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***The Venice Biennale  
1895 1968 From  
Salon To Goldfish  
Bowl***

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**Bringing together twenty-nine  
of Lawrence Alloway's most  
influential essays in one  
volume, this fascinating  
collection provides valuable  
perspectives on the art and  
visual culture of the second**

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**half of the twentieth century.  
Lawrence Alloway ranks  
among the most important  
critics of his time, and his  
contributions to the spirited  
and contentious dialogue of  
his era make for fascinating**

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**reading. These twenty-nine  
provocative essays from 1956  
to 1980 from the man who  
invented the term 'pop art'  
bring art, film, iconography,  
cybernetics and culture  
together for analysis and**

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**investigation, and do indeed  
examine the context, content  
and role of the critic in art and  
visual culture. Featuring a  
critical commentary by  
Richard Kalina, and preface by  
series editor Saul Ostrow,**

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**Imagining the Present will be  
an enthralling read for all art  
and visual culture students.  
Margaret Plant presents a wide-  
ranging cultural history of the  
city from the fall of the  
Republic in 1797, until 1997,**

*Page 6/194*

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**showing how it has changed  
and adapted and how  
perceptions of it have shaped  
its reality.**

**Art produced outside  
hegemonic centers is often  
seen as a form of derivation or**

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**relegated to a provisional  
status. Forming Abstraction  
turns this narrative on its  
head. In the first book-length  
study of postwar Brazilian art  
and culture, Adele Nelson  
highlights the importance of**



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**exhibitionary and pedagogical institutions in the development of abstract art in Brazil. By focusing on the formation of the São Paulo Biennial in 1951; the early activities of artists Geraldo de Barros,**

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**Lygia Clark, Waldemar  
Cordeiro, Hélio Oiticica, Lygia  
Pape, and Ivan Serpa; and the  
ideas of critics like Mário  
Pedrosa, Nelson illuminates  
the complex, strategic  
processes of citation and**

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**adaptation of both local and international forms. The book ultimately demonstrates that Brazilian art institutions and abstract artistic groups—and their exhibitions of abstract art in particular—served as crucial**

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**loci for the articulation of  
societal identities in a newly  
democratic nation at the onset  
of the Cold War.**

**Drawing on novel case  
studies, this book provides the  
first substantive theoretical**

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**framework for understanding  
transitional justice and visual  
art.**

**American Art and the Cold War  
From Salon to Goldfish Bowl  
by Lawrence Alloway  
The History of United States**

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**Cultural Diplomacy**

**Multiple Modernisms**

**Regimes of Invisibility in**

**Contemporary Art, Theory and  
Culture**

**Halfway House**

**Art History in a Global Context**

*Page 14/194*

## Access Free The Venice Biennale 1895 1968 From Salon To Goldfish Bowl

Stop curating! And think what curating is all about. This book starts from this simple premise: thinking the activity of curating. To do that, it distinguishes between 'curating' and 'the curatorial'. If 'curating' is a gamut of professional practices for setting up exhibitions, then 'the curatorial' explores what

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takes place on the stage set up, both intentionally and unintentionally, by the curator. It therefore refers not to the staging of an event, but to the event of knowledge itself. In order to start thinking about curating, this book takes a new approach to the topic. Instead of relying on conventional art



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historical narratives (for example, identifying the moments when artistic and curatorial practices merged or when the global curator-author was first identified), this book puts forward a multiplicity of perspectives that go from the anecdotal to the theoretical and from the personal to the

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philosophical. These perspectives allow for a fresh reflection on curating, one in which, suddenly, curating becomes an activity that implicates us all (artists, curators, and viewers), not just as passive recipients, but as active members. As such, the Curatorial is a book without

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compromise: it asks us to think again, fight against sweeping art historical generalizations, the sedimentation of ideas and the draw of the sound bite. Curating will not stop, but at least with this book it can begin to allow itself to be challenged by some of the most complex and ethics-driven thought of

# Access Free The Venice Biennale 1895 1968 From Salon To Goldfish Bowl our times.

The first English-language monograph on Il Fronte Nuovo delle Arti, this study explores the rise and fall of this postwar Italian artists' group as a representative instance of the tensions facing Italian painting during the transition out of two decades of

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Fascism and into the global divisions of the Cold War. Adrian Duran argues that the binary structures of the era - realism vs. abstraction, Communism vs. democracy, conformism vs. freedom - have monopolized the discourse surrounding the Fronte Nuovo and, with it, the historiography

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of Italian painting during this period, 1944-50. Beginning with the dialogues that framed the formation of the Fronte Nuovo, this book reconsiders artists' works, correspondence, critical writings, and manifestos. These are married to examinations of specific exhibitions, the most important of

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which are the group's 1947 inaugural exhibition and the 1948 and 1950 Venice Biennali. The critical responses to these exhibitions are reconsidered in light of their groundings in the heated political debates of the period. In total, these diverse sources reveal the vast divide between the internal

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discourse of the arts, generated by the participant artists and their works, and the surrounding politics of Cold War Italy.

During the Cold War, culture became another weapon in America's battle against communism. Part of that effort in cultural diplomacy included a



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program to arrange the exhibition of hundreds of American paintings overseas. Michael L. Krenn studies the successes, failures, contradictions, and controversies that arose when the U.S. government and the American art world sought to work together to make an international art program a reality

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between the 1940s and the 1970s.

The Department of State, then the United States Information Agency, and eventually the Smithsonian Institution directed this effort, relying heavily on the assistance of major American art organizations, museums, curators, and artists. What the government hoped to

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accomplish and what the art community had in mind, however, were often at odds. Intense domestic controversies resulted, particularly when the effort involved modern or abstract expressionist art. Ultimately, the exhibition of American art overseas was one of the most

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controversial Cold War initiatives undertaken by the United States. Krenn's investigation deepens our understanding of the cultural dimensions of America's postwar diplomacy and explores how unexpected elements of the Cold War led to a redefinition of what is, and is

# Access Free The Venice Biennale 1895 1968 From Salon To Goldfish Bowl not, "American."

For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopedia of 20th Century Architecture website. Focusing on architecture from all regions of the

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world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism. Unlike existing works, this encyclopedia examines the complexities of rapidly changing global conditions that have dispersed modern

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architectural types, movements, styles,  
and building practices across  
traditional geographic and cultural  
boundaries.

Biennials, Triennials, and Documenta  
Italian Venice

Venice

Remaking the Image in the 1960s

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A Philosophy of Curating

The History of the Venice Biennale

The City on Display

*In the wake of 9/11, the United States government rediscovered the value of culture in international relations, sending cultural ambassadors around the world to*



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*promote the American way of life.  
This is the most recent effort to use  
American culture as a means to  
convince others that the United  
States is a land of freedom, equality,  
opportunity, and scientific and  
cultural achievements to match its  
material wealth and military*

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*proWess. In The History of United States Cultural Diplomacy Michael Krenn charts the history of the cultural diplomacy efforts from Benjamin Franklin's service as commissioner to France in the 1770s through to the present day. He explores how these efforts were*

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*sometimes inspiring, often  
disastrous, and nearly always  
controversial attempts to tell the  
'truth' about America. This is the first  
comprehensive study of America's  
efforts in the field of cultural  
diplomacy. It reveals a dynamic  
conflict between those who view U.S.*

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*culture as a means to establish meaningful dialogues with the rest of the world and those who consider American art, music, theater as additional propaganda weapons. As a city that seems to float between Europe and Asia, removed by a lagoon from the tempos of terra*

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*firma, Venice has long seduced the Western imagination. Since the 1797 fall of the Venetian Republic, fantasies about the sinking city have engendered an elaborate series of romantic clichés, provoking conflicting responses: some modern artists and intellectuals embrace the*

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*resistance to modernity manifest in Venice's labyrinthine premodern form and temporality, whereas others aspire to modernize by "killing the moonlight" of Venice, in the Futurists' notorious phrase.*

*Spanning the history of literature, art, and architecture—from John*

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*Ruskin, Henry James, and Ezra Pound to Manfredo Tafuri, Italo Calvino, Jeanette Winterson, and Robert Coover—Killing the Moonlight tracks the pressures that modernity has placed on the legacy of romantic Venice, and the distinctive strains of aesthetic*

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*invention that resulted from the clash. In Venetian incarnations of modernism, the anachronistic urban fabric and vestigial sentiment that both the nation-state of Italy and the historical avant-garde would cast off become incompletely assimilated parts of the new. Killing the*



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*Moonlight brings Venice into the geography of modernity as a living city rather than a metaphor for death, and presents the archipelago as a crucible for those seeking to define and transgress the conceptual limits of modernism. In strategic detours from the capitals of*

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*modernity, the book redrafts the confines of modernist culture in both geographical and historical terms. This unique and authoritative reference work contains more than 2,000 clear and concise entries on all aspects of modern and contemporary art. Its impressive range of terms*

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*includes movements, styles,  
techniques, artists, critics, dealers,  
schools, and galleries. There are  
biographical entries for artists  
worldwide from the beginning of the  
20th century through to the  
beginning of the 21st, from the  
Finnish architect Alvar Aalto to the*

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*French sculptor Jacques Zwobada.  
With international coverage,  
indications of public collections and  
publicly sited works, and in-depth  
entries for keytopics (for example,  
Cubism and abstract art), this  
dictionary is a fascinating and  
thorough guide for anyone with an*

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*interest in modern and contemporary culture, amateur or professional. Formerly the Dictionary of 20th Century Art, the text has been completely revised and updated for this major new edition. 300 entries have been added and it now contains entries on photography in*

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*modern art. With emphasis on recent art and artists, for example Damien Hirst, it has an exceptionally strong coverage of art from the 1960s, which makes it particularly ideal for contemporary art enthusiasts.*

*Further reading is provided at entry level to assist those wishing to know*

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*more about a particular subject. In addition, this edition features recommended web links for many entries, which are accessed and kept up to date via the Dictionary of Modern Art companion website. The perfect companion for the desk, bedside table, or gallery visits, A*

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*Dictionary of Modern and Contemporary Art is an essential A-Z reference work for art students, artists, and art lovers.*

*"Provides a comprehensive global history of biennialization from the rise of the European star-curator in the 1970s and the emergence of*



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*mega-exhibitions in Asia in the 1990s  
to the current globalization of  
biennials"--*

*The Exhibitions that Created  
Contemporary Art  
Critic and Curator  
Rethinking a Century of Italian  
Design*

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*The Venice Biennale, 1895-1968*

*The Justice of Visual Art*

*Alternative Venues for Display*

*From Salon to Goldfish Bowl*

**Goods made or designed  
in Italy enjoy a profile  
which far outstrips the**

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country's modest  
manufacturing output.  
Italy's glorious design  
heritage and reputation  
for style and innovation  
has 'added value' to  
products made in Italy.

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Since 1945, Italian design has commanded an increasing amount of attention from design journalists, critics and consumers. But is Italian design a victim

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of its own celebrity?

Made in Italy brings  
together leading design  
historians to explore  
this question,  
discussing both the  
history and significance

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of design from Italy and  
its international  
influence. Addressing a  
wide range of Italian  
design fields, including  
car design, graphic  
design, industrial and

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interior design and  
ceramics, well-known  
designers such as  
Alberto Rosselli and  
Ettore Sottsass, Jr. and  
iconic brands such as  
Olivetti, Vespa and

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Alessi, the book  
explores the historical,  
cultural and social  
influences that shaped  
Italian design, and how  
these iconic designs  
have contributed to the



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modern canon of Italian-  
inspired goods.

"Adamson leads his  
readers through  
intricate debates with  
care and skill. Even the  
non-specialist reader

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will come away with an understanding of the stakes in modernist studies."--Mary Gluck, author of *Popular Bohemia: Modernism and Urban Culture in*

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**Nineteenth-Century Paris**

"No serious student of  
the European avant-garde  
in the early twentieth  
century will be able to  
overlook this subtle and  
impassioned attempt to

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rethink its history: its  
far-reaching ambitions  
and its strategies for  
achieving them, its  
successes and its  
failures. Because of  
Adamson's distinctive

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perspective and the  
breadth of his research,  
I persistently found  
myself being forced to  
rethink the history of  
the European avant-garde  
and question some of my

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own assumptions and  
conclusions."--Robert  
Wohl, author of The  
Spectacle of Flight:  
Aviation and the Western  
Imagination, 1920-1950  
Sculptural Materiality

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in the Age of

Conceptualism is  
structured around four  
distinct but  
interrelated projects  
initially realized in  
Italy between 1966 and

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1972: Yayoi Kusama's

Narcissus Garden,

Michelangelo

Pistoletto's Newspaper

Sphere (Sfera di

giornali), Robert

Smithson's Asphalt



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Rundown, and Joseph  
Beuys's Arena. These  
works all utilized non-  
traditional materials,  
collaborative patronage  
models, and alternative  
modes of display to

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create a spatially and  
temporally dispersed  
arena of matter and  
action, with photography  
serving as a connective,  
material thread within  
the sculpture it

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reflects. While created  
by major artists of the  
postwar period, these  
particular projects have  
yet to receive  
substantive art  
historical analysis,

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especially from a  
sculptural perspective.  
Here, they anchor a  
transnational narrative  
in which sculpture  
emerged as a node, a  
center of transaction

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comprising multiple  
material phenomenon,  
including objects,  
images, and actors. When  
seen as entangled,  
polymorphous entities,  
these works suggest that

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the charge of sculpture  
in the late postwar  
period came from its  
concurrent existence as  
both three-dimensional  
phenomena and  
photographic image, in

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the interchanges among  
the materials that  
continue to activate and  
alter the constitution  
of sculpture within the  
contemporary sphere.

Robert Rauschenberg on

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tour in 1964 and the  
early globalization of  
the art world.

Context, Content, and  
the Role of the Critic  
Fragile City, 1797-1997  
Sargent, Whistler, and



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Venetian Glass

Killing the Moonlight

Austria and the Venice

Biennale 1895-2013

International

Experiments in Italy

"Painting, Politics and

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**the Struggle for the  
?ole de Paris, 1944?964  
"**

Influential, innovative and aesthetically  
experimental, the films of  
Michelangelo Antonioni are widely  
recognized as both exemplars of

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cinema and key in ushering in its 'new' or 'modern' incarnation around 1960. Antonioni and the Aesthetics of Impurity offers a radical rethinking of the director's work. It argues against prevalent understandings of it in terms of both cinematic purity and indebtedness to painting.

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Reconnecting Antonioni's aesthetically audacious films of the 1960s and 1970s to the ferment of their historical time, *Antonioni and the Aesthetics of Impurity* brings into relief these works' crucial, yet overlooked, affinity with the new, 'impure', art practices - of John Cage, Franco Vaccari, Robert

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Smithson, Piero Gilardi and Andy Warhol among others - that precipitated the demotion of painting from its privileged position as a paradigm for all the arts. Revealing an Antonioni who embraced both mixed and mass media and reflected on them via cinema, the book replaces

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auteuristic, if not hagiographic, accounts of the director's work with a new understanding of its critical significance across the modern visual arts and culture more broadly.

This book maps key moments in the history of postwar art from a global perspective. The reader is introduced

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to a new globally oriented approach to art, artists, museums and movements of the postwar era (1945–70).

Specifically, this book bridges the gap between historical artistic centers, such as Paris and New York, and peripheral loci. Through case studies, previously unknown networks,

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circulations, divides and controversies are brought to light. From the development of Ethiopian modernism, to the showcase of Brazilian modernity, this book provides readers with a new set of coordinates and a reassessment of well-trodden art historical narratives around



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modernism. This book will be of interest to scholars in art historiography, art history, exhibition and curatorial studies, modern art and globalization.

Postwar Italian Art History Today brings fresh critical consideration to the parameters and impact of Italian

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art and visual culture studies of the past several decades. Taking its cue from the thirty-year anniversary of curator Germano Celant's landmark exhibition at PS1 in New York — *The Knot* — this volume presents innovative case studies and emphasizes new methodologies deployed in the study

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of postwar Italian art as a means to evaluate the current state of the field. Included are fifteen essays that each examine, from a different viewpoint, the issues, concerns, and questions driving postwar Italian art history. The editors and contributors call for a systematic reconsideration of the

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artistic origins of postwar Italian art, the terminology that is used to describe the work produced, and key personalities and institutions that promoted and supported the development and marketing of this art in Italy and abroad.

This book places a focus on the

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regimes of in/visibility and representation in Europe and offers an innovative perspective on the topic of global capitalism in relation to questions of race, class, gender and migration, as well as historicization of biopolitics and (de)coloniality. The aim of this volume is to revisit theories of

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art, new media technology, and aesthetics under the weight of political processes of discrimination, racism, anti-Semitism and new forms of coloniality in order to propose a new dispositive of the ontology and epistemology of the image, of life and capitalism as well as labor and modes

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of life. This book is firmly embedded in the present moment, when due to rapid and major changes on all levels of political and social reality the need for rearticulation in theoretical, artistic and political practices and rethinking of historical narratives becomes almost tangible.

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The Venice Biennale and the Asia-  
Pacific in the Global Art World

Postwar Italian Art History Today

The Curatorial

Architecture Festivals and the Urban  
Commons

Imagining the Present

Methods, Themes, and Approaches



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This Model World

***Painting, Politics and the  
Struggle for the ?ole de  
Paris, 1944-1964 is the first  
book dedicated to the  
postwar or 'nouvelle' ?ole de  
Paris. It challenges the***

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***customary relegation of the  
?ole de Paris to the  
footnotes, not by arguing for  
some hitherto 'hidden' merit  
for the art and ideas  
associated with this school,  
but by establishing how and***

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***why the ?ole de Paris was a  
highly significant vehicle for  
artistic and political debate.  
The book presents a  
sustained historical study of  
how this 'school' was  
constituted by the paintings***

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***of a diverse group of artists,  
by the combative field of art  
criticism, and by the  
curatorial policies of  
galleries and state  
exhibitions. By thoroughly  
mining the extensive***

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***resources of the newspaper  
and art journal press, gallery  
and government archives,  
artists' writings and  
interviews with surviving  
artists and art critics, the  
book traces the artists,***

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***exhibitions, and art critical debates that made the ?ole de Paris a zone of aesthetic and political conflict.***

***Through setting the ?ole de Paris into its artistic, social, and political context, Natalie***

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***Adamson demonstrates how  
it functioned as the defining  
force in French postwar art  
in its defence of the  
tradition of easel painting,  
as well as an international  
point of reference for the***

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***expansion of modernism. In doing so, she presents a wholly new perspective on the vexed relationships between painting, politics, and national identity in France during the two***



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***decades following World War  
II.***

***Over a hundred years of the  
story behind the Biennale of  
Venice, the oldest and most  
prestigious artistic and  
cultural institution in the***

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***world, from the first edition  
in 1895 to the 52nd one in  
2007.***

***Lawrence Alloway  
(1926-1990) was a key  
figure in the development of  
modern art in Europe and***

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***America from the 1950s to  
the 1980s. He is credited  
with coining the term pop  
art and with championing  
conceptual art and feminist  
artists in America. His  
interests as a critic and as a***

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***curator at the Solomon R.  
Guggenheim Museum in  
New York were wide-  
ranging, however, and  
included architecture,  
design, earthworks, film,  
neorealism, science fiction,***

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***and public sculpture. Early  
in his career he was  
associated with the  
Independent Group in  
London and although he was  
largely self-taught, he was a  
noted educator and lecturer.***

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***A prolific writer, Alloway sought to escape the conventions of art-historical discourse. This volume illuminates how he often shaped the field and anticipated approaches such***

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***as social art history and  
visual and cultural studies.  
Lawrence Alloway: Critic and  
Curator provides the first  
critical analysis of the  
multiple facets of Alloway's  
life and career, exploring his***

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***formative influence on the  
disciplines of art history, art  
criticism, and museum  
studies. The nine essays in  
this volume depend on  
primary archival research,  
much of it conducted in the***



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***Lawrence Alloway Papers  
held by the Getty Research  
Institute. Each author  
addresses a distinct aspect  
of Alloway's eclectic  
professional interests and  
endeavors.***

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***The City on Display:  
Architecture Festivals and  
the Urban Commons reflects  
on the biennials, triennials,  
and other festivals of  
architecture and design that  
have been held over the last***

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***two decades, as they expand  
and transform in response to  
the exigencies of 'planetary  
urbanisation'. Joel Robinson  
examines the development of  
these large-scale,  
international, and perennial***

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***exhibitions as they address  
such challenges as urban  
regeneration, heritage  
preservation, climate  
change, and the migration  
crisis. Homing in on  
examples of festivals in***

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***Venice, Rotterdam, Oslo,  
Tallinn, Sharjah, Seoul,  
Shenzhen, and Hong Kong,  
the author describes how  
they alter the public spaces  
that host them, either  
through civic boosterism***

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***and gentrification, on the  
one hand, or through a  
reassertion of the urban  
commons and the right to  
the city, on the other hand.  
He attempts to thematise  
the architecture festival's***

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***relationship with the city  
and interrogate its potential  
as a forum for global debate  
about the emergencies of  
the urban condition. This  
book will be beneficial for  
students and academics of***

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***architecture and urbanism,  
and especially those who  
have an interest in how the  
city gets exhibited at such  
festivals and even  
reimagined as something  
other than it currently is.***



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***Fall-Out Shelters for the  
Human Spirit***

***Robert Rauschenberg and  
the Global Rise of American  
Art***

***Modernism in Venice***

***Modernism's Resistance to***

*Page 113/194*

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***Commodity Culture in  
Europe***

***"Painting, Politics, and the  
New Front of Cold War Italy  
"***

***Travels to the Edge of  
Contemporary Art***

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## ***Art and Institutions in Postwar Brazil***

*In recent years, there has  
been increasing scholarly  
interest in the history of  
museums, academies and  
major exhibitions. There*

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*has been, however, little  
to no sustained interest  
in the histories of  
alternative exhibitions  
(single artwork, solo  
artist, artist-mounted,  
entrepreneurial, privately*

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*funded, ephemeral, etc.)  
with the notable exception  
of those publications that  
deal with situations  
involving major artists or  
those who would become so  
- for example J.L. David's*

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*exhibition of Intervention  
of the Sabine Women (1799)  
and The First  
Impressionist Exhibition  
of 1874 - despite the fact  
that these sorts of  
exhibitions and critical*

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*scholarship about them  
have become commonplace  
(and no less important) in  
the contemporary art  
world. The present volume  
uses and contextualizes  
eleven case studies to*

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*advance some overarching  
themes and commonalities  
among alternative  
exhibitions in the long  
modern period from the  
late-eighteenth to the  
late-twentieth centuries*



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*and beyond. These include  
the issue of control in  
the interrelation and  
elision of the roles of  
artist and curator, and  
the relationship of such  
alternative exhibitions to*

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*the dominant modes,  
structures of display and  
cultural ideology.*

*This book analyses the  
intermeshing of state  
power and art history in  
Europe since 1945 and up*

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*to the present from a  
critical, de-centered  
perspective. Devoting  
special attention to  
European peripheries and  
to under-researched  
transnational cultural*

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*political initiatives  
related to the arts  
implemented after the end  
of the Second World War,  
the contributors explore  
the ways in which this  
relationship crystallised*

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*in specific moments,  
places, discourses and  
practices. They make the  
historic hegemonic centres  
of the discipline converse  
with Europe's Southern and  
Eastern peripheries, from*

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*Portugal to Estonia to  
Greece. By stressing the  
margins' point of view  
this volume rethinks the  
ideological grounds on  
which art history and the  
European Union have been*

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To Goldfish Bowl

*constructed as well as the  
role played by art and  
culture in the very  
concept of 'Europe.'  
This monograph uses the  
national pavilions of the  
Venice Biennale as a*

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*vehicle to examine the  
development of  
international contemporary  
art trends within the Asia-  
Pacific region, including  
Australia, Japan and Korea  
and 16 additional national*



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To Goldfish Bowl

*entities who have had less  
continuous participation  
in this global art event.  
Analysing both the spatial  
and visual representation  
of contemporary art  
presented at the Venice*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl

*Biennale and incorporating  
the politics behind  
national selections, this  
monograph provides  
insights into a range of  
important elements of the  
global art industry. Areas*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl

*analysed include national  
cultural trends and  
strategies, the inversion  
of the peripheral to the  
centre stage of the  
Biennale, geopolitics in  
gaining exhibition space*

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*at the Venice Biennale,  
curatorial practices for  
contemporary art  
presentation and artistic  
trends that seek to deal  
with major economic,  
cultural, religious and*

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*environmental issues  
emerging from non-European  
art centres. This  
monograph will be of  
interest to scholars in  
art history, museum  
studies and Asia-Pacific*

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*cultural history.*

*"Experience the spectacle  
of Venice and its rich  
history as a glassmaking  
capital through Sargent,  
Whistler, and Venetian  
Glass: American Artists*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl  
*and the Magic of Murano.*

*This exhibition catalogue  
is the first comprehensive  
examination of the  
American Grand Tour to  
Venice in the late  
nineteenth century,*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl

*revealing the glass  
furnaces and their new  
creative boom as a vibrant  
facet of the city's  
allure. This gorgeously  
illustrated catalogue  
features paintings and*



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*prints by John Singer*

*Sargent, James McNeill*

*Whistler, Frank Duveneck,*

*Thomas Moran, William*

*Merritt Chase, Maurice*

*Prendergast, Maxfield*

*Parrish, Louise Cox, and*

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*Ellen Day Hale alongside  
rarely seen Venetian glass  
mosaic portraits and glass  
cups, vases, and urns by  
the leading Murano  
glassmakers. Reuniting  
these exquisitely crafted*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl

*objects with paintings,  
etchings, and drawings  
from the same milieu, this  
catalogue recovers and  
explains their past  
significance. Five new  
essays from experts in the*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl

*history of American art  
and of Venetian glass  
provide the first combined  
survey of fine and  
decorative arts from the  
Venetian Grand Tour,  
offering a unique and*

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*valuable contribution to  
the fields of American Art  
and nineteenth-century  
cultural history.*

*Ultimately, this project  
demonstrates the lasting  
impact of the nineteenth-*

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Biennale 1895 1968 From Salon  
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*century Venetian glass  
revival on American art,  
literature, and education,  
as well as period concepts  
of gender and social  
class."*--

*New Histories of Art in*

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*the Global Postwar Era*

*Image, Racialization,  
History  
Embattled Avant-Gardes  
Antonioni and the  
Aesthetics of Impurity*

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*The Great Migrator*

*Creative State-Building in  
Times of Political  
Transition*

Halfway House: The Poetics  
Of Australian Spaces  
Drains On Gaston



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Bachelard's Landmark 1958

Work, The Poetics Of

Space, To Explore The

Concept Of Creative Space-

Making Within An

Australian Context. The

Collection Reflects The

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Dialogue And Response Of  
Artists, Writers,  
Performers And Cultural  
theorists. These Twenty  
Essays Explore  
Multidisciplinary Notions  
Of Space By Analysing

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Biennale 1895 1968 From Salon  
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Dance, Displacement and  
Migration, Artistic Space  
In The Bush, The  
Connection Between Virtual  
And Hyper-Real Space From  
Video Games to Detention  
Centres, Indigenous Ideas

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Biennale 1895 1968 From Salon  
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Of Space And The  
Architectural And  
Sociological Contrasts Of  
Urban And Suburban Space.  
To accompany the  
exhibition in the Austrian  
Pavilion for the 55th

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Biennale di Venezia, a  
landmark publication  
titled "Austria and the  
Venice Biennale 1895-2013"  
will be launched in May  
2013. This scholarly,  
400-page publication will

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present, for the first  
time, a comprehensive  
overview of each  
individual exhibition,  
with the help of  
previously unpublished  
photographs, plans and

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correspondence drawn from  
public and private  
archives in several  
different countries. The  
list of artists presented  
by Austria at the Venice  
Biennale over the last 120

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years includes most, if not all, of the leading figures of its cultural avantgarde: from Gustav Klimt, Egon Schiele and Oskar Kokoschka, Hermann Nitsch and Arnulf Rainer



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to VALIE EXPORT, Maria  
Lassnig and Franz West.

A contemporary overview of  
festival activity based on  
over 30 international case  
studies. It demonstrates  
how the nature of

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festivals crosses borders,  
how they are a  
recognisable and growing  
part of societal and  
cultural delivery around  
the globe and that their  
impacts, economic, social

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and cultural are a major  
driver in their  
development.

In this elegant book  
Richard Bosworth explores  
Venice—not the glorious  
Venice of the Venetian

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Republic, but from the fall of the Republic in 1797 and the Risorgimento up through the present day. Bosworth looks at the glamour and squalor of the belle époque and the dark

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underbelly of  
modernization, the two  
world wars, and the far-  
reaching oppressions of  
the fascist regime,  
through to the  
“Disneylandification” of

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Venice and the tourist boom, the worldwide attention of the biennale and film festival, and current threats of subsidence and flooding posed by global warming.

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He draws out major  
themes—the increasingly  
anachronistic but deeply  
embedded Catholic Church,  
the two faces of  
modernization, consumerism  
versus culture. Bosworth

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To Goldfish Bowl

interrogates not just  
Venice's history but its  
meanings, and how the  
city's past has been co-  
opted to suit present and  
sometimes ulterior aims.  
Venice, he shows, is a



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city where its histories  
as well as its waters  
ripple on the surface.

Just another exhibition  
1895- 2005 : Visual Arts,  
Architecture, Cinema,  
Dance, Music, Theatre

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Lawrence Alloway

A History of Italian  
Cinema

Untying 'the Knot'

A History

Made in Italy

*In April 2011, Anthony Byrt was*

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*living in Berlin and building a career as a critic, writing about the world of contemporary art for magazines like frieze and Artforum International. Then one day his world turned upside down and Byrt, his wife and their new-born*

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*son suddenly found themselves booked on a one-way trip home to New Zealand. This Model World is a portrait of what Byrt found when he came back. Built around hundreds of hours spent in galleries, artists' studios and on*

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*the road from Brisbane to Detroit to Venice, this is a deeply personal journey into the contemporary New Zealand art world and the global world it inhabits. It's a book about major figures like Yvonne Todd, Shane Cotton, Billy Apple,*

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*Peter Robinson, Judy Millar and  
Simon Denny, and emerging  
artists such as Luke Willis  
Thompson, Shannon Te Ao and  
Ruth Buchanan. It's about severed  
heads and failed cities; about  
bright young stars and old men*

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*with a final point to prove; about looking for God and finding Edward Snowden; and about what it means to investigate the boundary where our bodies hit the world. This Model World - a riveting first-person account of one author's*

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Biennale 1895 1968 From Salon  
To Goldfish Bowl

*travels to the edge of  
contemporary art.*

*A History of Italian Cinema, 2nd  
edition is the much anticipated  
update from the author of the  
bestselling Italian Cinema - which  
has been published in four*



# Access Free The Venice Biennale 1895 1968 From Salon To Goldfish Bowl

*landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not*

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*only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of*

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*cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as*

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*to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.*

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*Presents a clear and  
comprehensive introduction to the  
evolving discipline of global art  
studies This volume examines how  
art historians, critics, and artists  
revisit art from ancient times  
through to the early modern*

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*period as well as the ways in which contemporary objects are approached through the lens of global contact, exchange, networks, and trade routes. It assists students who actively seek to understand "global art history"*

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*and the discipline beyond the founding Western canons. The first section of Art History in a Global Context: Methods, Themes and Approaches explores how themes related to globalization are framing the creation, circulation,*

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*reception, and study of art today.  
The second section examines how  
curators, scholars, artists, and  
critics have challenged the  
Eurocentric canon through works  
of art, writings, exhibitions,  
biennials, large-scale conferences,*



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*and the formation of global networks. The third section is designed to help students look forward by exploring how art history in a global context is beginning to extend beyond the contemporary condition to*

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*understand the meaning,  
conditions, and impacts of  
exchange across borders and  
among artists in earlier periods.  
Presents a historiography of global  
art histories in academic,  
museological, and exhibition*

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*projects Written by a collection of authors from different linguistic, cultural, geographic, generational, and disciplinary perspectives Aids students in understanding “global art history” and the discipline beyond the founding Western*

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*canons Provides a set of case  
studies to bring to life  
methodologies being employed in  
the field Features contributors  
from the program of the Getty  
Foundation and the College Art  
Association International*

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*Committee's project Art History in a Global Context is an ideal choice for upper-level undergraduate and entry level graduate art students. It can also be used as a teaching tool, or as models for case studies in different formats.*

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*The Venice Biennale,  
1895-1968 From Salon to Goldfish  
Bowl The Venice Biennale,  
1895-1968 From Salon to Goldfish  
Bowl by Lawrence Alloway The  
Venice Biennale, 1895-1968 From  
Salon to Goldfish Bowl The Venice*

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*Biennale and the Asia-Pacific in  
the Global Art World* Routledge

*Forming Abstraction*

*Making Art History in Europe After  
1945*

*Encyclopedia of Twentieth Century  
Architecture*

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*A Companion to Modern and  
Contemporary Latin American and  
Latina/o Art*

*storie e politiche delle biennali*

*A Dictionary of Modern and  
Contemporary Art*

*Focus On World Festivals*



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**In-depth scholarship on the central artists, movements, and themes of Latin American art, from the Mexican revolution to the present A Companion to Modern and Contemporary Latin American and Latinx Art consists of over 30 never-**

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**before-published essays on the crucial historical and theoretical issues that have framed our understanding of art in Latin America. This book has a uniquely inclusive focus that includes both Spanish-speaking Caribbean and**

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**contemporary Latinx art in the United States. Influential critics of the 20th century are also covered, with an emphasis on their effect on the development of artistic movements. By providing in-depth explorations of central artists and**

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**issues, alongside cross-references to illustrations in major textbooks, this volume provides an excellent complement to wider surveys of Latin American and Latinx art. Readers will engage with the latest scholarship on each of five distinct**

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**historical periods, plus broader theoretical and historical trends that continue to influence how we understand Latinx, Indigenous, and Latin American art today. The book's areas of focus include: The development of avant-garde art in**

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**the urban centers of Latin America  
from 1910-1945 The rise of  
abstraction during the Cold War and  
the internationalization of Latin  
American art from 1945-1959 The  
influence of the political upheavals  
of the 1960s on art and art theory in**

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**Latin America The rise of  
conceptual art as a response to  
dictatorship and social violence in  
the 1970s and 1980s The  
contemporary era of neoliberalism  
and globalization in Latin American  
and Latino Art, 1990-2010 With its**

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**comprehensive approach and  
informative structure, A Companion  
to Modern and Contemporary Latin  
American and Latinx Art is an  
excellent resource for advanced  
students in Latin American culture  
and art. It is also a valuable**



**Access Free The Venice  
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reference for aspiring scholars in the  
field.**

**Contemporary case studies and  
perspectives**

**1770 to the Present Day**

**"Exhibiting Outside the Academy,  
Salon and Biennial, 1775-1999 "**

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**Sculptural Materiality in the Age of  
Conceptualism  
The Poetics of Australian Spaces**