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Une histoire du Centre Pompidou ? L'utopie est-elle finie ? Mieux. Elle est pass é e dans les faits : culture pour le plus grand nombre, passion de la modernité ,

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entr é e dans le r é seau des grandes institutions culturelles. La fabrique du Centre, ce furent des rapports tumultueux entre l'art et la politique. Une r è gle de fonctionnement s'imposa : que la culture se fasse é v é nement. Mais ce b â timent surprenant abrite aussi des collections et des savoir-faire. Le Centre Pompidou a la culture de l'actuel et de l'accueil des publics : une culture aujourd'hui à l' é chelle de la plan è te

MUSEUM MEDIA Edited by Michelle Henning Museum Media explores the contemporary uses of diverse media in museum contexts and discusses how technology is reinventing the museum. It considers how

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technological changes—from photography and television through to digital mobile media—have given rise to new habits, forms of attention and behaviors. It explores how research methods can be used to understand people's relationships with media technologies and display techniques in museum contexts, as well as the new opportunities media offer for museums to engage with their visitors. Entries written by leading experts examine the transformation of history and memory by new media, the ways in which exhibitions mediate visitor experience, how designers and curators can establish new kinds of relationships with visitors, the expansion of the museum beyond its walls and its insertion into a wider commercial and corporate

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landscape. Focusing on formal, theoretical and technical aspects of exhibition practice, this in-depth volume explores questions of temporality, attachment to objects, atmospheric and immersive exhibition design, the reinvention of the exhibition medium, and much more.

This book considers the post-68 French city as a prism through which to understand the contemporary world and France ' s specificity within it. The reader is invited to join in a series of exploratory strolls through texts, buildings, and neighborhoods, and thereby share in a process of discovery. Zeroing in on international architectural debates, a range of key Parisian

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exhibitions, and major urban design decisions in Paris, Montpellier, and Lille, Yaari unravels an often-acerbic French critique of both modern and postmodern positions on culture, technology, and the city. This critique—stemming from the competing claims of national identity, the ethics of architecture and display, and an anthropologically informed revision of prevailing views on the city—has sparked in France a passionate search for a third path, which the author proposes to term *apr è s-moderne*. Breaking new ground in the field of French Studies through cultural analysis of the contemporary city, this study brings new insight to scholars and professionals in architecture and urbanism, and will interest all others for whom France

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and cities in general hold special appeal.

The symposium "Heritage and Digital Humanities," organized by the Labex ArtsH2H (Paris 8-Paris Ovest University), together with the French national archives and the Bibliotheque Nationale de France - on the occasion of the inauguration of the university's master's degree for "Cultural Mediation, Heritage and Digital Technologies" - was the first occasion to look for potential links between an emerging discipline in quest of its identity, digital humanities, and concepts of heritage, which have undergone renewal and been democratized through technical, social, and political changes. This book brings together contributions from

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professionals at such 'heritage' institutions, as well as from academics. (Series: Communication Studies / Kommunikationswissenschaft - Vol. 4) [Subject: Cultural Studies, Information Technology]

Hot Art, Cold War – Northern and Western European Writing on American Art 1945-1990 is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources. With the exception of those originally published in English, the majority of these texts are translated into English for the first time from eight languages, and are introduced by scholarly essays. They offer a representative selection of the diverse

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responses to American art in Great Britain, Ireland, France, Belgium, the Netherlands, West Germany (FRG), Austria, Switzerland, Denmark, Norway, Sweden, and Finland. There was no single European discourse, as attitudes to American art were determined by a wide range of ideological, political, social, cultural and artistic positions that varied considerably across the European nations. This volume and its companion, *Hot Art, Cold War – Southern and Eastern European Writing on American Art 1945-1990*, offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences. Whilst many are fluent in one or two foreign

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languages, few are able to read all twenty-five languages represented in the two volumes. These ground-breaking publications significantly enrich the fields of American art studies and European art criticism.

Where, how, by whom and for what were the first museums of contemporary art created? These are the key questions addressed by J. Pedro Lorente in this new book. In it he explores the concept and history of museums of contemporary art, and the shifting ways in which they have been imagined and presented.

Following an introduction that sets out the historiography and considering questions of

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terminology, the first part of the book then examines the paradigm of the Musée des Artistes Vivants in Paris and its equivalents in the rest of Europe during the nineteenth century. The second part takes the story forward from 1930 to the present, presenting New York's Museum of Modern Art as a new universal role model that found emulators or 'contramodels' in the rest of the Western world during the twentieth century. An epilogue, reviews recent museum developments in the last decades. Through its adoption of a long-term, worldwide perspective, the book not only provides a narrative of the development of museums of contemporary art, but also sets this into its international perspective. By assessing the extent to

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which the great museum-capitals - Paris, London and New York in particular - created their own models of museum provision, as well as acknowledging the influence of such models elsewhere, the book uncovers fascinating perspectives on the practice of museum provision, and reveals how present cultural planning initiatives have often been shaped by historical uses.

While designers possess the creative capabilities of shaping cities, their often-singular obsession with form and aesthetics actually reduces their effectiveness as they are at the mercy of more powerful generators of urban form. In response to this paradox, *Designing Urban Transformation* addresses the incredible

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potential of urban practice to radically change cities for the better. The book focuses on a powerful question, "What can urbanism be?" by arguing that the most significant transformations occur by fundamentally rethinking concepts, practices, and outcomes. Drawing inspiration from the philosophical movement known as Pragmatism, the book proposes three conceptual shifts for transformative urban practice: (a) beyond material objects: city as flux, (b) beyond intentions: consequences of design, and (c) beyond practice: urbanism as creative political act. Pragmatism encourages us to consider how we can make deeper and more systemic changes and how urbanism itself can be a design strategy for such transformations. To

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illuminate how these conceptual shifts operate in vastly different contexts through analysis of transformative urban initiatives and projects in Belo Horizonte, Boston, Cairo, Karachi, Los Angeles, New Delhi, and Paris. The book is a rare integration of theory and practice that proposes essential ways of rethinking city-design-and-building processes, while drawing critical lessons from actual examples of such processes.

Die International Bibliography of Historical Sciences verzeichnet jährlich die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit, die inhaltlich von der Vor- und Frühgeschichte bis zur

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j ü n g s t e n V e r g a n g e n h e i t r e i c h e n . S i e i s t d a m i t d i e d e r z e i t e i n z i g e l a u f e n d e B i b l i o g r a p h i e d i e s e r A r t , d i e t h e m a t i s c h , z e i t l i c h u n d g e o g r a p h i s c h e i n d e r a r t b r e i t e s S p e k t r u m a b d e c k t . I n n e r h a l b d e r s y s t e m a t i s c h e n G l i e d e r u n g n a c h Z e i t a l t e r , R e g i o n o d e r h i s t o r i s c h e r D i s z i p l i n s i n d d i e W e r k e n a c h A u t o r e n n a m e n o d e r c h a r a k t e r i s t i s c h e m T i t e l h a u p t w o r t a u f g e l i s t e t .

This original study offers a timely reconsideration of the work of French philosopher Jean-Fran ç o i s Lyotard in relation to art, performance and writing. How can we write about art, whilst acknowledging the transformation that inevitably accompanies translations of both media and temporality? That is the question that

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persistently dogs Lyotard's own writings on art, and to which this book responds through reference to artists from the recently-formed canon of performance art history, including the myths of seminal figures Marina Abramovic and Vito Acconci, and the controlled documentation of Gina Pane's actions. Through the unstable, untranslatable element that Lyotard calls the figural, his thought is brought to bear on attempts to write a history of performance art and to question the paradoxically prescriptive demand for rules to govern 're-performance'. Kiff Bamford contextualises Lyotard's writings and approach with reference to both his contemporaries, including Deleuze and Kristeva, and the contemporary art about which they wrote, whilst

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arguing for the pertinence of Lyotard's provocations
today.

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