size: 100 x 81 cm / 39.4 x 31.9 inches
 Our size: 99 x 79 cm / 39 x 31.1 inches
 Location of original: Art Institute of Chicago
 Art no. RENO04



The Seine at Chatou, 1881
 Original size: 73.3 x 92.4 cm / 28.7 x 36.2 inches
 Our size: 73 x 92 cm / 28.7 x 36.2 inches
 Location of original: Museum of Fine Arts, Boston
 Art no. RENO06



Dance in the City, 1883
 Original size: 180 x 90 cm / 70.9 x 35.4 inches
 Our size: 151.7 x 75.2 cm / 59.4 x 29.5 inches
 Location of original: Musée d'Orsay, Paris
 Art no. RENO05



The Umbrellas, 1886
 Original size: 180.3 x 114.9 cm / 70.9 x 44.9 inches
 Our size: 90.2 x 60 cm / 35.4 x 23.6 inches
 Location of original: National Gallery, London
 Art no. RENO07



The Theatre Box, 1874
 Original size: 80 x 63.5 cm / 31.5 x 24.8 inches
 Our size: 79 x 63.1 cm / 31.1 x 24.8 inches
 Location of original: Courtauld Institute Gallery, London
 Art no. RENO08



Dance at Le Moulin de la Galette, Montmartre, 1876
 Original size: 131 x 175 cm / 51.6 x 68.9 inches
 Our size: 76 x 100 cm / 29.9 x 39.4 inches
 Location of original: Musée d'Orsay, Paris
 Art no. RENO12



The Promenade, 1870
 Original size: 81.3 x 65 cm / 31.9 x 25.6 inches
 Our size: 80 x 59.5 cm / 31.5 x 23.2 inches
 Location of original: The J. Paul Getty Museum, Los Angeles
 Art no. RENO13



Madame Henriot, 1876
 Original size: 65.9 x 49.8 cm / 25.6 x 19.3 inches
 Our size: 68 x 54 cm / 26.8 x 21.3 inches
 Location of original: National Gallery of Art, Washington
 Art no. RENO10



At the Theatre, 1877
 Original size: 65 x 49.5 cm / 25.6 x 19.3 inches
 Our size: 64 x 49 cm / 25.2 x 19.3 inches
 Location of original: National Gallery, London
 Art no. RENO11



Luncheon of the Boating Party, 1881
 Original size: 129.5 x 172.7 cm / 50.8 x 67.7 inches
 Our size:
 Location of original: Phillips Collection, Washington
 Art no. RENO09



The End of the Lunch, 1879
 Original size: 99.5 x 82 cm / 39 x 32.3 inches
 Our size: 79 x 59 cm / 31.1 x 23.2 inches
 Location of original: Städtisches Kunstinstitut, Frankfurt
 Art no. RENO14

Peter Paul Rubens

1577-1640

Peter Paul Rubens was born into the family of a Calvinist who had to live in exile from Antwerp. At the age of 14 he entered the household of a Flemish princess as a page, and began to study painting. In 1598, he was accepted as master in the Lukas Guild.

In 1600, Rubens went to Italy. In Venice he was introduced to Duke Vincenzo Gonzaga and accepted his offer to join his court in Mantua. While in Italy, Rubens studied and

copied Titian, Tintoretto, and Raphael. He also admired the works of his contemporaries, including Caravaggio and Carracci. During his Italian period he also produced some of his finest portraits at various princely Italian courts.

Between 1623 and 1631, Rubens traveled frequently on diplomatic missions, visiting London and Madrid. His last big commission was the decoration of the Spanish King's

hunting lodge, Torre de la Parada near Madrid, which he designed but was no longer able to carry out himself.

He was a humanist and classical archaeologist, a sumptuous designer of religious, historical and allegorical canvases and a supreme master in 'pure' landscape. There are thousands of works by his hand, scattered through collections and museums across the world.



Helene Fourment 1635-40
Original size: 176 x 63 cm / 69.3 x 24.8 inches
Our size: 118 x 59.9 cm / 46.5 x 23.2 inches
Location of original: Kunsthistorisches Museum, Vienna
Art no. RUB001



Portrait of Helene Fourment with Two of her Children 1637
Original size: 115 x 85 cm / 45.3 x 33.5 inches
Our size: 115 x 84 cm / 45.3 x 33.1 inches
Location of original: Musée du Louvre, Paris
Art no. RUB002

Raphael

1483-1520

Raffaello Santi, known as Raphael or Raphael of Urbino, was born in Urbino, Italy. His father was a painter and poet at the court of Federico da Montefeltre, one of the most famous princes and art patrons of Early Renaissance Italy.

Raphael learnt the fundamentals of art in his father's studio when he was very young. It is however unclear where Raphael received his training after this early period in the workshop of his father who died in 1494.

An example of Raphael's early works is **Baronci Altarpiece**, which was badly damaged

in an earthquake in 1789 and only some of its sections survived.

In 1504 Raphael moved to Florence, where he remained until 1508. These years were very important to his artistic development. This was where he studied the works of Leonardo da Vinci and Michelangelo who influenced him very much.

Word of his work had spread abroad, and in the fall of 1508 Pope Julius II entrusted him with the decoration of the new papal apartment in the Vatican Palace. This was an enormous

commission for the 26-year-old artist.

Under the new Pope Leo X, Raphael held an important position in the papal court. Besides combining positions of painter, architect and archeologist, he initiated the first comprehensive survey of the antiquities of Rome.

Raphael died unexpectedly in April 1520.



Sistine Madonna, 1513-14
Original size:
Our size: 80 x 60 cm / 31.5 x 23.6 inches
Location of original: Dresden Gallery, Dresden
Art no. RAP001



Colonna Madonna, 1508
Original size:
Our size:
Location of original: Staatliche Museen zu Berlin
Art no. RAP002

Georges Seurat

1859-1891

Georges Pierre Seurat was born in Paris in December 1859. His father, Chrysostome-Antoine Seurat, had been a legal official in La Villette and had saved a substantial amount of money. His mother, Ernestine Faivre, came from a prosperous middle-class Parisian family. They lived a secluded life in a house in Provence.

It was during his early education that his uncle introduced him to painting. His early artistic influences included Rembrandt and Goya.

Seurat is considered the founder of the 19th century French School of Neo-Impressionism whose technique for portraying the play of light utilizing tiny, exacting brushstrokes of

contrasting colors became known as Pointillism. Using this technique, Seurat created huge compositions utilizing tiny, detached strokes of pure color too small to be distinguished separately when viewing the whole canvas but causing his paintings to appear shimmer with a unique brilliance.



Dockside, Honfleur, 1886
Original size: 79 x 63 cm / 31.1 x 24.8 inches
Our size: 78.5 x 59 cm / 31.1 x 23.2 inches
Location of original: Kröller-Müller Museum, Otterlo
Art no. SEU001



A Sunday on La Grande Jatte, 1884-86
Original size: 207.5 x 308 cm / 81.5 x 121.3 inches
Our size: 98.5 x 148 cm / 38.6 x 58.3 inches
Location of original: Art Institute of Chicago
Art no. SEU002

Alfred Sisley

1839-1899

One of the creators of French Impressionism. Sisley was born in Paris of English parents. After his schooling, his father, a merchant trading with the southern states of America, sent him to London for a business career.

Finding this unpalatable, Sisley returned to Paris in 1862 with the aim of becoming an artist. His family gave him their full support, sending him to Gleyre's studio, where he met Renoir, Monet and Bazille. He spent some time painting in Fontainebleau, at Chailly with Monet, Bazille and Renoir, and later at Marlotte with Renoir. Sisley's style at this time was deeply influenced by Courbet and Daubigny and when he first exhibited at the Salon in 1867, it was as the pupil of Corot.

By this time he had started to frequent the Café Guerbois, and was becoming more deeply influenced by the notions that created Impressionism. During the Franco-Prussian

war and the period of the Commune, he spent some time in London and was introduced to Durand-Ruel by Pissarro, becoming part of that dealer's stable. In the mean time, his father had lost all his money as a result of the war, and Sisley, with a family to support, was reduced to a state of penury, in which he was to stay until virtually the end of his life.

He now saw himself as a full-time professional painter and part of the Impressionist group, exhibiting with them in 1874, 1876, 1877 and 1882. His work had by this time achieved complete independence from the early influences that had affected him.

In the 1870s he produced a remarkable series of landscapes of Argenteuil, where he lived, one of which, **The Bridge at Argenteuil** (Brooks Memorial Gallery, Memphis, USA) was bought by Manet. Towards the end of the decade Monet started to have a considerable

influence on Sisley. A series of landscape paintings of the area around Paris, including Marly, Bougival and Louveciennes (**Floods at Port-Marly**, Musée d'Orsay), shows the way in which his dominant and evident lyricism still respects the demands of the subject matter. From his early admiration for Corot he retained a passionate interest in the sky, which dominates most of his paintings, and also in the effects of snow, the two interests often combined to create a strangely dramatic effect (**Snow at Véneux**, Musée d'Orsay).

Naturally different, Sisley did not promote himself in the way that some of his fellow Impressionists did, and it was only towards the end of his life, when he was dying of cancer of the throat, that he received something approaching the recognition he deserved.



Snow at Louveciennes, 1878
Original size: 61 x 60.5 cm / 24 x 19.7 inches
Our size: 60 x 50 cm / 23.6 x 19.7 inches
Location of original: Musée d'Orsay, Paris
Art no. SIS001



The Regatta at Molesey, 1874
Original size: 66 x 91.5 cm / 26 x 35.8 inches
Our size: 61 x 90 cm / 24 x 35.4 inches
Location of original: Musée d'Orsay, Paris
Art no. SIS002



Johannes Vermeer van Delft

1632-1675

Johannes Vermeer of Delft, also known as Jan Vermeer or Johannes van der Meer, is now considered one of the great Dutch master painters. However, his work was forgotten after his death in 1675. It was not rediscovered until the late 19th century.

Little is known for certain about Vermeer's life and career. He was born in 1632, the son of a silk worker with a taste for buying and selling art. Vermeer himself was also active in the art trade. He lived and worked in Delft all his life. Not much is known about Vermeer's

apprenticeship as an artist either. In 1653 he was enrolled in the local artists guild.

His earliest signed and dated painting, **The Procuress**, is thematically related to a Dirck van Baburen painting that Vermeer owned and that appears in the background of two of his own paintings.

Another possible influence was that of Hendrick Terbrugghen, whose style anticipated the light color tonalities of Vermeer's later works.

Only a small number of Vermeer's paintings have been preserved.



The Glass of Wine, 1659
 Original size: 65 x 77 cm / 25.6 x 30.3 inches
 Our size: 67 x 75.5 cm / 26.4 x 29.5 inches
 Location of original: Gemäldegalerie, Berlin
 Art no. VER001



Young Woman Standing at a Virginal, 1670
 Original size: 51.7 x 45.2 cm / 20.1 x 17.7 inches
 Our size: 60 x 50.5 cm / 23.6 x 19.7 inches
 Location of original: National Gallery, London
 Art no. VER002



The Lacemaker, 1670
 Original size: 24 x 21 cm / 9.4 x 8.3 inches
 Our size: 23.5 x 21 cm / 9.1 x 8.3 inches
 Location of original: Musée du Louvre, Paris
 Art no. VER003



The Artist's Studio, 1666
 Original size: 130 x 100 cm / 47.2 x 39.4 inches
 Our size: 60 x 50 cm / 23.6 x 19.7 inches
 Location of original: Kunsthistorisches Museum, Vienna
 Art no. VER004



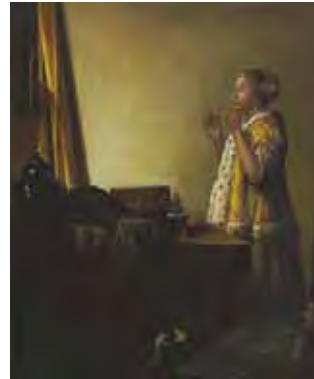
The Astronomer, 1668
 Original size: 51 x 45 cm / 20.1 x 17.7 inches
 Our size: 60 x 49.9 cm / 23.6 x 19.3 inches
 Location of original: Musée du Louvre, Paris
 Art no. VER005



The Milkmaid, 1661
 Original size: 45.5 x 41 cm / 17.7 x 16.1 inches
 Our size: 50 x 40 cm / 19.7 x 15.7 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. VER 006



Woman Reading a Letter, 1657
 Original size: 83 x 64.5 cm / 32.7 x 25.2 inches
 Our size: 60 x 50 cm / 23.6 x 19.7 inches
 Location of original: Staatliche Kunstsammlung Alte Meister Dresden
 Art no. VER007



Woman with a Pearl Necklace, 1664
 Original size: 55 x 45 cm / 21.7 x 17.7 inches
 Our size: 60 x 51.1 cm / 23.6 x 20.1 inches
 Location of original: Gemäldegalerie, Berlin
 Art no. VER008



The Geographer, 1669
 Original size: 52 x 45.5 cm / 20.5 x 17.7 inches
 Our size: 50 x 50 cm / 23.2 x 19.7 inches
 Location of original: Städtisches Kunstinstitut, Frankfurt
 Art no. VER009



The Music Lesson, 1665
 Original size: 73.3 x 64.5 cm / 28.7 x 25.2 inches
 Our size: 50 x 60.5 cm / 19.7 x 23.6 inches
 Location of original: Gemäldegalerie, Dresden
 Art no. VER010



Girl with a Red Hat, 1667
 Original size: 23.2 x 18.1 cm / 9.1 x 7.1 inches
 Our size: 24 x 18 cm / 9.4 x 7.1 inches
 Location of original: National Gallery of Art, Washington
 Art no. VER011



Girl with a Pearl Earring, 1665
 Original size: 44.5 x 39 cm / 17.3 x 15.4 inches
 Our size: 50 x 40.5 cm / 19.7 x 15.7 inches
 Location of original: Mauritshuis, The Hague
 Art no. VER012



Officer and a Laughing Girl, 1658
 Original size: 51 x 46 cm / 20.1 x 18.1 inches
 Our size: 61 x 50 cm / 24 x 19.7 inches
 Location of original: Frick Collection, New York
 Art no. VER013



Young Woman with Jug, 1665
 Original size: 45.6 x 40.6 cm / 17.7 x 15.7 inches
 Our size: 61 x 50 cm / 24 x 19.7 inches
 Location of original: Metropolitan Museum of Art, New York
 Art no. VER014



Woman in Blue, Reading a Letter, 1664
 Original size: 46.6 x 39.1 cm / 18.3 x 15.4 inches
 Our size: 61 x 50 cm / 24 x 19.7 inches
 Location of original: Rijksmuseum, Amsterdam
 Art no. VER015

William 1775-1851 Turner

One of the finest landscape artists, whose work was exhibited when he was still a teenager. He devoted his entire life to his art. Unlike many artists of his era, he was successful throughout his career.

Joseph Mallord William Turner was born in London, England, on April 23, 1775. His father was a barber and his mother died when he was very young. The boy received little schooling. His father taught him how to read, but this was the extent of his education except for the study of art. By the age of 13 he was making drawings at home and exhibiting them in his father's shop window for sale.

Turner was 15 years old when he received a rare honor – one of his paintings was exhibited at the Royal Academy. By the time he was 18 he had his own studio. Before he turned 20, print sellers were eagerly buying his drawings for reproduction. He quickly achieved a fine reputation and was elected an associate of the Royal Academy. In 1802, when he was only 27, Turner became a full member. He then began traveling widely in Europe.

Venice was the inspiration of some of Turner's finest work. Wherever he went he studied the effects of the sea and the sky in every kind of weather. His early training had been as a topographic draftsman. Over the years he developed a painting technique of his own. Instead of merely recording factually what he saw, Turner translated scenes into a

light-filled expression of his own romantic feelings.

As he grew older Turner became an eccentric. Except for his father, with whom he lived for 30 years, he had no close friends. He allowed no one to watch him while he painted. He stopped attending the meetings of the academy. None of his acquaintances saw him for months at a time. Turner continued to travel but always alone. He still held exhibitions, but he usually refused to sell his paintings. When he was persuaded to sell one, he was dejected for days.

In 1850 he exhibited for the last time. One day Turner disappeared from his house. His housekeeper, after a search of many months, found him hiding in a house in Chelsea.

He had been ill for a long time and died the following day – December 19, 1851.

Turner left a large fortune that he hoped would be used to support what he called "decaying artists". His collection of paintings was bequeathed to his country. At his request he was buried in St. Paul's Cathedral.

Although known for his oil paintings, Turner is regarded one of the founders of English watercolor landscape painting. Some of his most famous works are *Calais Pier*, *Dido Building Carthage*, *Rain, Steam and Speed*, *Burial at Sea* and *The Grand Canal, Venice*.



Snowstorm - Steamboat off Harbour's Mouth, 1842
Original size: 91.5 x 122 cm / 35.8 x 48 inches
Our size: 89.5 x 118.5 cm / 35 x 46.5 inches
Location of original: Tate Gallery, London
Art no. TUR001



Llanberis, 1800
Original size: 55.3 x 77.2 cm / 21.7 x 30.3 inches
Our size: 54.1 x 77 cm / 21.3 x 30.3 inches
Location of original: Tate Gallery, London
Art no. TUR005



Yacht Approaching the Coast, 1840
Original size: 102 x 142 cm / 40.2 x 55.9 inches
Our size:
Location of original: Tate Gallery, London
Art no. TUR002



Landscape with a River and a Bay in the Distance, 1840-1850
Original size: 94 x 123 cm / 37 x 48.4 inches
Our size: 93 x 120.5 cm / 36.6 x 47.2 inches
Location of original: Tate Gallery, London
Art no. TUR003



Peace: Burial at Sea, 1842
Original size: 87 x 86.5 cm / 34.3 x 33.9 inches
Our size: 85.5 x 85 cm / 33.5 x 33.9 inches
Location of original: Tate Gallery, London
Art no. TUR004

Leonardo da Vinci

1452-1519

Italian painter, draftsman, sculptor, architect and engineer whose genius, perhaps more than that of any other figure, epitomized the Renaissance humanist ideal.

His *Last Supper* and *Mona Lisa* are among the most widely popular and influential paintings of the Renaissance. His notebooks reveal a spirit of scientific inquiry and a mechanical inventiveness that were centuries ahead of his time.

Among the works that are salvaged remain the most dazzlingly poetic pictures ever created. The *Mona Lisa* has the innocent disadvantage of being too famous. It can only be seen behind thick glass in a heaving crowd of awe-stuck sightseers at the Louvre. It has been reproduced in every conceivable medium: it remains intact in its magic, forever defying the human insistence

on comprehending. It is a work that we can only gaze at in silence.

We can always tell a Leonardo work by his treatment of hair, angelic in its fineness, and by the lack of any rigidity of contour. One form glides imperceptibly into another (the Italian term is *sfumato*), a wonder of glazes creating the most subtle of transitions between tones and shapes. The angel's face in the painting known as the *Virgin of the Rocks* in the National Gallery, London, or the *Virgin's* face in the Paris version of the same picture, have an interior wisdom, an artistic wisdom that has no pictorial rival.



Cecilia Gallerani, Lady with an Ermine, 1489-1490
Original size: 54.8 x 40.3 cm / 21.3 x 15.7 inches
Our size: 54.3 x 39 cm / 21.3 x 15.4 inches
Location of original: Krakow Czartorsky Muzeum
Art no. VIN003



Vitruvian Man, 1490
Original size: 34.3 x 24.5 cm / 13.4 x 9.4 inches
Our size: 68 x 47.5 cm / 26.8 x 18.5 inches
Location of original: Galleria dell'Accademia, Venice
Art no. VIN001



Self-Portrait, 1513
Original size: 33.2 x 21.2 cm / 13 x 8.3 inches
Our size: 32.5 x 20.8 cm / 12.6 x 7.9 inches
Location of original: Biblioteca Reale, Turin
Art no. VIN002



The Mona Lisa (La Gioconda), 1513
Original size: 77 x 53 cm / 30.3 x 20.9 inches
Our size: 77 x 53 cm / 30.3 x 20.9 inches
Location of original: Musée du Louvre, Paris
Art no. VIN004

James Whistler

1834-1903

Painter and graphic artist born in America, active mainly in England.

James Abbott McNeill Whistler was born in 1834 in Lowell, Massachusetts, the third son of West Point graduate and civil engineer Major George Washington Whistler, and his second wife Anna Matilda McNeill.

After brief stays in Stonington, Connecticut, and Springfield, Massachusetts, the Whistlers moved to St. Petersburg, Russia, where the Major served as a civil engineer for the construction of a railroad line to Moscow.

James Abbott was aged nine when his family moved to Russia, and he spent several of his childhood years there, studying drawing at the Imperial Academy of Science.

Whistler soon became an inveterate traveler. In 1848 he went to live with his sister and her husband in London, and after his father's death the following year the family returned to the United States and settled in Pomfret, Connecticut.

Whistler enrolled in the United States Military Academy at West Point in 1851, where he excelled in Robert W. Weir's drawing class. He was dismissed from the academy in 1854 for "deficiency in chemistry". After brief periods working for the Winans Locomotive Works in Baltimore, and the drawings division of the United States Coast and Geodetic Survey (he learnt etching as a US navy cartographer), he became an artist and moved to Europe permanently in 1855.

Whistler settled in Paris first, where he studied at the École Impériale et Spéciale de Dessin, before

entering the Académie Gleyre. He made copies in the Louvre, acquired a lasting admiration for Velázquez, and became a devotee of the cult of the Japanese print and oriental art and decoration in general.

Through his friend Fantin-Latour he met Courbet, whose Realism inspired much of his early work. The circles in which he moved can be gauged from Fantin-Latour's *Homage to Delacroix*, in which Whistler is portrayed alongside Baudelaire, Manet and others. He quickly associated himself with avant-artists, and was also influenced by the seventeenth century Dutch and Spanish schools. With Henri Fantin-Latour and Alphonse Legros, he founded the Société des Trois.

After Whistler's *At The Piano* (Taft Museum, Cincinnati) was rejected at the Salon of 1859 he moved to London, but often returned to France. At the Piano was well received at the Royal Academy exhibition in 1860 and Whistler soon made a name for himself, not just because of his talent, but also on account of his flamboyant personality.

He was famous for his wit and dandyism, and loved controversy. His life-style was lavish and he was often in debt. He began to work on a series of etchings. There Whistler was influenced by the Pre-Raphaelites, and he befriended Dante Gabriel Rossetti. Oscar Wilde was also among his famous friends.



Portrait of the Artist's Mother, 1871
Original size: 144 x 162 cm / 56.7 x 63.8 inches
Our size: 69 x 79 cm / 27.2 x 31.1 inches
Location of original: Musée d'Orsay, Paris
Art no. WH1001



Arrangement in Grey: Portrait of the Painter, 1872
Original size: 75 x 53.3 cm / 29.5 x 20.9 inches
Our size: 25 x 18 cm / 9.8 x 7.1 inches
Location of original: Detroit Institute of Arts
Art no. WH1002

Miscellaneous Artists



Study with Woman, 1862
Original size: 25.3 x 13.2 cm / 9.8 x 5.1 inches
Our size: 25 x 13.1 cm / 9.8 x 5.1 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. CAB001

Vincenzo Cabianca 1827-1902



Grindslanten, 1880-90
Original size: 69 x 100 cm / 27.2 x 39.4 inches
Our size: 89.5 x 126.5 cm / 35 x 49.6 inches
Location of original: Private collection
Art no. MAL001

August Malmström 1829-1901



The Gulf of Naples, 1859
Original size: 28 x 42 cm / 11 x 16.5 inches
Our size: 28.0 x 42.5 cm / 11 x 16.5 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. GIG001

Giacinto Gigante 1806-1876



Portrait of a Man, 1652
Original size: 110.5 x 86.3 cm / 43.3 x 33.9 inches
Our size: 24.5 x 20 cm / 9.4 x 7.9 inches
Location of original: Metropolitan Museum of Art, New York
Art no. HAL001

Frans Hals 1580-1666



Portrait of Nerina Badioli, 1865
Original size: 56 x 42.5 cm / 22 x 16.5 inches
Our size: 55.5 x 42 cm / 21.7 x 16.5 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. PUC001

Antonio Puccinelli 1822-1897



Gabrielle d'Estrées and One of Her Sisters, 1595
Original size: 96 x 126 cm / 37.8 x 49.2 inches
Our size: 95 x 122.3 cm / 37.4 x 48 inches
Location of original: Musée du Louvre, Paris
Art no. FON001

Masters of the School of Fontainebleau



Portrait of Mrs William Morris, 1874
Original size: 60 x 48 cm / 23.6 x 18.9 inches
Our size: 61 x 47.5 cm / 24 x 18.5 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. ROS001

Dante Gabriel Rossetti 1828-1882



Castel dell'Ovo at Naples, 1820
Original size: 76 x 103 cm / 29.9 x 40.6 inches
Our size: 75.5 x 100 cm / 29.5 x 39.4 inches
Location of original: Galleria Nazionale d'Arte Moderna, Rome
Art no. PIT001

Anton Sminck Pitloo 1791-1837



Self-Portrait, 1565
Original size: 86 x 69 cm / 33.9 x 27.2 inches
Our size: 25.2 x 20.2 cm / 9.8 x 7.9 inches
Location of original: Museo del Prado, Madrid
Art no. TIZ001

Tizian 1477-1576



Garibaldi's Soldiers the Day Before the Battle at Voltorno, 1860
 Original size: 53 x 77 cm / 20.9 x 30.3 inches
 Our size: 52.5 x 76.9 cm / 20.5 x 29.9 inches
 Location of original: Galleria Nazionale d'Arte Moderna, Rome
 Art no. PAL001

Filippo Palizzi 1818-1899



Inside with Figure, 1866
 Original size: 32 x 46.8 cm / 12.6 x 18.1 inches
 Our size: 32.5 x 46.3 cm / 12.8 x 18.1 inches
 Location of original: Galleria Nazionale d'Arte Moderna, Rome
 Art no. BOL001

Giovanni Boldini 1842-1931



The Marriage at Cana, 1562-63
 Original size: 666 x 990 cm / 262.2 x 389.8 inches
 Our size: 98.5 x 147 cm / 38.6 x 57.9 inches
 Location of original: Musée du Louvre, Paris
 Art no. CAL001

Paolo Veronese 1528-1588



Prince Alexandre Bariatinsky, 1839
 Original size: 54 x 45.5 cm / 21.3 x 17.7 inches
 Our size: 53.5 x 45 cm / 20.9 x 17.7 inches
 Location of original: Galleria Nazionale d'Arte Moderna, Rome
 Art no. HVE001

Horace Vernet 1789-1863



Vågskvalp, 1887
 Original size: 100 x 66 cm / 39.4 x 26 inches
 Our size: 99 x 66 cm / 39 x 26 inches
 Location of original: Statens Museum for Kunst, Copenhagen
 Art no. ZOR001

Anders Zorn 1860-1920



Portrait of the Marquise de Pompadour, 1755
 Original size: 177.5 x 131 cm / 69.7 x 51.6 inches
 Our size: 25.3 x 18.3 cm / 9.9 x 7.1 inches
 Location of original: Musée du Louvre, Paris
 Art no. DLT001

Maurice-Quentin de la Tour 1704-1788



Virgin and Child with Nicholas Rolin, 1434
 Original size: 66 x 92 cm / 26 x 36.4 inches
 Our size: 66.3 x 60.9 cm / 26 x 23.8 inches
 Location of original: Musée du Louvre, Paris
 Art no. EYCO01

Jan van Eyck 1390-1441



The Extraction of the Stone of Madness, 1475-1480
 Original size: 48 x 35 cm / 18.9 x 13.8 inches
 Our size: 48 x 35 cm / 18.9 x 13.8 inches
 Location of original: Museo del Prado, Madrid
 Art no. BOS001

Hieronymus Bosch 1450-1516



Jane Avril Dancing, 1892
 Original size: 85.5 x 45 cm / 33.5 x 17.7 inches
 Our size: 25 x 14.2 cm / 9.8 x 5.5 inches
 Location of original: Musée d'Orsay, Paris
 Art no. TOU001

Henri de Toulouse-Lautrec 1864-1901

Index of locations

Art Institute of Chicago	GOG021 pg13, MON020 pg27, MON022 pg27, MON026 pg27, MON047 pg29, MON051 pg29, MON058 pg29, REN004 pg36, SEU002 pg38	Musée Marmottan, Paris	MON023 pg27, MON074 pg31, MON079 pg32, MOR001 pg23
Art Museum, Princeton University, NJ	MON044 pg28	Musée National du Château de Malmaison, France	DAV001 pg7
Biblioteca Reale, Turin	VIN002 pg42	Musée Rodin, Paris	GOG033 pg14
Bonniers Porträtssamling, Stockholm	LAR005 pg20, LAR018 pg21, LAR023 pg21	Museum Boymans-van Beuningen, Rotterdam	BRU002 pg6, MON075 pg31
Bremen Kunsthalle	GOG012 pg12	Museum Folkwang, Essen	GOG028 pg13
Bridgestone Museum of Art, Tokyo	MON011 pg26	Museum of Art, Rhode Island School of Design	MON037 pg 28
Cleveland museum of Art, Cleveland, Ohio	MON071 pg31	Museum of Fine Arts, Boston	MON016 pg27, MON035 pg28, MON050 pg29, MON052 pg29, MON055 pg29, MON068 pg30, REM011 pg34, REN001 pg36, REN006 pg36
Courtauld Institute Galleries, London	GOG024 pg13, GOG047 pg15, MAN002 pg22, REN008 pg36		
Dalarnas Museum, Falun, Sweden	LAR002 pg20	Museum of Fine Arts, Springfield	MON066 pg30
Dallas Museum of Art	GOG050 pg15	Museum of Modern Art, New York	GOG008 pg12, GOG040 pg14
Dayton Art Institute	MON017 pg27	National Gallery, London	BRU005 pg6, CHA001 pg5, GOG002 pg12, GOG034 pg14, MON031 pg28, MON077 pg31
Denver Art Museum	MON065 pg30		REM002 pg34, REN007 pg36, REN011 pg36, VER002 pg40
Detroit Institute of Arts	BRU006 pg6, GOG052 pg15, WHI002 pg43	National Gallery of Art, Washington	CHA002 pg5, GOG045 pg15, MAN001 pg22, MON028 pg27, MON054 pg29, MON059 pg30, REN010 pg36, VER011 pg40
Dresden Gallery, Dresden	RAP001 pg37		MON021 pg27
Foundation E.G.Bührle, Zurich	GOG054 pg15, MON042 pg28	National Gallery of Australia, Canberra	BAU004 pg4, LAR001 pg20, LAR007 pg20, LAR009 pg20, LAR010 pg21, LAR011 pg21, LAR014 pg21
Frick Collection, New York	ING002 pg17, VER013 pg40	Nationalmuseum, Stockholm	GOG018 pg13, MON056 pg29
Galleria degli Uffizi, Florence	BOT001 pg5, LAR003 pg20		CEZ004 pg7, GOG001 pg12, GOG015 pg12, KLI004 pg18
Gallerie dell'Accademia, Venice	VIN001 pg42	Nelson-Atkins Museum of Fine Art, Kansas City	MON010 pg26
Galleria Nazionale d'Arte Moderna, Rome	BOL001 pg45, CAB001 pg4, CEZ003 pg7, DEG004 pg8, GIG001 pg44, GOG058 pg15, HVE001 pg45, KLI006 pg18, MON082 pg32, PAL001 pg45, PIT001 pg44, PUC001 pg44, ROS001 pg44	Neue Pinakothek, Munich	MON062 pg30
		North Carolina Museum of Art, Raleigh, NC	GOG009 pg12, REN002 pg36, REN003 pg36
		Ny Carlsberg Glyptotek, Copenhagen	MOD003 pg24
		Oskar Reinhart Collection, Winterthur, Switzerland	MON030 pg27, MON036 pg28, MON048 pg29, MON078 pg31
		Paula-Modersohn-Becker-Haus, Bremen	REN009 pg36
		Philadelphia Museum of Art	MON034 pg28
		Phillips Collection, Washington DC	GAU003 pg10
		Phoenix Art Museum, Phoenix	REM001 pg34, REM004 pg34, REM005 pg34, REM006 pg34, REM008 pg34, REM009 pg34, REM012 pg34, REM013 pg34, VER006 pg36, VER015 pg40
		Pushkin Museum of Fine Arts, Moscow	MON073 pg31
		Rijksmuseum, Amsterdam	GOG044 pg14
			MIC001 pg23
		Santa Barbara Museum of Art	KRO001 pg19, KRO004 pg19
		Shanwee Mission, Kansas	ARC004 pg3
		Sistine Chapel, Vatican	VER007 pg40
		Skagen Museum	RAP002 pg37
		Skoklosters Slott, Bålsta, Sweden	MON006 pg26
		Staatliche Kunstsammlung Alte Meister, Dresden	ZOR001 pg45
		Staatliche Museen zu Berlin, Berlin	VER009 pg40
		Staatsgalerie, Stuttgart	LAR006 pg20
		Statens Museum for Kunst, Copenhagen	TUR001 pg41, TUR002 pg41, TUR003 pg41, TUR004 pg41, TUR005 pg41
		Städtisches Kunstinstitut, Frankfurt	GOG017 pg13, REN013 pg36
		Sundborns Församlingsgård, Sundborn, Sweden	GOG053 pg15, MON046 pg29
		Tate Gallery, London	MON009 pg26
		The J. Paul Getty Museum, Los Angeles	GOG013 pg12, GOG022 pg13, GOG023 pg13, GOG025 pg13, GOG035 pg14, GOG039 pg14, GOG041 pg14, GOG049 pg15
		The Hermitage, St. Petersburg	MON014 pg26
		Toledo Museum of Art, Ohio	GOG016 pg13
		Van Gogh Museum, Amsterdam	MON038 pg28
			BAU003 pg4, LAR004 pg20
		Wadsworth Atheneum, Hartford, CT	LAR019 pg21
		Yale University Art Gallery, New Haven, CT	KLI001 pg18, KLI003 pg18, MON008 pg26
		Yamagata Museum of Art, Yamagata, Japan	
		Zornsamlingarna, Mora, Sweden	
		Östergötlands Länsmuseum, Linköping, Sweden	
		Österreichische Galerie Belvedere, Vienna	

INRE MILJÖ

LOS ANGELES | GÖTEBORG | BEIJING

Inre Miljö Sverige AB (publ)

World Headquarters

Lilla Bommen 1, SE-411 04 Göteborg, Sweden

Direct Number +46 (0) 708 88 36 25

OFFICE +46 (0) 31 788 09 88

FAX +46 (0) 31 355 97 19

E-MAIL info@inremiljo.com

WEB www.inremiljo.com

www.wwiab.com