

# The Destruction Of Art Iconoclasm And Vandalism Since The French Revolution

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2024-01-17 Alice Goff A history of Germans' attempts to transform society through art in an age of revolution. For German philosophers at the turn of the nineteenth century, beautiful works of art acted as beacons of freedom, instruments of progress that could model and stimulate the moral autonomy of their beholders. Amid the Revolutionary and Napoleonic wars, Germans struggled to uphold these ideals as they contended with the destruction of art collections, looting, and questions about cultural property. As artworks fell prey to the violence they were supposed to transcend, some began to wonder how art could deliver liberation if it could also quickly become a spoil of war. Alice Goff considers a variety of works—including forty porphyry columns from the tomb of Charlemagne, the Quadriga from the Brandenburg Gate in Berlin, the Laocoön group from Rome, a medieval bronze reliquary from Goslar, a Last Judgment from Danzig, and the mummified body of an official from the Rhenish hamlet of Sinzig—following the conflicts over the ownership, interpretation, conservation, and exhibition of German collections during the Napoleonic period and its aftermath.

2020-12-22 Alexander Adams Iconoclasm, Identity Politics and the Erasure of History surveys the origins, uses and manifestations of iconoclasm in history, art and public culture. It examines the various causes and uses of image/property defacement as a tool of political, national, religious and artistic process. This is one of the first books to examine the outbreak of iconoclasm in Europe and North America in the summer of 2020 in the context of previous outbreaks, and it examines the implications of iconoclasm as a form of control, censorship and expression.

2018 Dario Gamboni In January 2006, a man tried to break Marcel Duchamp's Fountain sculpture with a small hammer. The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist. Each such incident confronts us with the unsettling dynamic between destruction and art. In this book, renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth. Starting with the sweeping obliteration of architecture and art under the Communist regimes of the Soviet Union and Eastern Bloc, Gamboni investigates other instances of destruction around the globe, uncovering a surprisingly widespread phenomenon. As he demonstrates through analyses of nineteenth- and twentieth-century incidents in the United States and Europe, a complex relationship exists between the evolution of modern art and a long history of iconoclasm. Gamboni probes the concept of artists' rights, the power of political protest, and the ways in which iconoclasm offers a unique interpretation of society's relationship to art and material culture. Compelling, thought-provoking, and featuring more than one hundred and fifty illustrations, *The Destruction of Art* forces us to rethink the ways in which we interact with art and its power to shock or subdue.

2019 Carolyn Korsmeyer *Things: In Touch with the Past* explores the

value of artifacts that have survived from the past and that can be said to embody their histories. Such genuine or real things afford a particular kind of aesthetic experience—an encounter with the past—despite the fact that genuineness is not a perceptually detectable property. Although it often goes unnoticed, the sense of touch underlies such encounters, even though one is often not permitted literal touch. Carolyn Korsmeyer begins her account with the claim that wonder or marvel at old things fits within an experiential account of the aesthetic. She then presents her main argument regarding the role of touch—both when literal contact is made and when proximity suffices, for touch is a fundamental sense that registers bodily position and location. Correct understanding of the identity of objects is presumed when one values things just because of what they are, and with discovery that a mistake has been made, admiration is often withdrawn. Far from undermining the importance of the genuine, these errors of identification confirm it. Korsmeyer elaborates this position with a comparison between valuing artifacts and valuing persons. She also considers the ethical issues of genuineness, for artifacts can be harmed in various ways ranging from vandalism to botched restoration. She examines the differences between a real thing and a replica in detail, making it clear that genuineness comes in degrees. Her final chapter reviews the ontology that best suits an account of persistence over time of things that are valued for being the real thing.

2019-07-29 Penelope Jackson This book explores the untold history of women, art, and crime. It has long been widely accepted that women have not played an active role in the art crime world, or if they have, it has been the part of the victim or peacemaker. *Women, Art, and Crime* overturns this understanding, as it investigates the female criminals who have destroyed, vandalised, stolen, and forged art, as well as those who have conned clients and committed white-collar crimes in their professional occupations in museums, libraries, and galleries. Whether prompted by a desire for revenge, for money, the instinct to protect a loved one, or simply as an act of quality control, this book delves into the various motivations and circumstances of women art criminals from a wide range of countries, including the UK, the USA, New Zealand, Romania, Germany, and France. Through a consideration of how we have come to perceive art crime and the gendered language associated with its documentation, this pioneering study questions why women have been left out of the discourse to date and how, by looking specifically at women, we can gain a more complete picture of art crime history.

2014-09-15 Dario Gamboni French artist Eugène Henri Paul Gauguin (1848–1903) once reproached the Impressionists for searching “around the eye and not at the mysterious centre of thought.” But what did he mean by this enigmatic phrase? In this innovative investigation into Gauguin’s art and thought, Dario Gamboni illuminates Gauguin’s quest for this “mysterious centre” and offers a fresh look at the artist’s output in all media—from ceramics and

sculptures to prints, paintings, and his large corpus of writings. Foregrounding Gauguin’s conscious use of ambiguity, Gamboni unpacks what the artist called the “language of the listening eye.” Gamboni shows that the interaction between perception, cognition, and imagination was at the core of Gauguin’s work, and he traces a line of continuity in them that has been previously overlooked. Emulating Gauguin’s wide-ranging curiosity with literature, psychology, theology, and the natural sciences—not to mention the whole of art history—this richly illustrated book provides new insight into the life and works of this well-known yet little understood artist.

2014-11-04 Tabitha Barber "Published to accompany a major exhibition at Tate Britain, this fully illustrated catalogue explores the history of attacks on art in Britain, from the reformation of the sixteenth century to the present day, demonstrating how religious, political, moral and aesthetic controversy can become arenas for assaults on art. Through eight essays, the broad subject of iconoclasm is broken into three overarching themes: the state-sanctioned iconoclastic zeal of religious reformers, who aimed to purge both churches and minds of the sin of idolatry; the symbolic statue-breaking that accompanies political change such as the targeted attacks on cultural heritage by the suffragettes; and attacks on art by individuals stimulated by a moral or aesthetic outrage. Importantly, the aim of the study is to present the rationale of iconoclasm, its significance to the history of an object, and how it has become a productive and transformational practice for some modern and contemporary artists." -Publisher's description.

2010-01-08 Jernej Letnar Černič Although ‘power’ can appear a vague term, the dichotomy between haves and have-nots, the desire to gain autonomy, and the dire consequences of subjugation, are three issues that resound across the arts and social sciences. In this book, postgraduate students from the constituent disciplines use the freedom of their positions as early-career researchers to boldly explore power relations. From a legal perspective, papers are included geared towards human rights issues and violations. Further, the applied perspectives from business and education researchers consider how access to wealth and education, and to equal education, can and must be achieved. Then, interpreted through the perspectives of anthropological, sociological, and historical approaches, power has become a resonant issue among the creations of culture and human interaction(s). Finally, within the ‘soft’ sciences, the very same preoccupations, as they appear in creative expression, are examined within literature and music. Indeed, through the twenty-one articles chosen for inclusion in this collection, distinct in their disciplinary origins, approaches and foci, together the authors are emphasising the many similarities that exist among the arts and social sciences subjects. ‘Perspectives on Power: An Interdisciplinary Approach’ was conceived as a result of the quality and reception of papers presented at the 2008 Moving Forward Postgraduate Conference, held at the University of Aberdeen. The volume comprises twenty-one articles on

the theme of 'power', carefully chosen by the editorial team from in excess of eighty presentations. These represent and tender a wide range of scholarly approaches to and within the arts and social sciences; the remit of Moving Forward. The collection is aimed at scholars and scholarly institutions within the United Kingdom in particular, but contains contributions from scholars across the globe. The collection should especially appeal to and inspire delegates visiting the Moving Forward Postgraduate Conference in the years to come.

2016-12-05 Kristine Kolrud The phenomenon of iconoclasm, expressed through hostile actions towards images, has occurred in many different cultures throughout history. The destruction and mutilation of images is often motivated by a blend of political and religious ideas and beliefs, and the distinction between various kinds of 'iconoclasm' is not absolute. In order to explore further the long and varied history of iconoclasm the contributors to this volume consider iconoclastic reactions to various types of objects, both in the very recent and distant past. The majority focus on historical periods but also on history as a backdrop for image troubles of our own day. Development over time is a central question in the volume, and cross-cultural influences are also taken into consideration. This broad approach provides a useful comparative perspective both on earlier controversies over images and relevant issues today. In the multimedia era increased awareness of the possible consequences of the use of images is of utmost importance. 'Iconoclasm from Antiquity to Modernity' approaches some of the problems related to the display of particular kinds of images in conflicted societies and the power to decide on the use of visual means of expression. It provides a deeper understanding of the mechanisms of the phenomenon of iconoclasm. Of interest to a wide group of scholars the contributors draw upon various sources and disciplines, including art history, cultural history, religion and archaeology, as well as making use of recent research from within social and political sciences and contemporary events. Whilst the texts are addressed primarily to those researching the Western world, the volume contains material which will also be of interest to students of the Middle East.

2014-12-18 Steven Maddox "Succeeds in explaining how and why a war-ravaged city suffering acute shortages invested its scant resources in protecting and reconstructing monuments." —Slavonic and East European Review Saving Stalin's Imperial City is the history of the successes and failures in historic preservation and of Leningraders' determination to honor the memory of the terrible siege the city had endured during World War II. The book stresses the counterintuitive nature of Stalinist policies, which allocated scarce wartime resources to save historic monuments of the tsarist and imperial past even as the very existence of the Soviet state was being threatened, and again after the war, when housing, hospitals, and schools needed to be rebuilt. Postwar Leningrad was at the forefront of a concerted restoration effort, fueled by commemorations that

glorified the city's wartime experience, encouraged civic pride, and mobilized residents to rebuild their hometown. For Leningrad, the restoration of monuments and commemorations of the siege were intimately intertwined, served similar purposes, and were mutually reinforcing. "A most welcome addition to the historiography of Europe's bombed cities and their reconstruction after World War II." —Journal of Modern History

2024-04-09 Francesco Bandarin Changing Heritage presents the most comprehensive analysis of heritage issues available today. Critically analysing the complexity of the current and forthcoming issues faced by heritage, it presents insightful directions for the future. Drawing on the author's many years of experience working in senior positions at UNESCO, the book presents discussions of heritage sites all around the world. Today, our cultural and natural legacies face significant threats due to social and economic developments, political pressures, and unresolved historical issues. This book delves into these threats from two distinct perspectives: internal tensions and external pressures. The internal tensions include the disregard for human rights and gender equality; the increasing exploitation of heritage for political purposes; the development of post-colonial perspectives; and the necessity to reassess the established notion of "universal value." External pressures stem from global processes, unsustainable tourism, political conflicts, ethnic clashes, and religious strife that are causing destruction in numerous parts of the world. Examining the dynamics between heritage and these internal tensions and external pressures, Bandarin offers insights into the challenges faced and emphasises the imperative role of civil society in safeguarding the value of heritage for present and future generations. Changing Heritage explores a wide range of issues surrounding the crisis in heritage management on an international level. It will be essential reading for heritage scholars, students, and professionals

2013-06-01 Dario Gamboni Last winter, a man tried to break Marcel Duchamp's Fountain sculpture. The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist. With each incident, intellectuals must confront the unsettling dynamic between destruction and art. Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth, exploring specters of censorship, iconoclasm, and vandalism that surround such acts. Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide. As he demonstrates through analyses of incidents occurring in nineteenth- and twentieth-century America and Europe, a complex relationship exists among the evolution of modern art, destruction of artworks, and the long history of iconoclasm. From the controversial removal of Richard Serra's Tilted Arc from New York City's Federal Plaza to suffragette protests at London's National Gallery, Gamboni probes the concept of artist's rights, the power of political protest and how iconoclasm sheds light on society's relationship to art and material culture. Compelling and thought-provoking, The Destruction of Art forces us to rethink the ways that

we interact with art and react to its power to shock or subdue.

2020-01-16 Dario Gamboni It argues that artists' and collectors' museums are best understood as 'author museums' and make it possible to enjoy and study display as a mode of expression and communication, an art of assemblage and installation avant la lettre, and a challenge for interpretation. Dario Gamboni is a professor of art history at the University of Geneva and has been a guest teacher and researcher at many institutions in Europe, the Americas and Asia. He has curated several exhibitions and is the author of numerous books including The Destruction of Art: Iconoclasm and Vandalism since the French Revolution (London/New Haven, 1997) and Potential Images: Ambiguity and Indeterminacy in Modern Art (London, 2002).

2022-07-12 Jonah Siegel What does it mean to look? How does looking relate to damage? These are the fundamental questions addressed in Overlooking Damage. From the Roman triumph to the iconoclasm of ISIS and the Taliban to the aerial views of looted landscapes and destroyed temples visible on Google, the relationship between beauty and violence is far more intimate than we sometimes acknowledge. Jonah Siegel makes the daring argument that a thoughtful reaction to images of damage need not stop at melancholy, but can lead us to a new reckoning. Would the objects we admire be more beautiful if they were not injured or displaced, if they did not remind us of unbearable violence? Siegel takes up writers from the time of the French Revolution to today who have reacted to the depredations of revolutionary iconoclasm, imperial looting, and industrial capitalism, and proposes that in these authors we may find resources with which to navigate our contemporary situation. Deftly bringing the methods of literary studies to bear on important debates in the study of heritage, archaeology, and visual culture, Overlooking Damage reflects on the ways in which concepts of beauty intersect with periods of epochal violence in an attempt to resist the separation of broken things from the worlds in which they have come to be embedded.

2009-10-27 Alan Liu Knowledge work is now the reigning business paradigm and affects even the world of higher education. But what perspective can the knowledge of the humanities and arts contribute to a world of knowledge work whose primary mission is business? And what is the role of information technology as both the servant of the knowledge economy and the medium of a new technological cool? In The Laws of Cool, Alan Liu reflects on these questions as he considers the emergence of new information technologies and their profound influence on the forms and practices of knowledge.

2017-07-05 Stacy Boldrick All cultures make, and break, images. Striking Images, Iconoclasm Past and Present explores how and why people have made and modified images and other cultural material from pre-history into the 21st century. With its impressive chronological sweep and disciplinary breadth, this is the first book about iconoclasm (the breaking of images) and the transformation of

broader sets of signs that includes contributions from archaeologists, curators, and museum conservators as well as historians of art, literature and religious studies. The chapters examine themes critical to the study of iconoclasm: violence, punishment, memory, intentionality, ruins and relics and their survival. The conclusion shows how cross-disciplinary debate amongst the contributors informed Tate Britain's 'Art under Attack' exhibition (2013) and addresses the challenges iconoclasm presents to the modern museum. By juxtaposing objects and places usually considered in isolation, *Striking Images* raises provocative questions about our understandings of cross-cultural differences and the value of representational objects from the broken swords of pre-historical bog graves to the Bamiyan Buddhas and contemporary art. Are any such objects ever 'finished?', or are they simply subject to constant transformation? In dialogue with each other, the essays consider this question and expand the field of iconoclasm - and cultural - studies.

2014-06-26 Camila Maroja How should one approach the notion of the precarious in art - its meanings and its outcomes? Its presence in artistic practices may be transient, yet it instigates permanent changes in the production, discourse, and perception of art. The *Permanence of the Transient: Precariousness in Art* gathers essays that examine the traces and implications of precariousness in contemporary art, and lays a foundation for a thoughtful study of its emergence in related fields throughout the 20th and 21st centuries. The different perspectives represented in this volume touch on art history and theory, curatorial practice, media art, philosophy, language, and transnational studies, and highlight artists' narratives. Together, these interdisciplinary essays locate precariousness as an undercurrent in contemporary art and a connective tissue across diverse areas of knowledge and everyday life.

2022-11-15 Matthew Fraser Recent years in America have seen Confederate monuments toppled, statues of colonizers vandalized, and public icons commemorating figures from a history of exploitation demolished. Some were alarmed by the destruction, claiming that pulling down public statues is a negation of an entire cultural heritage. For others, statue-smashing is justified vandalism against a legacy of injustice. *Monumental Fury* confronts the long-neglected questions of our relationship with statues, icons, and monuments in public spaces, providing a rich historical perspective on iconoclastic violence. Organized according to specific themes that provide insights into the erection and destruction of statues — from religion, war, and revolution to colonialism, ideology, art, and social justice — author Matthew Fraser examines the implications of our monuments from the Buddhas of Bamiyan to those of Napoleon Bonaparte, Abraham Lincoln, Robert E. Lee, Vladimir Lenin, and many more. Above all, the book endeavors to frame moments of statue-toppling throughout history so we can better understand the eruptions of iconoclastic violence that we are witnessing today. Statues are erected as expressions of power, and the impulse to destroy them is motivated by

a desire to defy, reject, and eradicate their authority. However, the symbolic power of statues can stubbornly persist even after their destruction. This enduring paradox — between destruction and resurrection - is at the heart of this book. Fraser concludes with reflections that propose new ways of thinking about our relationship with statues and monuments and, more practically, about how we can creatively integrate their legacy into our collective memory in a way that inclusively enriches shared historical experience.

2024-04-30 Enzo Traverso "Brilliant and beautiful. Now this book exists, it's hard to know how we did without it." -China Miéville, author of *October* A cultural and intellectual balance-sheet of the twentieth century's age of revolutions This book reinterprets the history of nineteenth and twentieth-century revolutions by composing a constellation of "dialectical images": Marx's "locomotives of history," Alexandra Kollontai's sexually liberated bodies, Lenin's mummified body, Auguste Blanqui's barricades and red flags, the Paris Commune's demolition of the Vendome Column, among several others. It connects theories with the existential trajectories of the thinkers who elaborated them, by sketching the diverse profiles of revolutionary intellectuals—from Marx and Bakunin to Luxemburg and the Bolsheviks, from Mao and Ho Chi Minh to José Carlos Mariátegui, C.L.R. James, and other rebellious spirits from the South—as outcasts and pariahs. And finally, it analyzes the entanglement between revolution and communism that so deeply shaped the history of the twentieth century. This book thus merges ideas and representations by devoting an equal importance to theoretical and iconographic sources, offering for our troubled present a new intellectual history of the revolutionary past.

2017-07-05 Stacy Boldrick The word 'iconoclasm' is most often used in relation to sculpture, because it is sculptures that most visibly bear witness to physical damage. But damage can also be invisible, and the actions of iconoclasm can be subtle and varying. Iconoclastic acts include the addition of objects and accessories, as well as their removal, or may be represented in text or imagery that never materially affects the original object. This book brings together a collection of essays each of which fundamentally questions the meaning of the word iconoclasm as a descriptive category. Each contribution examines the impact of iconoclastic acts on different representational forms, and assesses the development and historical implications of these various destructive and transformative behaviours.

2018-11-05 Paolo Coen Eighteenth-century Rome offers a privileged view of art market activities, given the continuity of remarkable investments by the local ruling class, combined with the decisive impact of external agents, largely linked to the Grand Tour. This book, the result of collaboration between international specialists, brings back into the spotlight protagonists, facts and dynamics that have remained unexplored for many years.

2010-11-30 James Simpson When we think of breaking images, we assume that it happens somewhere else. We also tend to think of iconoclasts as barbaric. Iconoclasts are people like the Taliban, who blew up Buddhist statues in 2001. We tend, that is, to look with horror on iconoclasm. This book argues instead that iconoclasm is a central strand of Anglo-American modernity. Our horror at the destruction of art derives in part from the fact that we too did, and still do, that. This is most obviously true of England's iconoclastic century between 1538 and 1643. That century of legislated early modern image breaking, exceptional in Europe for its jurisdictional extension and duration, stands at the core of this book. That's when written texts, especially poems, rather than visual images became our living monuments. Surely, though, the story of image breaking stops in the eighteenth century, with its enlightened cultivation of the visual arts and the art market. Not so, argues *Under the Hammer*: once started, iconoclasm is difficult to stop. It ripples through cultures, into the psyche, and it ripples through history. Museums may have protected images from the iconoclast's hammer, but also subject images to metaphorical iconoclasm. Aesthetics may have drawn a protective circle around the image, but as it did so, it also neutralised the image. The ripple effect also continues across the Atlantic, into puritan culture, into twentieth-century American Abstract Expressionism, and into the puritan temple of modern art. That, in fact, is where this book starts, with mid-twentieth-century abstract painting: the image has survived, just, but it bears the scars of a 500 year history.

2023-04-30 Eleni Polymenopoulou The book explores artistic freedom as a human right and the contemporary challenges for its protection under international law.

2002 Dario Gamboni *In Potential Images* Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect. Ambiguity became increasingly important in late 19th- and early 20th-century aesthetics, as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's *Readymades* suggested the radical conclusion that 'it is the beholder who makes the picture'. These invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable, roles.

2021-10-01 Krešimir Purgar This handbook brings together the most current and hotly debated topics in studies about images today. In the first part, the book gives readers an historical overview and basic diachronical explanation of the term image, including the ways it has

been used in different periods throughout history. In the second part, the fundamental concepts that have to be mastered should one wish to enter into the emerging field of Image Studies are explained. In the third part, readers will find analysis of the most common subjects and topics pertaining to images. In the fourth part, the book explains how existing disciplines relate to Image Studies and how this new scholarly field may be constructed using both old and new approaches and insights. The fifth chapter is dedicated to contemporary thinkers and is the first time that theses of the most prominent scholars of Image Studies are critically analyzed and presented in one place.

2009-06-30 Miguel TAMEN Tamen's concern is to show how inanimate objects take on life through their interpretation--notably, in our own culture, as they are collected and housed in museums. It is his claim that an object becomes interpretable only in the context of a "society of friends." Thus, he suggests, our inveterate tendency as human beings to interpret the phenomenal world gives objects not only a life but also a society.

2013-12-19 Astrid Swenson Where does our fascination for 'heritage' originate? This groundbreaking comparative study of preservation in

France, Germany and England looks beyond national borders to reveal how the idea of heritage emerged from intense competition and collaboration in a global context. Astrid Swenson follows the 'heritage-makers' from the French Revolution to the First World War, revealing the importance of global networks driving developments in each country. Drawing on documentary, literary and visual sources, the book connects high politics and daily life and uncovers how, through travel, correspondence, world fairs and international congresses, the preservationists exchanged ideas, helped each other campaign and dreamed of establishing international institutions for the protection of heritage. Yet, these heritage-makers were also animated by fierce rivalry as international tension grew. This mixture of international collaboration and competition created the European culture of heritage, which defined preservation as integral to modernity, and still shapes current institutions and debates.

2021-11-12 Fayçal Falaky Collecting diverse critical perspectives on the topic of play—from dolls, bilboquets, and lotteries, to writing itself—this volume offers new insights into how play was used to represent and reimagine the world in eighteenth-century France. In documenting various modes of play, contributors theorize its relation

to law, religion, politics, and economics. Equally important was the role of "play" in plays, and the function of theatrical performance in mirroring, and often contesting, our place in the universe. These essays remind us that the spirit of play was very much alive during the "Age of Reason," providing ways for its practitioners to consider more "serious" themes such as free will and determinism, illusions and equivocations, or chance and inequality. Standing at the intersection of multiple intellectual avenues, this is the first comprehensive study in English devoted to the different guises of play in Enlightenment France, certain to interest curious readers across disciplinary backgrounds.

2009 Laura Auricchio This is an exploration of the life and works of one of revolutionary France's most significant female artists. It traces the story of her rise and fall in the context of her tumultuous times.

2010-02-16 Ranging across different countries and cultural domains (museums, opera, literature, history-writing), this collection explores the romantic-historicist complexities at the root of the modern nation-state: how the past became both colourfully exotic and a matter of national identification and public interest.