

By Robert Jensen Marketing Modernism In Fin De Sicle Europe

Foreign Currency Volatility and the Market for French Modernist Art examines how the collapse of the French franc in the decades following the First World War impacted the supply and demand dynamics of the market for French modernist art. Academics, Pompiers, Official Artists and the Arrière-garde: Defining Modern and Traditional in France, 1900-1960 is a collection of eight essays and a scholarly introduction by established and emerging scholars that challenges the continuing modernist slant of twentieth-century art history. The intention is not to perpetuate the vulgar opposition between avant-garde and reactionary art that characterized early-twentieth-century discourse and has marked much subsequent historical writing, but rather to investigate the complex relationship that both innovative and conservative artists had to the concept of tradition. How did artists and art critics conceive of tradition in relation to modernity? What was the role of an artist's institutional positioning in determining expectations for his or her art? What light is thrown on the structure of the French art world by considering artists from abroad who worked in Paris? How did the war alter modernist and avant-garde paradigms and force crucial changes upon art

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production in the postwar period to 1960? Particular attention is paid to the terms academic, pompier, official, and arrière-garde, originally used to situate the more conservative artists and works as second-rate or as the negative foil to the assumed radicalism of the avant-garde. By re-evaluating the work of artists pushed to the historical margins by such polemical descriptors, and by proposing alternative understandings of the aesthetic, economic, institutional and political factors that drive our ideas of avant-gardism and the modernist narrative in France, this collection of essays offers new routes to explore the terrain of twentieth-century art in France. It is estimated that there are over 300,000 companies involved in the world's art market, employing around 2.8 million people. But the art world carries a veneer of mystery and secrecy that many people find daunting, and the language used by market insiders can be alienating and confusing to those new to the art market. The A-Z of the International Art Market not only clarifies useful terms and definitions, but also represents a significant contribution to the fast-developing processes of transparency and democratisation in the global art business. Comprising art market terms and core concepts – both historical and contemporary – this book is a long-awaited reference source that offers a unique introduction to a dynamic business sector. The A-Z of the International Art

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Market provides an accessible and thorough insight into critical areas of market practice and custom that anyone involved in the art market will find useful and enlightening.

An overdue study of a groundbreaking event, this is the first book-length examination of the Manchester Art Treasures Exhibition of 1857. Intended to rehabilitate Manchester's image at a heady time of economic prosperity, the Exhibition became a touchstone for aesthetic, social, and economic issues of the mid-nineteenth century. Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America. Highlighting the tension between art and commerce, philanthropy and profit, the book examines the Exhibition's organization and the presentation of the works of art in the purpose-built Art Treasures Palace. Pergam places the Exhibition in the context of contemporary debates about museum architecture and display. With an analysis of the reception of both "Ancient" and "Modern" paintings, the book questions the function of exhibitions in the construction of an art historical canon. The book also provides an essential reference tool: a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world, with an analysis of the collecting trends manifest in their provenance. If the rise of modernism is the story of a struggle

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between the burden of tradition and a desire to break free of it, then Rilke's poetic development is a key example of this tension at work. Taking a sceptical view of Rilke's own myth of himself as a solitary genius, Judith Ryan reveals how deeply his writing is embedded in the culture of its day. She traces his often desperate attempts to grapple with problems of fashion, influence and originality as he shaped his career during the crucial decades in which modernism was born. Her book is the first systematic study of Rilke's trajectory from aestheticism to modernism as seen through the lens of his engagement with poetic tradition and the visual arts. The book is full of surprising discoveries about individual poems. Above all, it shifts the terms of the debate about Rilke's place in modern literary history. In describing the canon-building of modern dealerships, Jensen considers the new "ideological dealer" and explores the commercial construction of artistic identity through such rhetorical concepts as temperament and "independent art" and through such institutional structures as the retrospective. "The exhibition at the Dahesh Museum that the publication of this book celebrates is the first in a century to feature Dagnan Bouveret's work. Against the Modern pays special attention to the evolution of this artist's style and subject matter and brings to the public gaze the real diversity, accessibility - and surprising modernity - that has made Dagnan-

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Bouveret worthy of our attention today."--BOOK JACKET.

Marketing Modernism in Fin-de-siècle Europe
Princeton University Press

Since the Enlightenment, French theatre has occupied a prominent place within French thought, society and culture, but as a subject of study it has remained a purview of theatre historians, literary scholars and aestheticians. They focus on the emergence of the modern theatre as change generated from within bourgeois literary drama but ignore theatre as a complex social practice. *Theatre, Politics, and Markets in Fin-de-Siècle Paris* investigates the dynamic relationships among the avant-garde, official culture and the commercial sphere, arguing against the neat divide of 'high' and 'low' culture by showing how cultural forms of varying social origins influenced each other.

Turks Across Empires tells the story of the pan-Turkists, Muslim activists from Russia who gained international notoriety during the Young Turk era of Ottoman history. Yusuf Akçura, Ismail Gasprinskii and Ahmet Agaoglu are today remembered as the forefathers of Turkish nationalism, but in the decade preceding the First World War they were known among bureaucrats, journalists and government officials in Russia and Europe as dangerous Muslim radicals. This volume traces the lives and undertakings of the pan-Turkists in the Russian and Ottoman empires, examining the ways in which these individuals formed a part of some of the most important

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developments to take place in the late imperial era. James H. Meyer draws upon a vast array of sources, including personal letters, Russian and Ottoman state archival documents, and published materials to recapture the trans-imperial worlds of the pan-Turkists. Through his exploration of the lives of Akçura, Gasprinskii and Agaoglu, Meyer analyzes the bigger changes taking place in the imperial capitals of Istanbul and St. Petersburg, as well as on the ground in central Russia, Crimea and the Caucasus. *Turks Across Empires* focuses especially upon three developments occurring in the final decades of empire: an explosion in human mobility across borders, the outbreak of a wave of revolutions in Russia and the Middle East, and the emergence of deeply politicized forms of religious and national identity. As these are also important characteristics of the post-Cold War era, argues Meyer, the events surrounding the pan-Turkists provide valuable lessons regarding the nature of present-day international and cross-cultural geopolitics.

Imagination is a word that is widely used by marketing practitioners but rarely examined by marketing academics. This neglect is largely due to the imagination's 'artistic' connotations, which run counter to the 'scientific' mindset that dominates marketing scholarship. Of late, however, an artistic 'turn' has taken place in marketing research, and this topical study argues that the mantle of imagination has now passed on from the artist to the marketer. It contends, moreover, that the tools and techniques of artistic appreciation can be successfully applied to all manner of marketplace

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phenomena. Key features include: * the treatment of artistic artefacts as a source of marketing understanding * a detailed discussion surrounding the argument that marketers should adopt more imaginative modes of academic expression * an analysis of the kind of art that marketing is, and the place of imagination in marketing's artistic palette. This book provokes a new way of thinking about marketing, and will prove invaluable to marketing academics, researchers and practitioners.

World War I had a profound influence on the aesthetics and politics of Russian culture, perhaps even more than the revolution. Looking at how the war changed Russian culture, especially visual art, Cohen shows how the wartime environment allowed iconoclastic modern art to flourish.

This is the twentieth in a series of occasional volumes devoted to studies in British art, published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art and distributed by Yale University Press. --Book Jacket.

Matthew Rampley's *The Vienna School of Art History* is the first book in over seventy-five years to study in depth and in context the practices of art history from 1847, the year the first teaching position in the discipline was created, to 1918, the collapse of Austria-Hungary. It traces the emergence of art history as a discipline, the establishment of norms of scholarly inquiry, and the involvement of art historians in wider debates about the cultural and political identity of the monarchy. The so-called Vienna School plays the central role in the study, but Rampley also examines the formation of art history

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elsewhere in Austria-Hungary. Located in the Habsburg imperial capital, Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire, and Rampley pays particular attention to these areas of overlapping interest. He also analyzes the methodological innovations for which the Vienna School was well known. Rampley focuses most fully, however, on the larger political and ideological context of the practice of art history—particularly the way in which art-historical debates served as proxies for wider arguments over the political, social, and cultural life of the Habsburg Empire. Through a highly original and detailed analysis of the memoirs, interviews and other life writings of Poiret, Dior and Schiaparelli, this book explores changing notions of femininity in the early decades of the twentieth century, when the democratization of fashion began. Examining the idea of modernity, eternity and the ephemeral in the writings of these haute couturiers, the book reflects on fashion's ambivalent approach to women, which both celebrated and vilified them, presenting them as both ultra modern style leaders and irrational creatures stuck in the past. This fascinating text is key reading for scholars and students of fashion, gender studies, cultural studies and history.

This is a comprehensive survey of European history from the coup d'etat of Napoleon Bonaparte in France to the assassination of the Archduke Ferdinand at Sarajevo, which led to the First World War. It concentrates on the twin themes of revolution and nationalism, which often combined in the early part of the century but which

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increasingly became rival creeds. Going beyond traditional political and diplomatic history, the book incorporates the results of recent research on population movements, the expansion of markets, the accumulation of capital, social mobility, education, changing patterns of leisure, religious practices, and intellectual and artistic developments. The work falls into three chronological sections. The first, starting in 1800 (rather than the more usual 1815) follows the build-up of the revolutionary currents which were eventually going to erupt in the 'Year of Revolutions' 1848. The second, from 1850 to 1880, deals with the golden age of capitalism, the successful culmination of struggles for national unification, and the threat of anarchism. The concluding chapters look at the social and political stresses caused by socialism and national minorities, at new attempts by government to order society, imperial rivalry, and the descent into a war which was to mark the end of nineteenth-century Europe. For this third edition, Dr Gildea has substantially revised the text and maps, and completely updated the bibliography. Newly-added introductory sections guide the reader through the wealth of material in each chapter. The new edition also includes for the first time a full Chronology of the period, a list of leading state ministers, and family trees for all the major dynasties.

Music and Modernism is a collection of essays which re-evaluates the significant connections between the disciplines of music, fine art and architecture in the period covering the emergence and flowering of modernism, c. 1849–1950. Combining established

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scholars in the field with those at the start of their careers, this book presents an exceptional cross-section of European and American modernism through a series of detailed case-studies. Avoiding a simplistic engagement with cross- or inter-disciplinarity, the focus of attention centres on themes that became key to modernist artists and critics: association, perception, representation, subjectivity, writing and language. Accordingly, this book re-thinks modernism itself in the light of both the fine arts and music, to advocate a multiplicity of modernisms from which it is necessary for scholars to construct their own narratives.

World War I gave colonial migrants and French women unprecedented access to the workplaces and nightlife of Paris. After the war they were expected to return without protest to their homes?either overseas or metropolitan. Neither group, however, was willing to be discarded. ø Between the world wars, the mesmerizing capital of France?s colonial empire attracted denizens from Africa, the Caribbean, and the United States. Paris became not merely their home but also a site for political engagement. Colonial Metropolis tells the story of the interactions and connections of these black colonial migrants and white feminists in the social, cultural, and political world of interwar Paris and of how both were denied certain rights lauded by the Third Republic such as the vote, how they suffered from sensationalist depictions in popular culture, and how they pursued parity in ways that were often interpreted as politically subversive. ø This compelling book maps the intellectual and physical locales that the disenfranchised residents of

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Paris frequented, revealing where their stories intersected and how the personal and local became political and transnational. With a focus on art, culture, and politics, this study reveals how both groups considered themselves inhabitants of a colonial metropolis and uncovers the strategies they used to colonize the city. Together, through the politics of anti-imperialism, communism, feminism, and masculinity, these urbanites connected performances of colonial and feminine tropes, such as Josephine Baker's, to contestations of the colonial system. ø

The 19th century in France witnessed the emergence of the structures of the modern art market that remain until this day. This book examines the relationship between the avant-garde Barbizon landscape painter, Théodore Rousseau (1812-1867), and this market, exploring the constellation of patrons, art dealers and critics who surrounded the artist. It argues for the pioneering role of Rousseau, his patrons and his public in the origins of the modern art market, and, in so doing, shifts attention away from the more traditional focus on the novel careers of the Impressionists and their supporters. Drawing on extensive archival research, the book provides new insight into the role of the modern artist as professional. It provides a new understanding of the complex iconographical and formal choices within Rousseau's work, rediscovering the original radical charge that once surrounded the artist's work and led to extensive and peculiarly modern tensions with the market place.

Acknowledgments
Prologue: Matisse and the Culture Generally
1. Journalists: Recasting the Image of the Modern Artist
2. Dealers: Paul Rosenberg and Matisse Fils
3. Private Collectors: Museum-Going Millionaires with a Taste for France
4. Museums I: Public Relations and the Semiprivate

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Museum5. Museums II: Private Relations and the Semipublic Museum6. Artists: Contending with the European Modernist Canon7. Critics: Clement Greenberg's Defense of Material PleasureEpilogue: Merchandising

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New Perspectives on Brücke Expressionism: Bridging History brings together highly-renowned international art historians in a scholarly work that offers the first full-length reassessment in English of the importance of the Brücke group to German modernism specifically and to international modernism more generally. It challenges, interrogates and updates existing orthodoxies in the field of Brücke studies by deploying new research combined with innovative interpretative approaches. This is an exciting volume of essays with an interlinking tripartite structure that charts the significance of this pioneering German avant-garde group in relation to various critical themes, namely, 'cultural and material identity', 'collectivity and selfhood', as well as 'defamation and rehabilitation'. The book is unique in the field in that it seeks to excavate specific historical research relating to the activities of the Brücke as a bohemian yet nonetheless enterprising artists' community, and considers the contributions of the key members in relation to the dynamics of that group rather than simply on an individual basis. It thoroughly explores the historiography of the Brücke artists' reception throughout the turbulent history of the twentieth century up until the present day.

A cultural history of the first truly modern art market, Marketing Art in the British Isles, 1700 to the Present furthers the burgeoning exploration of Britain's struggle to carve a niche for itself on the international art scene. Bringing together scholars from the UK, US, Europe, and Asia, this collection sheds new light on such crucial notions as the

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internationalization of the art market; the emergence of an increasingly complex exhibition culture; issues of national rivalry and emulation; artists' individual and collective strategies for their own promotion and survival; the persistent anti-commercialism of an elite group of art lovers and critics and accusations of philistinism levelled at the middle classes; as well as an unquestionable native British genius at reconciling jarring discourses. Essays explore the unresolved tension between artistic aspirations and commercial interest - a tension that has come to shape Britain's national artistic tradition - from the perspectives of artists, dealers and (super-) collectors, and the upwardly mobile middle classes whose consumerism gave rise to the British art market as it is known today. Specific case studies include Whistler, Roger Fry, Damien Hirst, and Charles Saatchi; essays consider art markets from London and Manchester to Paris and Flanders. Architecture and sociology have been fickle friends over the past half century: in the 1960s, architects relied on sociological data for design solutions and sociologists were courted by the most prestigious design schools to lecture and teach. Twenty years later, at the height of postmodernism, it was passe to be concerned with the sociological aspects of architecture. Currently, the rising importance of sustainability in building, not to mention an economical crisis brought on in part by a real-estate bubble, have forced architects to consider themselves in a less autonomous way, perhaps bringing the profession full circle back to a close relationship with sociology. Through all these rises and dips, Robert Gutman was a strong and steady voice for both architecture and sociology. Gutman, a sociologist by training, infiltrated architecture's ranks in the mid-1960s and never looked back. A teacher for over four decades at Princeton's School of Architecture, Gutman wrote about architecture and taught generations of future architects, all while maintaining an

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"outsider" status that allowed him to see the architectural profession in an insightful, unique way.

Andrey Shabanov's seminal reinterpretation of the Peredvizhniki is a comprehensive study that examines in-depth for the first time the organizational structure, self-representation, exhibitions, and critical reception of this 19th-century artistic partnership. Shabanov advances a more pragmatic reading of the Peredvizhniki, artists seeking professional and creative freedom in authoritarian Tsarist Russia. He likewise demonstrates and challenges how and why the group eventually came to be defined as a critically-minded Realist art movement. Unprecedentedly rich in new primary visual and textual sources, the book also connects afresh the Russian and Western art worlds of the period. A must-read for anyone interested in Russian art and culture, 19th-century European art, and also the history of art exhibitions, art movements, and the art market.

Art Markets, Agents and Collectors brings together a wide variety of case studies, based on letters and detailed archival research, which nuance the history of the art market and the role of the collector within it. Using diaries, account books and other archival sources, the contributions to this volume show how agents set up networks and acquired works of art, often developing the taste and knowledge of the collectors for whom they were working. They are therefore seen as important actors in the market, having a specific role that separates them from auctioneers, dealers, museum curators or amateurs, while at the same time acknowledging and analyzing the dual positions that many held. Each chronological period is introduced by a contextual essay, written by a leading expert in the field, which sets out the art market in the period concerned and the ways in which agents functioned. This book is an invaluable tool for those needing a broader introduction to the intricate workings of the art

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market.

What does it mean to be modern? In the nineteenth century a consensus emerged that Western Europe was giving birth to a new form of life in which bourgeois activities, people, attitudes and values played a key role. Jerrold Seigel offers a magisterial account of the development of European modernity.

How was modernism shaped by copyright law? How did modernists, for their part, exploit, reform, and evade intellectual property law? In pursuit of these questions, *Modernism and Copyright* brings together essays by well-known scholars of literature, theater, cinema, music, and law as well as by practicing lawyers and caretakers of modernist literary estates.

This is the first book to focus on Helhesten (The Hell-Horse), an avant-garde artists' collective active during the Nazi occupation of Denmark and one of the few tangible connections between radical European art groups from the 1920s to the 1960s. The Danes' deliberately unskilled painterly abstraction, embrace of the tradition of dansk folkelighed (the popular) and its iterations of egalitarianism and consensus reform, called for the political relevance of art and interrogated the ideologies underlying culture itself. The group's cultural activism presents an alternative trajectory of continuity, which challenges the customary view of World War II as a moment of artistic rupture.

A master historian shows us a new side of the Victorian Era--the role of the Bourgeois as reactionaries, revolutionaries, and middle-of-the-roaders in the passage of high culture toward modernism. The Victorians in this richly peopled narrative maneuvered through decades marked by frequent shifts in taste, some seeking safety in traditional styles, others drawn to the avant-garde of artists, composers, and writers. Peter Gay's panoramic survey offers a fresh view

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of the ideas and sensibilities that dominated Victorian culture. "Adamson leads his readers through intricate debates with care and skill. Even the non-specialist reader will come away with an understanding of the stakes in modernist studies."--Mary Gluck, author of *Popular Bohemia: Modernism and Urban Culture in 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 rethink its history: its far-reaching ambitions and its strategies for achieving them, its successes and its failures. Because of Adamson's distinctive 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 own assumptions and conclusions."--Robert Wohl, author of *The Spectacle of Flight: Aviation and the Western Imagination, 1920-1950*

Main description: In Modris Eksteins's hands, the interlocking stories of Vincent van Gogh and art dealer Otto Wacker reveal the origins of the fundamental uncertainty that is the hallmark of the modern era. Through the lens of Wacker's sensational 1932 trial in Berlin for selling fake Van Goghs, Eksteins offers a unique narrative of Weimar Germany, the rise of Hitler, and the replacement of nineteenth-century certitude with twentieth-century doubt. Berlin after the Great War was a magnet for art and transgression. Among those it attracted was Otto Wacker, a young gay dancer turned art impresario. His sale of thirty-three forged Van Goghs and the ensuing scandal gave Van Gogh's work unprecedented commercial value. It also called into question a world of defined values and standards that had already begun to erode during the war. Van Gogh emerged posthumously as a hero who rejected organized religion and other suspect sources of authority in favor of art. Self-pitying Germans saw in his biography a series of triumphs-over defeat, poverty, and

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meaninglessness-that spoke to them directly. Eksteins shows how the collapsing Weimar Republic that made Van Gogh famous and gave Wacker an opportunity for reinvention propelled a third misfit into the spotlight. Taking advantage of the void left by a gutted belief system, Hitler gained power by fashioning myths of mastery. Filled with characters who delight and frighten, *Solar Dance* merges cultural and political history to show how upheavals of the early twentieth century gave rise to a search for authenticity and purpose.

As Jewish writers, artists, and intellectuals made their way into Western European and Anglo-American cultural centers, they encountered a society obsessed with decadence. An avant-garde movement characterized by self-consciously artificial art and literature, philosophic pessimism, and an interest in nonnormative sexualities, decadence was also a smear, whereby Jews were viewed as the source of social and cultural decline. In *The Jewish Decadence*, Jonathan Freedman argues that Jewish engagement with decadence played a major role in the emergence of modernism and the making of Jewish culture from the 1870s to the present. The first to tell this sweeping story, Freedman demonstrates the centrality of decadence to the aesthetics of modernity and its inextricability from Jewishness. Freedman recounts a series of diverse and surprising episodes that he insists do not belong solely to the past, but instead reveal that the identification of Jewishness with decadence persists today. Traces the rise of Modernism in the arts from its inception in the mid-nineteenth century to its end in the wake of the development of Pop Art, analyzing its influences on the fields of literature, poetry, music, and other art forms and profiling key figures.

Through studies of individual writers, this book reveals the inextricable connection between naturalism and literary modernism.

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In *The Shock of Recognition*, Lewis Pyenson examines art and science together to shed new light on common motifs in Picasso's and Einstein's education, in European material culture, and in the intellectual life of one nation-state, Argentina.

By the turn of the twentieth century, Paris was the capital of the art world. While this is usually understood to mean that Paris was the center of art production and trading, this book examines a phenomenon that has received little attention thus far: Paris-based dealers relied on an ever-expanding international network of peers. Many of the city's galleries capitalized on foreign collectors' interest by expanding globally and proactively cultivating transnational alliances. If the French capital drew artists from around the world—from Cassatt to Picasso—the contemporary-art market was international in scope. Art dealers deliberately tapped into a growing pool of discerning collectors in northern and eastern Europe, the UK, and the USA. International trade was rendered not just desirable but necessary by the devastating effects of wars, revolutions, currency devaluation and market crashes which stalled collecting in Europe. *Pioneers of the Global Art Market* assembles original scholarship based on a close inspection of and fresh perspective on extant dealer records. It caters to an amplified curiosity concerning the emergence and workings of our unprecedented contemporary-centric and global art market. This anthology fills a significant gap in the expanding field of art market studies by addressing how, initially, contemporary art, which is now known as historical modernism, made its way into collections: who validated what by promoting and selling it, where, and how. It includes unpublished material, concrete examples, bibliographical and archival references, and should appeal to academics, curators, educators, dealers, collectors, artists and art lovers alike. It celebrates the modern art dealer as

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transnational impresario, the global reach of the modern-art market, and the impact of traders on the history of collecting, and ultimately on the history of art.

Collecting the New is the first book on the questions and challenges that museums face in acquiring and preserving contemporary art. Because such art has not yet withstood the test of time, it defies the traditional understanding of the art museum as an institution that collects and displays works of long-established aesthetic and historical value. By acquiring such art, museums gamble on the future. In addition, new technologies and alternative conceptions of the artwork have created special problems of conservation, while social, political, and aesthetic changes have generated new categories of works to be collected. Following Bruce Altshuler's introduction on the European and American history of museum collecting of art by living artists, the book comprises newly commissioned essays by twelve distinguished curators representing a wide range of museums. First considered are general issues including the acquisition process, and collecting by universal survey museums and museums that focus on modern and contemporary art. Following are groups of essays that address collecting in particular media, including prints and drawings, new (digital) media, and film and video; and national- and ethnic-specific collecting (contemporary art from Asia, Africa, and Latin America, and African-American art). The closing essay examines the conservation problems created by contemporary works--for example, what is to be done when deterioration is the artist's intent? The contributors are Christophe Cherix, Vishakha N. Desai, Steve Dietz, Howard N. Fox, Chrissie Iles and Henriette Huldich, Pamela McClusky, Gabriel Pérez-Barreiro, Lowery Stokes Sims, Robert Storr, Jeffrey Weiss, and Glenn Wharton.

A comprehensive history of the Earthworks movement

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provides an in-depth analysis of the forms that initiated Land Art, profiling top contributors and achievements within a context of the social and political climate of the 1960s, and noting the form's relationship to ecological movements. (Fine Arts)

From the 1880s to 1940, French colonial officials, businessmen and soldiers, returning from overseas postings, brought home wooden masks and figures from Africa. This imperial and cultural power-play is the jumping-off point for a story that travels from sub-Saharan Africa to Parisian art galleries; from the pages of fashion magazines, through the doors of the Louvre, to world fairs and international auction rooms; into the apartments of avant-garde critics and poets; to the streets of Harlem, and then full-circle back to colonial museums and schools in Dakar, Bamako, and Abidjan. John Warne Monroe guides us on this journey, one that goes far beyond the world of Picasso, Matisse, and Braque, to show how the Modernist avant-garde and the European colonial project influenced each other in profound and unexpected ways. Metropolitan Fetish reveals the complex trajectory of African material culture in the West and provides a map of that passage, tracing the interaction of cultural and imperial power. A broad and far-reaching history of the French reception of African art, it brings to life an era in which the aesthetic category of "primitive art" was invented. Robert Rauschenberg on tour in 1964 and the early globalization of the art world.

"Art historian Patricia Mathews examines the artistic, social, and scientific discourses of fin-de-siecle France. Along the way, she illuminates the Symbolist construction of a feminized aesthetic that nonetheless excluded female artists from its realm. She analyzes contemporary cultural assumptions as well as theories such as social Darwinism, biological determinism, and degeneracy."--BOOK JACKET.

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