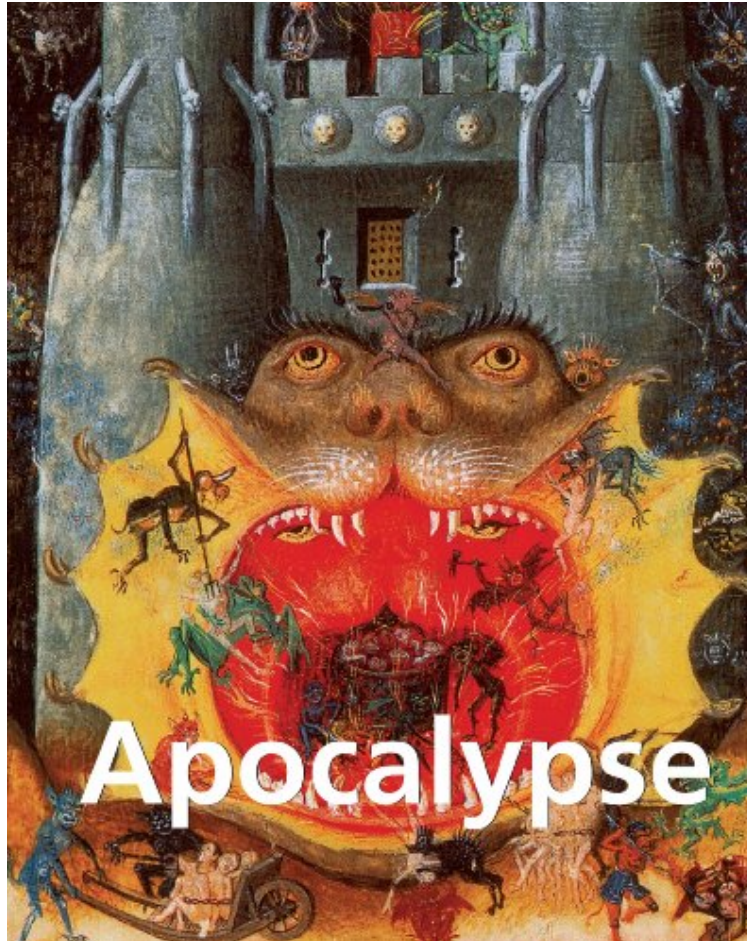


(Mobile ebook) Apocalypse (French Edition)

Apocalypse (French Edition)

Camille Flammarion

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Camille Flammarion : Apocalypse (French Edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Apocalypse (French Edition):

1 of 1 people found the following review helpful. The end is nigh...By Martin P...or so this collection of arts depicting apocalyptic scenes would have you believe. But given the predictions in the book span from the 1st to 21st century, I wouldn't start building an underground shelter just yet. Featuring paintings of more typical apocalyptic scenes from the likes of William Blake through to more whacky renditions from artists such as Hieronymus Bosch, 'Apocalypse' gives a good artistic roundup of apocalyptic fears and preoccupations from a range of artists. The book features some engaging text on the subject and the paintings are all reproduced to a high quality, and while the format can be a little small to take in the tiniest details of these hellish scenes, there are useful blow ups sections on the opposite page of each painting. All in all this a great book for anyone with a morbid fascination with 'the end' or for people interested in tracing how thoughts and depictions of the apocalypse have changed throughout the years.

Si le texte eacute;vangeacute;lique de lrsquo;Apocalypse est une des theacute;matiques les plus

repreacute;senteacute;es en histoire de l'art, ce n'est pas tant pour faire allégeance au texte sacré que pour sa représentation : celle de l'humanité en tant que telle. Véritable mise à nu (selon l'étymologie grecque), l'Apocalypse ouvre au peintre les portes d'un miroir psychologique infini. Et de poser la véritable question de sens, intrinsèque à toute condition humaine, celle de l'existence. C'est pourquoi des églises romanes jusqu'aux artistes contemporains tels que Bacon ou Cattelan, non sans oublier les Expressionnistes, ce livre revisite l'esthétique de la souffrance à travers les plus beaux chefs-d'œuvre.