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Joannes Chrysostomus

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In Acta apostolorum
(homiliae 1 – 55). Paris:
Migne,
1857 – 1866:9 – 236.

MPG 60. Joannes
Chrysostomus In
epistulam ad Hebraeos
(homiliae 1 – 34). Paris:
Migne,
1857 – 1866:9 – 236.
MPG 63.

A book recounting the

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greatest Italian company
for luxury car design that
boasts clients like Ferrari,
Jaguar, and many others.

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First published in 2000.

Routledge is an imprint
of Taylor & Francis, an
informa company.

This fascinating book
explores Italian fashion at
the beginning of the 20th
century, tracing its

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growth through two world wars to emerge as a dominant force in global fashion. When the Lombard tailor Rosa Genoni created the first Italian fashion house, she broke free of the prevailing French style and launched a national industry. Illustrated with archival material from the design houses as well as illustrations from the

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earliest Italian fashion magazines, the book focuses on the most important designers from the period: Gabriella di Robilant, the Italian “inventor” of sportswear; Salvatore Ferragamo and his famous orthopedic shoes; and Elsa Schiaparelli, the first great protagonist of Italian style. These are the

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designers who shaped Italian fashion, and their influence continues to be felt today.

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The J. Paul Getty

Museum Journal 15 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, decorative arts, illuminated manuscripts, paintings, photographs,

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and sculpture and works

of art. This volume

includes a supplement

introduced by John

Walsh with a fully

illustrated checklist of the

Getty ' s recent

acquisitions. Volume 15

includes articles written

by Jeffery Spier, Michael

Pfrommer, Cornelius C.

Vermeule, Maureen

Cassidy-Geiger, Robert

S. Nelson, Carl Brandon

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Stehlke, Peter Sutton,
John T. Spike, Victor
Carlson, Andrew
Szegedy-Maszak, and
Herbert Keutner.

Leading international
artists and art educators

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consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world--its increasing professionalization, the pervasive power of the art market, and fundamental

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shifts in art-making itself in our post-Duchampian era--combined with a revolution in information technology, raise fundamental questions about the education of today's artists. Art School (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices

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of art education in
academic, practical,
ethical, and philosophical
terms. The essays in the
book range over
continents, histories,
traditions, experiments,
and fantasies of
education.

Accompanying the essays
are conversations with
such prominent
artist/educators as John
Baldessari, Michael Craig-

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Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists--among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat--about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world

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looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century--and what it shouldn't be. No other book on the subject

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covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania

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Bruguera, Luis
Camnitzer, Michael
Craig-Martin, Thierry de
Duve, Clémentine
Deliss, Charles Esche,
Liam Gillick, Boris
Groys, Hans Haacke,
Ann Lauterbach, Ken
Lum, Steven Henry
Madoff, Brendan D.
Moran, Ernesto Pujol,
Raqs Media Collective,
Charles Renfro, Jeffrey T.
Schnapp, Michael

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Shanks, Robert Storr,

Anton Vidokle

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In the decades following World War II, France experienced both a period of affluence and a wave of political, artistic, and philosophical discontent that culminated in the countrywide protests of

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1968. In *Disordering the Establishment* Lily Woodruff examines the development of artistic strategies of political resistance in France in this era. Drawing on interviews with artists, curators, and cultural figures of the time, Woodruff analyzes the formal and rhetorical methods that artists used to counter establishment

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ideology, appeal to direct political engagement, and grapple with French intellectuals' modeling of society. Artists and collectives such as Daniel Buren, Andr e Cadere, the Groupe de Recherche d' Art Visuel, and the Collectif d' Art Sociologique shared an opposition to institutional hegemony by adapting their works

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to unconventional spaces and audiences, asserting artistic autonomy from art institutions, and embracing interdisciplinarity. In showing how these artists used art to question what art should be and where it should be seen, Woodruff demonstrates how artists challenged and redefined the art establishment and their

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historical moment.

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