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Autore	Welchman John C.
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Sommario/riassunto	Beginning with the first comprehensive account of the discourse of appropriation that dominated the art world in the late 1970s and 1980s, Art After Appropriation suggests a matrix of inflections and refusals around the culture of taking or citation, each chapter loosely correlated with one year of the decade between 1989 and 1999. The

opening chapters show how the Second World culture of the USSR gave rise to a new visibility for photography during the dissolution of the Soviet Union around 1989. Welchman examines how genres of ethnography, documentary and travel are crossed with fic
