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Nota di contenuto	Book Cover; Title; Contents; List of illustrations; Notes on contributors; Introduction; Art history and modernism; Hearing the unsaid: art history, museology, and the composition of the self; From Boullee to Bilbao: the museum as utopian space; Marburg, Harvard, and purpose-built architecture for art history, 1927; Viollet-le-Duc and Taine at the cole des Beaux-Arts: on the first professorship of art history in France; Colonizing culture: the origins of art history in Australia; Deep innovation and mere eccentricity: six case studies of innovation in art history The taste of angels in the art of darkness: fashioning the canon of African art Tradesmen as scholars: interdependencies in the study and exchange of art; How canons disappear: the case of Henri Regnault; Using art history: the Louvre and its public persona, 1848-52; Silent moves: on excluding the ethnographic subject from the discourse of art history; Art history on the academic fringe: Taine's philosophy of art; ""For Connoisseurs"": The Burlington Magazine 1903-11; Photographic perspectives: photography and the institutional formation of art history Instituting genius: the formation of biographical art history in FranceA

preponderance of practical problems: discourse institutionalized and the history of art in the United States between 1876 and 1888; Emancipation and the Freed in American Sculpture: race, representation, and the beginnings of an African American history of art; Art photography, history, and aesthetics; Index

**Sommario/riassunto**

Art History and Its Institutions focuses on the institutional discourses that shaped and continue to shape the field from its foundations in the nineteenth century. From museums and universities to law courts, labour organizations and photography studios, contributors examine a range of institutions, considering their impact on movements such as modernism; their role in conveying or denying legitimacy; and their impact on defining the parameters of the discipline.

**2. Record Nr.**

**Autore**

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**Titolo**

Sinha Nitin  
Against the Fetishisation of Plural Time : Rethinking Ways of Doing a Social History of Time

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Intro -- Preface -- Contents -- Introduction -- Chapter 1 Transition and simultaneity -- Chapter 2 Social-time and Natural-time: Towards Intermeshed Histories -- Chapter 3 Temporal Regimes and Cultures: A Social History of Time -- Conclusions: A Critical Appraisal of Plural Time -- Bibliography.

**Sommario/riassunto**

From the viewpoint of social history, is time itself a plural entity or are there multiple forms of engagement in and with it? Pivoted around this

question, Sinha attempts to rethink the current theory and practice of history writing by pointing the pitfalls of the growing fetishisation of plurality and the 'plural time' framework. Engaging a range of studies in History, Anthropology, and Sociology, Sinha provides a critical assessment of some of the leading frameworks on time studies, questions their foundational premises, highlights their limitations, and proposes an alternative framework that is attuned to privileging the approach of social history. The purposes of the latter, the book argues, is best served when time's irreversible character is not diluted under the weight of plurality. Plurality in time is an outcome of practices and their historicisation; plurality of time can become an empty statement. Rather than defining what time is, the book casts that inquiry into the historical mould to explore how time, as a contestatory resource, becomes part of social relationships and what it does to them when scripts of power align themselves with the control of time.

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