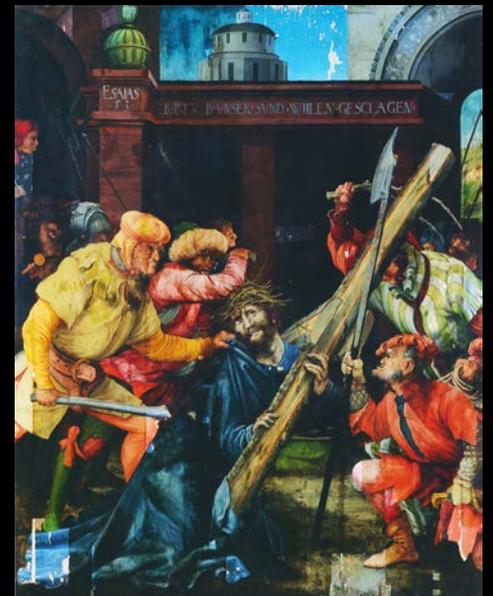
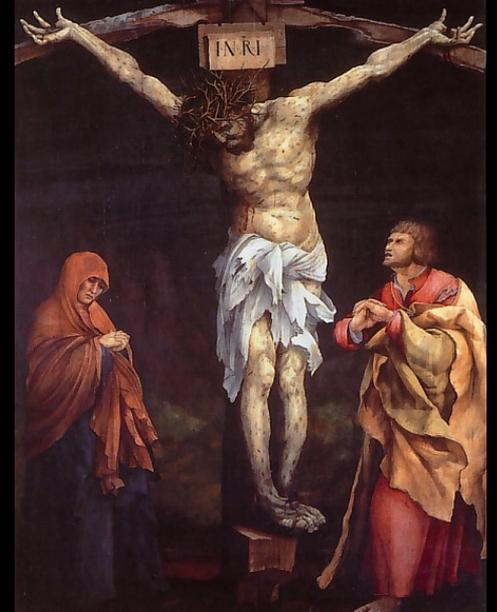
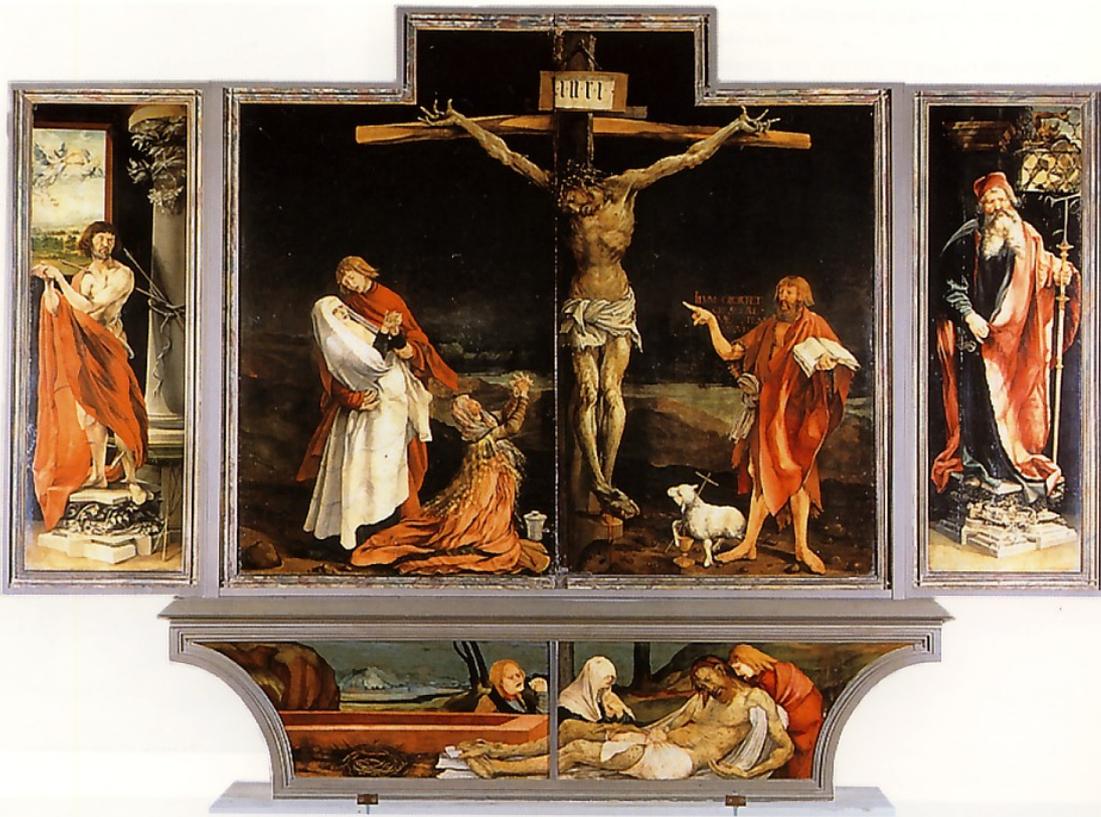
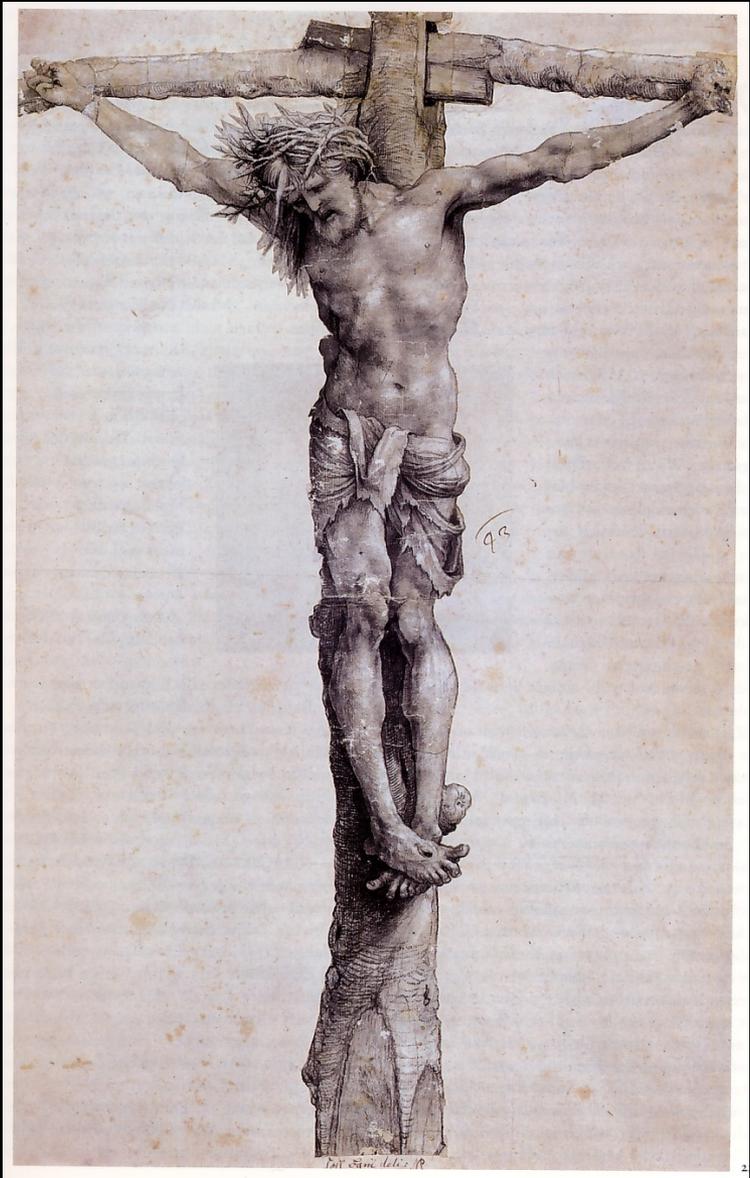
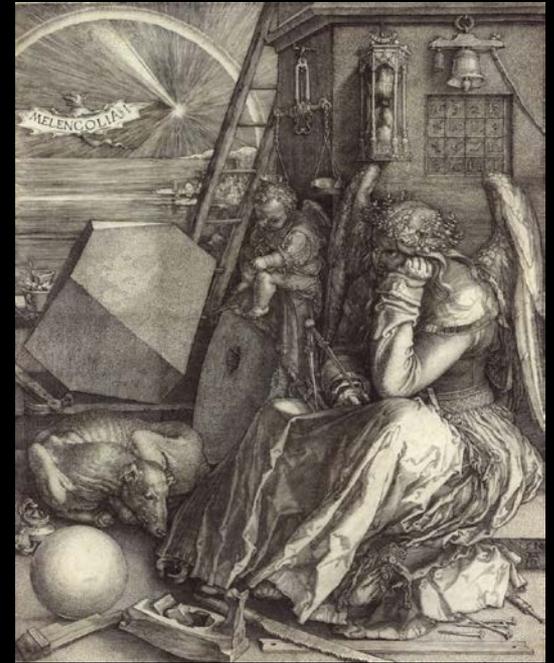
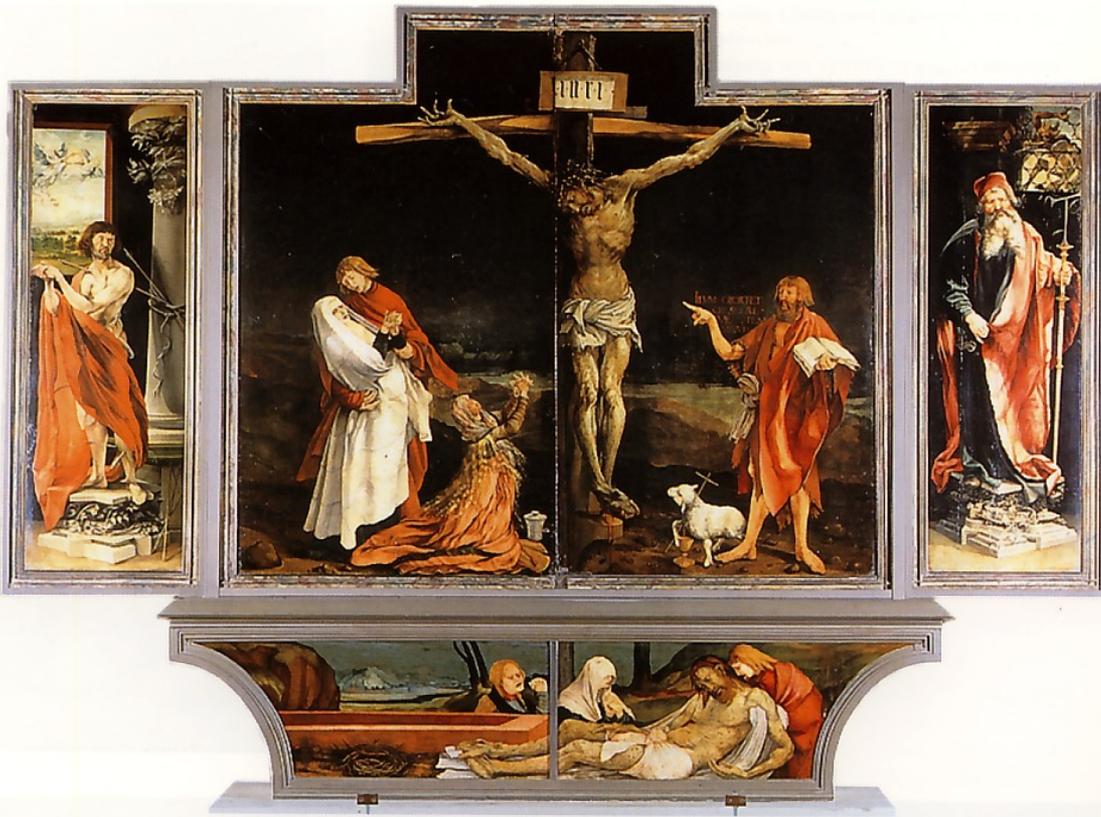


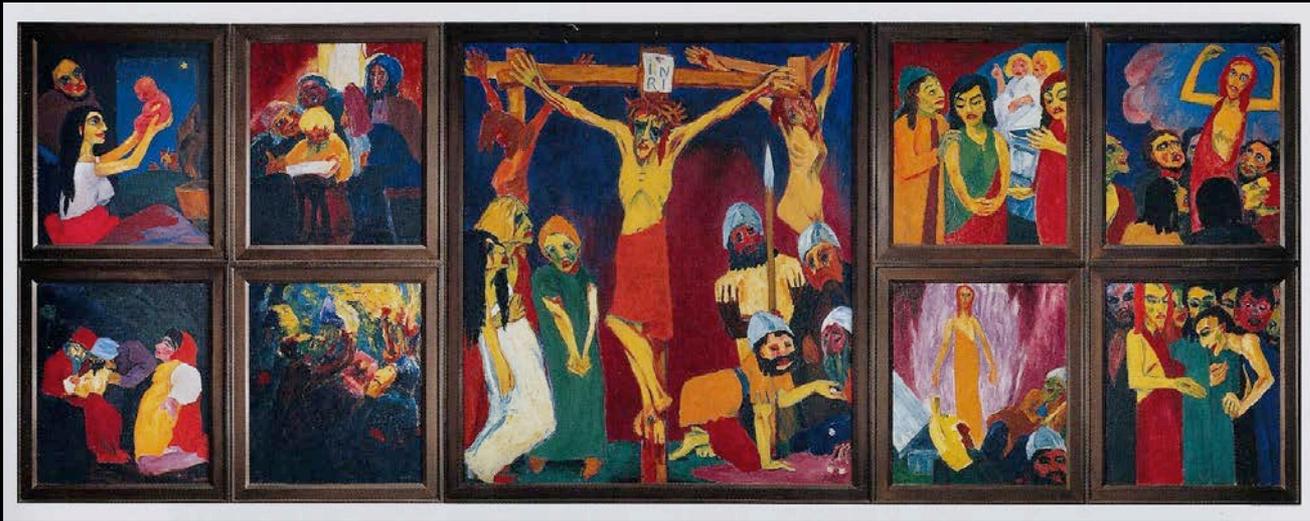
„Letzte Grenzen der Verzweiflung“ –
Grünewald und die moderne Kunst nach 1900

Olaf Peters, Martin-Luther-Universität Halle-Wittenberg







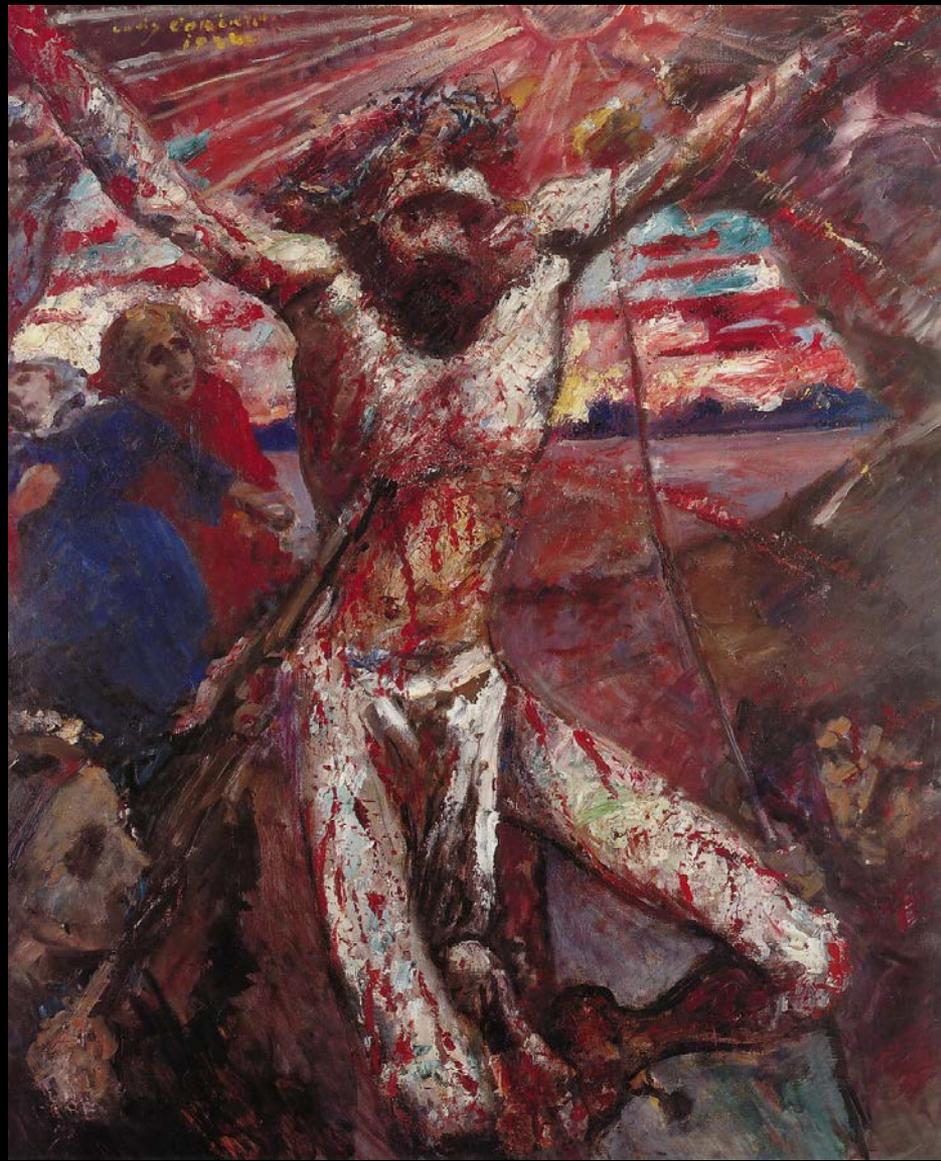
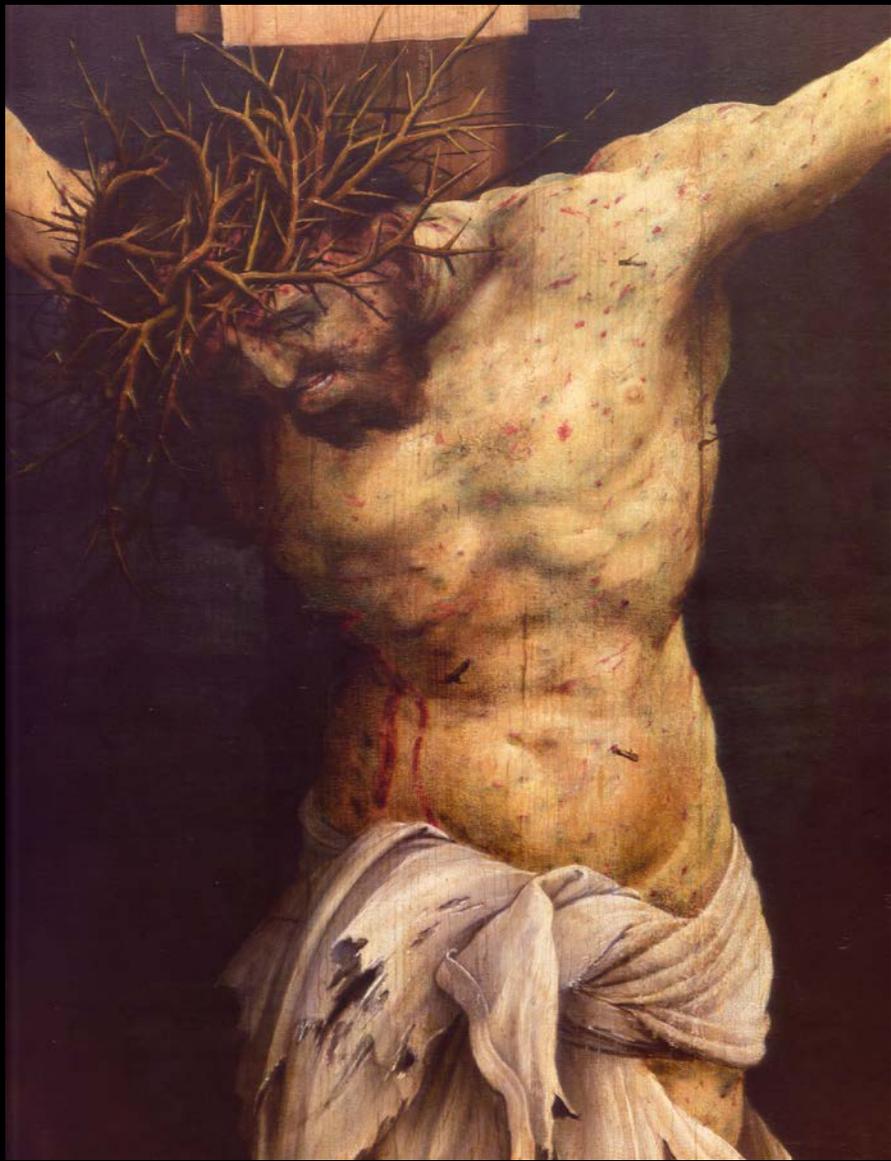














Emily Winter
1917





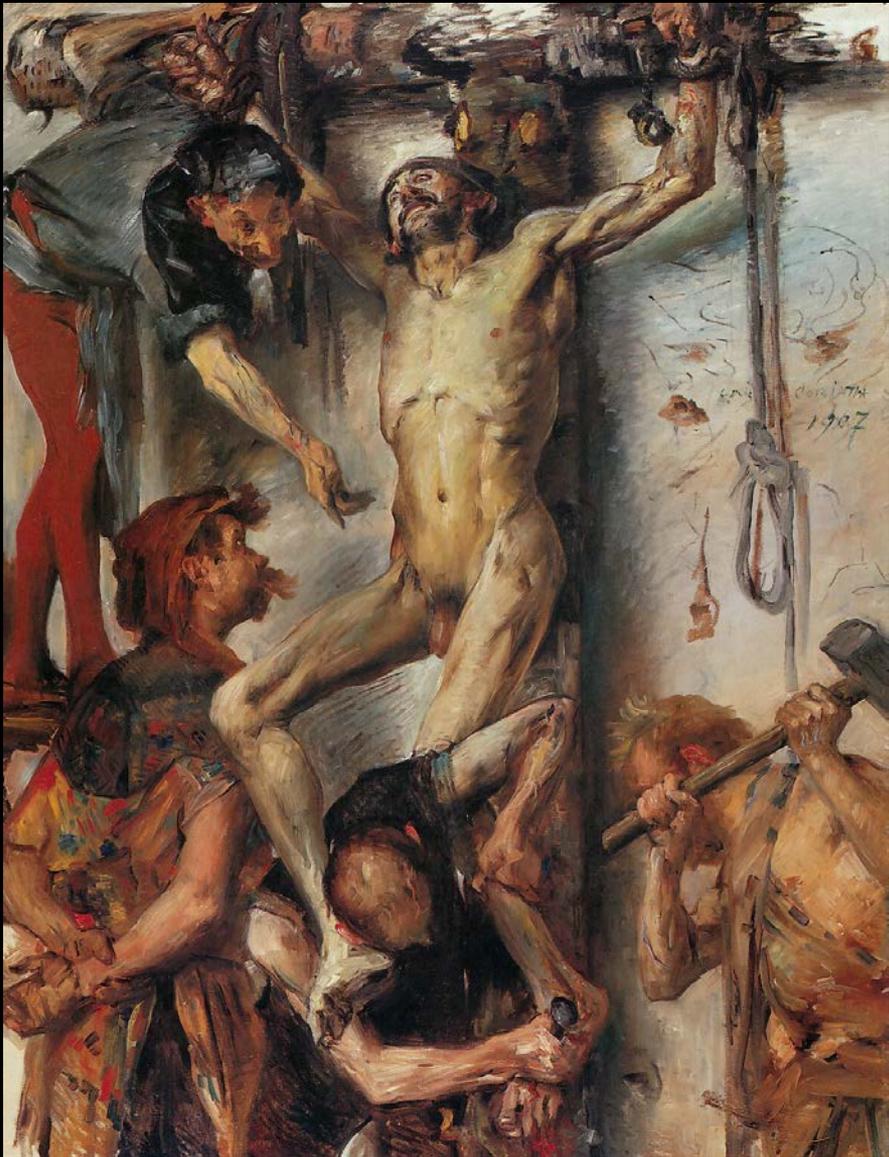
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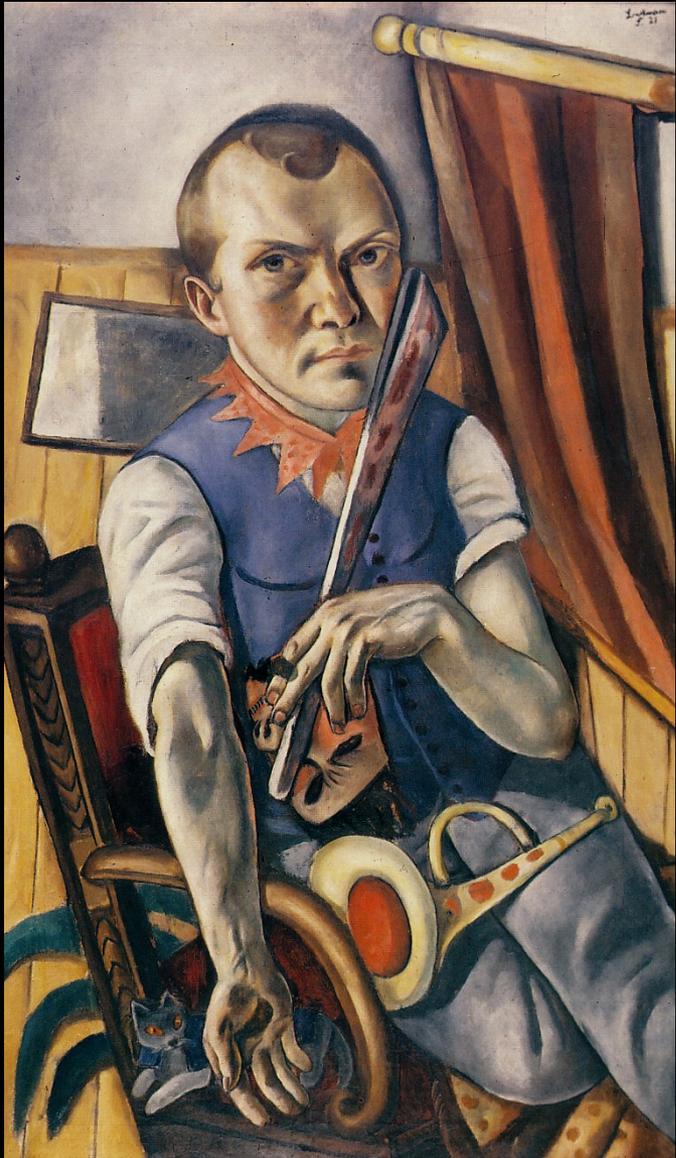




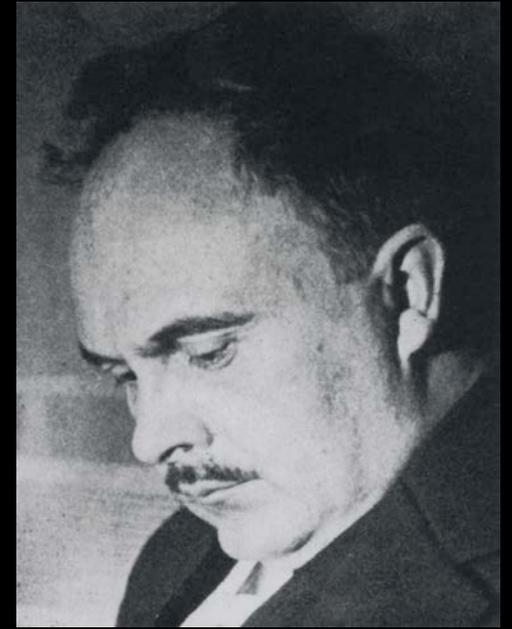


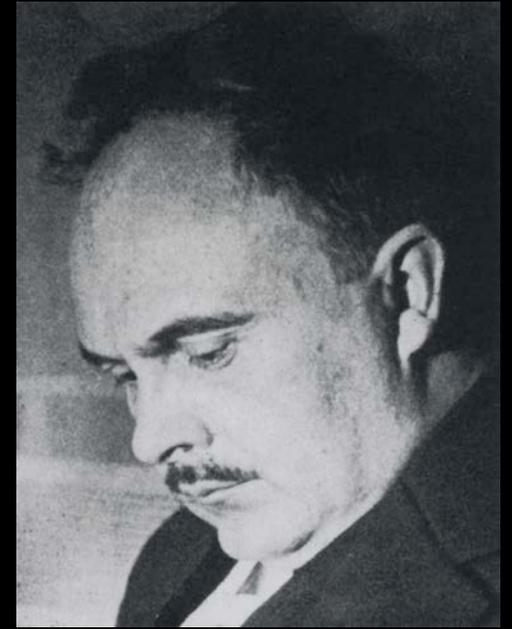
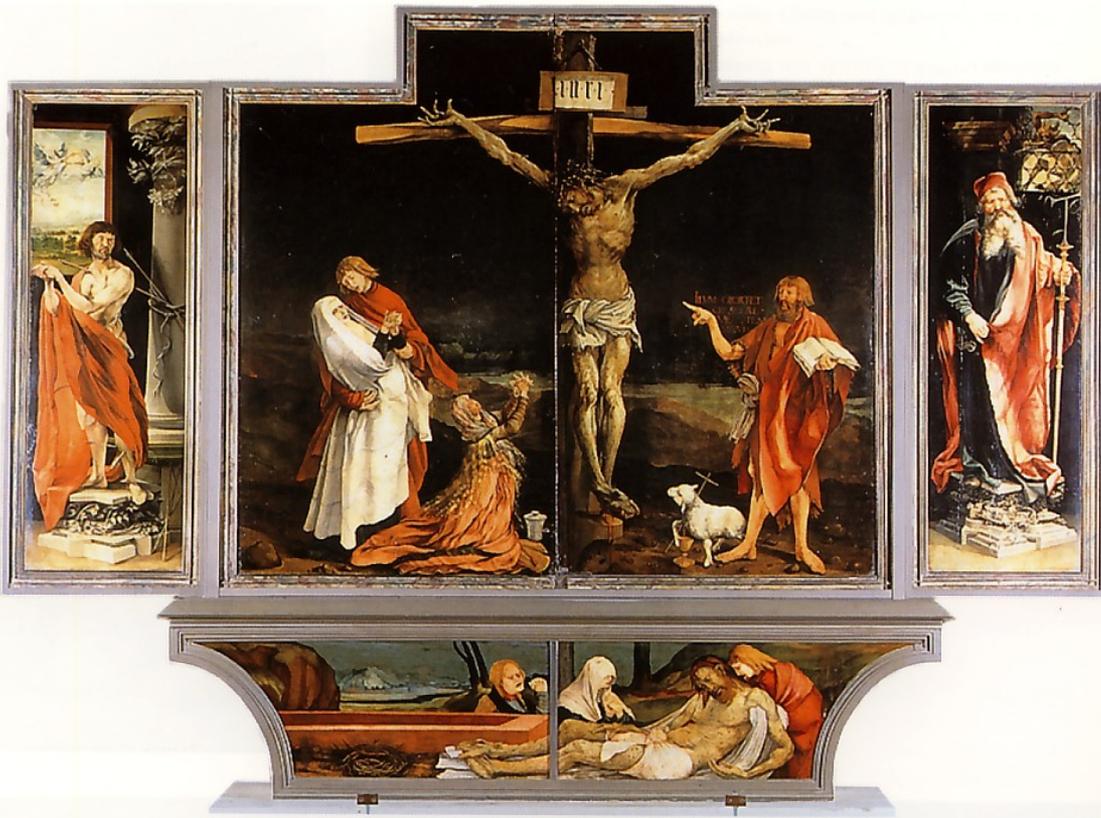


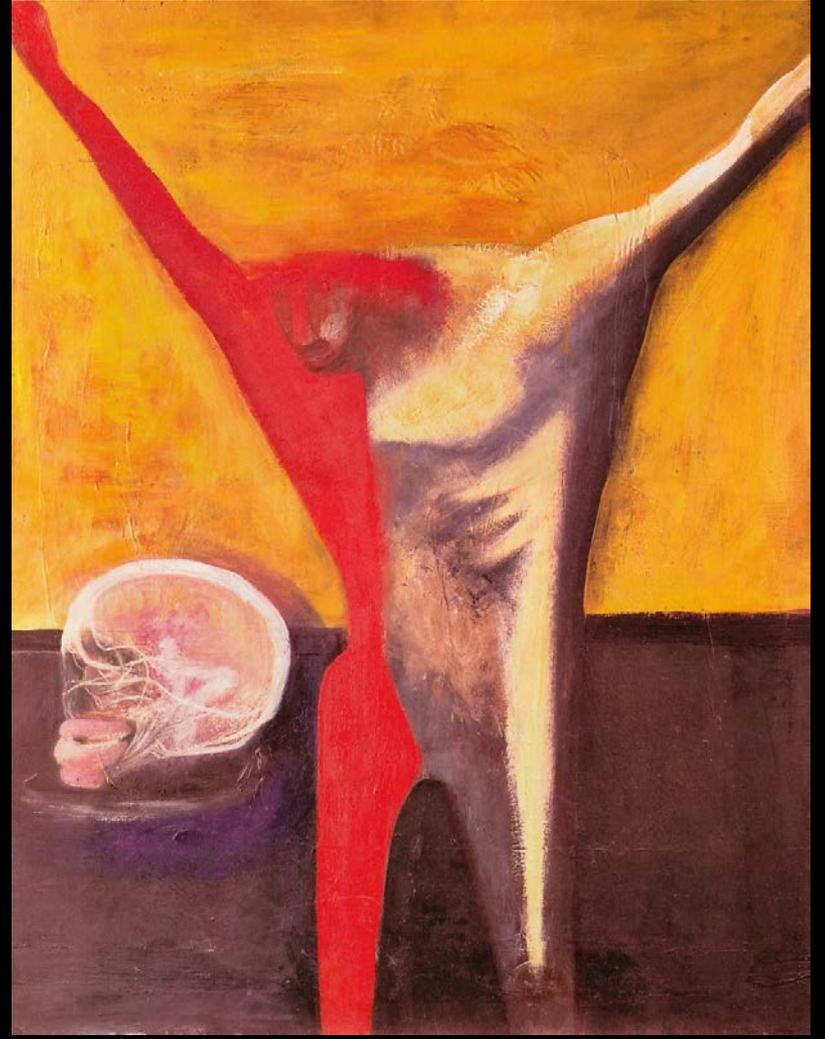


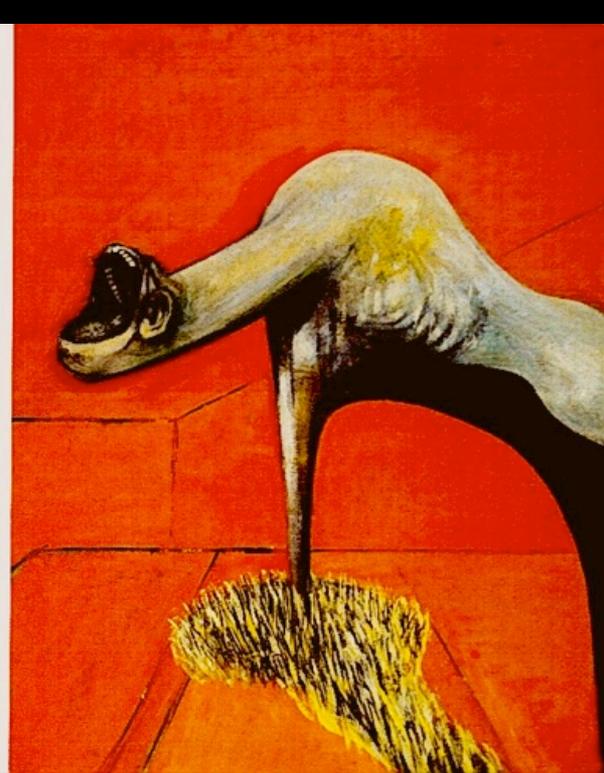
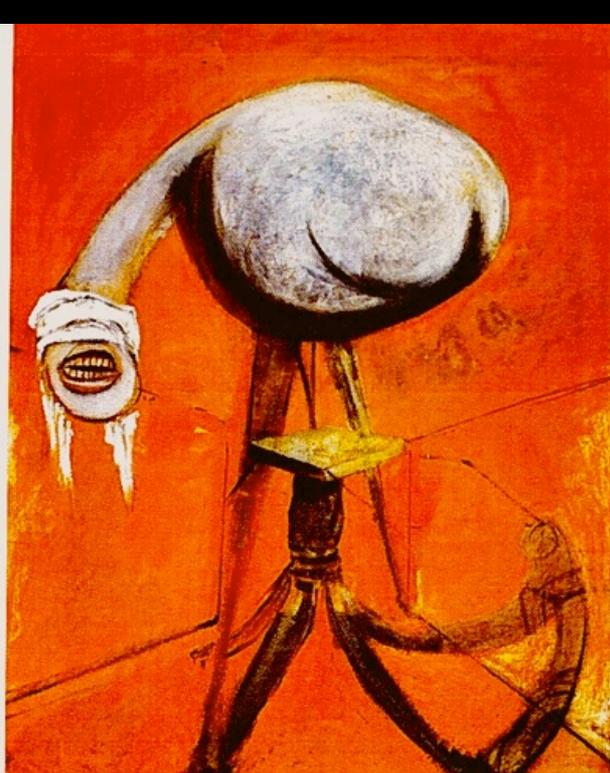














Francis Bacon's retrospective exhibition at the Tate, painful and equally compelling, has focused attention on this elusive man who is probably the outstanding English painter of

our time. On the left is photographic pose; Dostoev's in the most shock of the artist, held by the artist's study of a group after Velázquez, which is one of his most constant themes



