

Poulot Dominique 200

The Practice of Everyday Life Defending National Treasures Performance art and revolution Collecting, Ordering, Governing Pasts Beyond Memory Worthy Monuments Material History Review Illuminismo PAWNSHOP & PALACES Mourning Sickness Memoirs of the American Philosophical Society Europa Art & Text International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences Les galeries d'art contemporain à Paris Le patrimoine Genèses The Galerie Espagnole and the Museo Nacional 1835-1853 Bibliographie der französischen Literaturwissenschaft Michel de Certeau Elizabeth Karlsgodt Sanja Perovic Tony Bennett Tony Bennett Daniel J. Sherman Gianni Paganini Helen Osterman Borowitz Rebecca Comay Eric Bussière Julie Verlaine Pierre Aquilon Alisa Luxenberg Otto Klapp

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volume 1 considers the uses to which social representation and modes of social behavior are put by individuals and groups describing the tactics available to the common man for reclaiming his own autonomy from the all pervasive forces of commerce politics and culture volume 2 is based on on microhistories that move from the private sphere of dwelling cooking and homemaking to the public the experience of living in a neighborhood delves into the subtle tactics of resistance and private practices that make living a subversive art

national treasures explores the fate of french art and heritage during the nazi occupation of france revealing the roots of contemporary cultural policy in the vichy era and exposing a hidden convergence of resistance and collaboration in french museology

stuart brisley is a pioneering multi media and performance artist who developed performance art as a form of social action in the 1960s and 1970s this book assesses his seminal influence on british art through a focus on his lifelong engagement with the histories and imaginaries of revolution linking revolutionary history with material from a critical dialogue established with brisley over the last decade the book recognises brisley s corpus as a fascinating stage for addressing important questions about the relationship of art politics and history how do we make sense of politically committed art in a contemporary context where revolution has supposedly died or is deemed impossible what can the afterlives of performance art tell us about the historical past including the promises and contradictions of revolutionary time

the coauthors of this theoretically innovative work explore the relationships among anthropological fieldwork museum collecting and display and social governance in the early

twentieth century in australia britain france new zealand and the united states with case studies ranging from the musée de l'homme's 1930s fieldwork missions in french indo china to the influence of franz boas's culture concept on the development of american museums the authors illuminate recent debates about postwar forms of multicultural governance cultural conceptions of difference and postcolonial policy and practice in museums collecting ordering governing is essential reading for scholars and students of anthropology museum studies cultural studies and indigenous studies as well as museum and heritage professionals

contributing to current debates on relationships between culture and the social and the rapidly changing practices of modern museums as they seek to shed the legacies of both evolutionary conceptions and colonial science this important new work explores how evolutionary museums developed in the usa uk and australia in the late nineteenth century

attracting controversy as readily as they do crowds art museums the grand louvre project and the new orsay in paris or the proposed whitney and guggenheim additions in new york for example occupy a curious but central position in world culture choosing the art museums of provincial france in the previous century as a paradigm daniel sherman reaches toward an understanding of the museum's place in modern society by exploring its past he uses an array of previously unstudied archival sources as evidence that the museum's emergence as an institution involved not only the intricacies of national policy but also the political dynamics and social fabric of the nineteenth century city the author ascertains that while the french state played an important role in the creation of provincial museums during the revolutionary era for much of the next century it was content simply to send works of art to the provinces when in the 1880s the new republican regime began to devote more attention to the real purposes and functions of provincial museums officials were surprised to learn that the initiative had already passed into the hands of local elites who had nurtured their own museums from their inception sherman devotes particular attention to the museums of bordeaux dijon marseilles and rouen from their origins as repositories for objects confiscated during the revolution they began to attract the attention of local governments which started to add objects purchased at regional art exhibitions in the period 1860-1890 monumental buildings were constructed and these museums became identified with the cities bourgeois leaders this central connection with local elites has continued to our own day and leads into the author's stimulating reflections on the art museum's past present and future this original and highly readable account should attract those with an interest in cultural institutions and art history in general as well as those who study the history and sociology of modern france

a tale of embezzlement museum scandal and political intrigue pawnshop and palaces recounts the stormy history of the famous campana art collection spawned by the criminal offenses of its founder and then dispersed and fought over throughout europe the collection evokes nineteenth century cultural history as it delves into issues of art management and deaccessioning

this book explores hegel's response to the french revolutionary terror in relation to contemporary theories of trauma

que se passe-t-il à l'intérieur des galeries d'art contemporain lieux d'exposition des œuvres d'art lieux de rencontre entre artistes et amateurs lieux de transactions économiques et de reconnaissance symbolique les galeries sont au cœur du circuit de l'art contemporain de l'atelier de l'artiste aux salons des collectionneurs et aux cimaises des musées faire leur histoire c'est comprendre comment se construit la valeur artistique comment les artistes

bâtissent leur carrière comment l'art se diffuse dans la société française 1944 les marchands parisiens reconstruisent le premier foyer de création artistique mondiale 1970 la foire de bâle sonne le glas de l'hégémonie parisienne au profit de new york pourtant pendant un quart de siècle les galeristes défendent pied à pied leurs visions de l'art certains se passionnent pour des inconnus qu'ils révèlent au public d'autres militent au côté des avant-gardes d'autres encore accompagnent leurs artistes vers la consécration toutes et tous impriment leur marque dans l'histoire de l'art fondé sur des archives inédites et une abondante documentation cet ouvrage propose une histoire sociale et culturelle du marché de l'art parisien pendant les trente glorieuses les marchands se muent en galeristes prospecteurs agents impresarios ils se rendent indispensables aux artistes aux critiques et aux collectionneurs adoptant le point de vue de paris ce livre met en évidence l'intensification et la diversification des échanges et des circulations entre des métropoles concurrentes il constitue un indispensable complément à l'étude des œuvres et des artistes pour qui veut comprendre pleinement l'art du xxe siècle source 4e de couv

ce bilan sur la notion de patrimoine propose de revenir à la fois sur la constitution des fonds historiques et sur leurs diverses représentations que les bibliothèques et leurs collections ont pu susciter de la révolution à nos jours les pratiques engendrées par ce patrimoine sont également signalées tant du point de vue des professionnels que de celui des usagers

alisa luxenberg examines the galerie espagnole a collection of spanish paintings exhibited in the louvre from 1838 to 1848 in conjunction with the contemporaneous museo nacional in madrid from a new and critical focus on political and cultural discourse she analyzes the visual and critical reception of the two collections their intersection with contemporary debates about aesthetics and patrimony the role of the art museum and national and international politics

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