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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 Boullée 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 artTradesmen 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.
