

Poulot Dominique 200

The Practice of Everyday LifeDefending National TreasuresLes vies de Dominique-Vivant DenonPast Beyond MemoryMaterial History ReviewWorthy MonumentsIlluminismoLe patrimoineLes galeries d'art contemporain à ParisPerformance art and revolutionHistoire de l'artCollecting, Ordering, GoverningArt & TextL'art en France, 1960-1995Les enjeux de l'histoire culturelleLa fête en héritageL'état et l'architectureBibliographie annuelle de l'histoire de France du cinquième siècle ...Les Musées royaux des beaux-arts de Belgique Michel de Certeau Elizabeth Karlsodt Musée du Louvre. Service culturel Tony Bennett Daniel J. Sherman Gianni Paganini Pierre Aquilon Julie Verlaine Sanja Perovic Tony Bennett Claude Minière Philippe Poirrier Laurent Sébastien Fournier Éric Lengereau

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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

présente la diversité des épisodes de la vie de denon dont les talents multiples sont mis en lumière par une oeuvre immense et riche d enseignement sur une période particulièrement mouvementée de l histoire

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

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

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 coeur 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

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

analyse épistémologique de l'histoire culturelle étudie ses méthodes les limites de son domaine ses enjeux ses rapports avec les autres sciences sociales et humaines et l'importance pour sa définition de la recherche et des grandes tendances culturelles du début du xxie siècle

dans une société française largement ouverte sur le monde global les singularités régionales restent paradoxalement vivaces les fêtes locales considérées autrefois comme des rites immuables ou comme de banales occasions de défoulement sont aujourd'hui faites construites collectivement transformées en ressources patrimoniales et parallèlement le patrimoine sert de prétexte à des fêtes nouvelles quels sont alors les rapports que la société contemporaine entretient avec ses fêtes la notion de patrimoine permet elle ici de rassembler échelle locale et échelle globale l'observation de fêtes provençales de création ancienne ou plus récente dans le nord des bouches du rhône permet d'interroger le rôle de la sociabilité festive dans la prise de conscience et la mise en valeur des identités culturelles locales la mise en perspective des discours classiques de maintenance des traditions et des revendications

patrimoniales plus actuelles contribue à explorer les enjeux des nouvelles fêtes et les conséquences sociales de l'extension du patrimoine à l'ethnologie

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