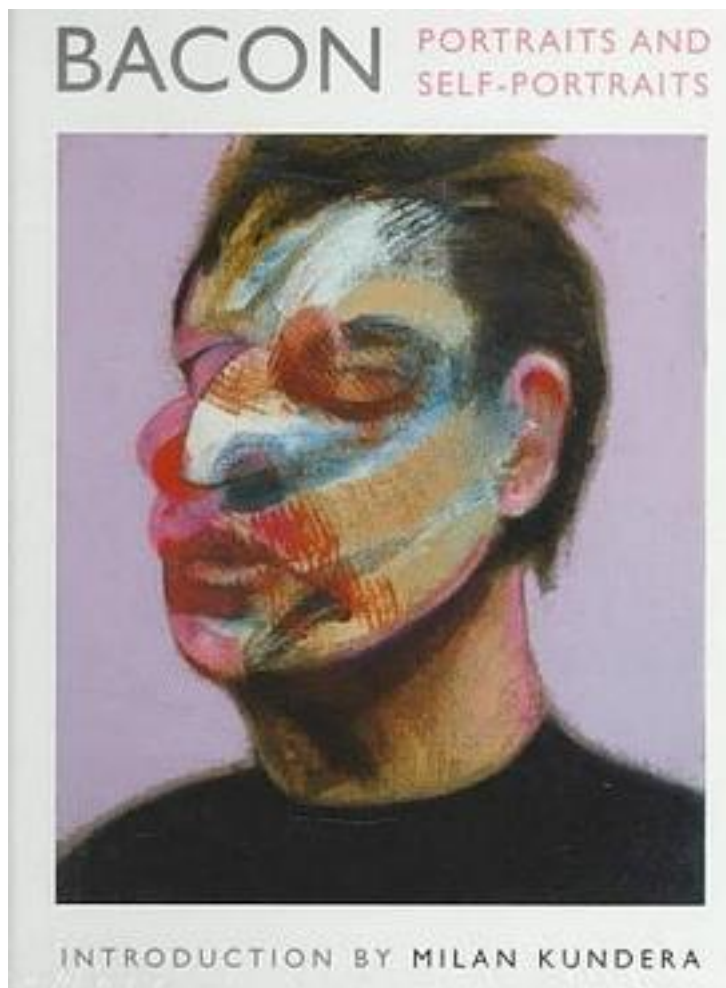


Bacon



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著者:Rudy Chiappini

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Published for the exhibition in Milan between March 4th and June 29th, 2008, this catalog offers a selection of approximately sixty works by Bacon. The collection spans

his works from his first paintings in the 1930s, which reveal how early he was attracted to a figure's deformation and ambiguity, to his late triptychs, in which the artist's existential torment seems to move towards a suffered serenity. This publication includes important contributions from leading international scholars as well as technical information on all the exhibition works. Artworks are gathered from such prestigious museums as the Centre Pompidou in Paris, the Neue Nationalgalerie in Berlin, the Kunsthaus in Zurich, the Israel Museum in Jerusalem, the Birmingham Museum, the Sara Hilden Museum in Tampere, the Fondazione Beyeler in Basel, the Museo de Arte Contemporanea in Caracas, the Toyota Municipal Museum in Aichi, and the National Gallery of Australia in Canberra. The publication also includes a series of documents—drawings, photographs, and works on paper such as collages and retouched photographs—from the Dublin City Gallery.

作者介绍:

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标签

绘画

画册

bacon

现代

专业/画集

评论

skira的培根画作 虽然陆续入了skira和steidl的两部培根大部头
但我始终不喜欢他的抽象和模糊 按照艺术史的定论 他上承的是梵高
同级与好友freud互施影响
下接的是大卫林奇那种常被怀疑为艺术投机分子的画面表达欲

对freud作品的喜爱使我觉得这个源流十分奇怪
它有一种让林奇主义来进行总结的倾向：不是梦 也不是现实 或许是其间的灰色地带
但至少因为年代缘故
比后来者的肆意要隐晦、缓和得多——因此这也是过渡期不得不提的人物之一

培根对情人下颌线的痴迷简直天地可鉴。其他肖像的面部都无一不如车轮碾过，只有肉没有骨，唯有Dyer的侧像，下巴总是一笔清晰坚毅的线。Dyer在那张著名照片里的侧脸被他反复摹写，生前死后，有时甚至能明显看得出头身分离，画家对其全部肉体、欲望、生死和图像的狂恋和占有是如此鲜活和暴力。此前似乎从未见过培根的风景画（？），那幅大象涉水竟如此不可思议地平静。

补标 2019

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书评

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