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Nota di contenuto	Economic Disruption and the Monetisation of French Collections -- Samuel Courtauld as Private Collector and Public Donor -- Albert Barnes as Currency Opportunist and 'Visionary Art Educator' -- Kojiro Matsukata and the Economics of Rodin in Japan -- Institutional Inertia and the National Gallery of Victoria in Australia -- Assis Chateaubriand at the Museu de Sao Paulo and the Turn Toward Brazilian Modernism.
Sommario/riassunto	Foreign Currency Volatility and the Market for French Modernist Art examines how the collapse of the French franc in the decades following the First World War activated powerful 'push' and 'pull' economic forces that compelled French art collectors to monetise their collections while simultaneously elevating the purchasing power of international art collectors. These factors are shown to have played a significant, and previously under-recognised role, in the large-scale translocation of French modernist art that radically accelerated its commercial and critical reception across the globe and positioned it at the apex of the newly established hierarchy of modern art.