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Sommario/riassunto	The New Art History and the Impressionist canon seem to have successfully claimed Edgar Degas as a misogynist, rabid nationalist and misanthrope whose art was both masterly and experimental. By analysing Degas's approach to space and his self-fashioning attitude towards identity within the ambiguities of the political and artistic culture of nineteenth-century France, this book questions the characterisation of Degas as a right-wing Frenchman and artist, and will change the way in which Degas...