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Employing the
considerable
archaeological and
historical skills in her
armory, Susan
Piddock tries to lift
the lid on the lunatic

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asylums of years gone
by. Films and
television programs
have portrayed them
as places of horror
where the patients are
restrained and left to
listen to the cries of
their fellow inmates in
despair. But what was
the world of
nineteenth century

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lunatic asylums really like? Are these images true, or are we laboring under a misunderstanding? Hailed as a parable for modern times, Erasmus of Rotterdam is the biography of a great humanist who, when pressed for a

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confession of faith,
said, “ I love
freedom, and I will
not and cannot serve
any party. ” At no
time does Zweig
mention Hitler by
name, but it is
obvious that his
biography of a man
who tried to remain
above the battle, and

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who was torn to pieces by both Lutherans and Catholics, was aimed to illustrate the predicament of a man who refrains from activism and prefers to focus on his work. Erasmus believed in a united Europe, and thought that Luther

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was splitting it in two. He first tried to reconcile the Pope to Luther ' s Wittenberg theses, then to bring the German Protestants together with the representatives of Rome. Zweig portrays a steadfast Erasmus, unwilling to

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let emotion betray the lucidity of his thought, who knew he was the most famous intellect of his age, and evaded any commitment that would bring a host of enemies down upon his head. In Erasmus, Zweig may have seen parts of himself.

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(adapted from
“ Book of the

Times ” by John
Chamberlain, The
New York Times,
November 2, 1934)

“ Under Zweig ’ s
magic pen Erasmus
leaps into vital
existence... The
books is a quietly
astounding bit of

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biographical and
historical

achievement. ” —

Percy Hutchison,
The New York Times

Antonio Niccolini

Wassily Kandinsky.

Tra Monaco e Mosca

1896-1921. Catalogo

della mostra (Roma,

7 ottobre 2000-4

febbraio 2001). Ediz.

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illustrata

A Story of Refugees,
Borders, and Hope
Nasreddine

La Collezione Croff
della Fondazione
Guelpa di Ivrea
to be continued--

The Canterbury
Ghost and Other
Stories Table Of
Contents LORD

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Follia Nuovi
Annamelli
ARTHUR SAVILE'S
CRIME THE
CANTERVILLE
GHOST THE SPHINX
WITHOUT A SECRET
THE MODEL
MILLIONAIRE THE
PORTRAIT OF MR.
W. H.

Freud visto come
filosofo.

Lamberto,
Lamberto,
Lamberto

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Acquarrelli

Poems by the Way
Beyond Good and
Evil

The Canterville
Ghost and Other
Stories

The Divine
Tragedy
Erasmus of
Rotterdam

*A series of spiritual
exercises which combine
Eastern meditation
techniques with*

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Christian prayer is designed to aid in achieving inner peace
High-velocity change is the fundamental challenge facing companies today. Few companies, however, are prepared to continuously innovate because they focus on the short-term and do not emphasize the wisdom needed to make

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*sure that their interests
are aligned with those
of society. Practical
wisdom is the bases of
continuous innovation,
where companies
ceaselessly and
repeatedly creating new
knowledge,
disseminating it
throughout the
organization, and
converting knowledge to
action over time. In The*

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*Wise Company,
legendary management
experts Ikujiro Nonaka
and Hirotaka Takeuchi
highlight how various
companies have
confronted the
challenge of rapid
change to create new
products and new ways
of doing business that
benefit employees,
consumers, and society.
The key: a relentless*

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self-renewal process where companies realize the future they envisions, rather than only responding to changes in the environment. Nonaka and Takeuchi argue that while knowledge-creating companies focusing on tacit and explicit knowledge can generate innovation, they cannot create it on

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a continuous and ongoing basis without having wisdom about human interactions and how they influence organizational structures and practices. Companies that have resilience, longevity, and sustainability share a number of characteristics, Nonaka and Takeuchi show. Strategies are based on

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*alignment of
organizational and
societal benefits.*

*Leaders grasp the core
of any situation or
problem quickly, and
intuitively comprehend
the nature and meaning
of people, things, and
events. But wise
leadership is not
enough: wisdom must
infuse the organization
through informal as*

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well as formal shared interactions and communications that focus on metaphors and stories that convey the essence and meaning of strategies and actions. In short, Nonaka and Takeuchi demonstrate how continuous innovation results from companies ceaselessly and repeatedly creating new knowledge,

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*disseminating
knowledge throughout
the organization, and
converting that
knowledge to action.*

*The Wise Company
presents a new model of
knowledge-creation and
practice for the twenty-
first century.*

Arte in

Zanardi

A History of Rock

Music

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*The Complaint of Peace
The Praise of Folly*

De Contemptu Mundi

**In the mold of his
acclaimed *History
of Beauty*,
renowned**

cultural critic

**Umberto Eco's *On
Ugliness* is an
exploration of the
monstrous and
the repellent in**

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***visual culture and
the arts. What is
the voyeuristic
impulse behind
our attraction to
the gruesome
and the horrible?
Where does the
magnetic appeal
of the sordid and
the scandalous
come from? Is
ugliness also in***

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*the eye of the
beholder? Eco's
encyclopedic
knowledge and
captivating
storytelling skills
combine in this
ingenious study
of the Ugly,
revealing that
what we often
shield ourselves
from and shun in*

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**everyday life is
what we're most
attracted to
subliminally.
Topics range
from Milton's
Satan to Goethe's
Mephistopheles;
from witchcraft
and medieval
torture tactics to
martyrs, hermits,
and penitents;**

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***from lunar births
and
disemboweled
corpses to mythic
monsters and
sideshow freaks;
and from
Decadentism and
picturesque
ugliness to the
tacky, kitsch, and
camp, and the
aesthetics of***

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***excess and vice.
With abundant
examples of
painting and
sculpture ranging
from ancient
Greek amphorae
to Bosch,
Brueghel, and
Goya among
others, and with
quotations from
the most***

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**celebrated
writers and
philosophers of
each age, this
provocative
discussion
explores in-depth
the concepts of
evil, depravity,
and darkness in
art and
literature.**

Rivista di storia

Page 27/88

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***del'arte antica e
moderna.
architetto e
scenografo alla
corte di Napoli
(1807-1850)
Cronaca minima
Christian
Exercises in
Eastern Form
Catalogo
cumulativo
1886-1957 del***

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***Bollettino delle
pubblicazioni
italiane ricevute
per diritto di
stampa dalla
Biblioteca
nazionale
centrale di
Firenze***

***The Counsels of a
Father, in Four
Letters of Sir
Matthew Hale to***

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*His Children. To
which is Added,
The Practical Life
of a True
Christian ... With
a New Memoir of
the Author's Life
... Second Edition
The Wise
Company*

*A fable for
children and*

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*adults: a
story of life,
death, and
terrorism—in
the grand
tradition of
Exupéry's The
Little Prince
When we first
meet 93-year-
old
millionaire*

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Baron
Acquarelli

Lamberto, he
has been
diagnosed with
24 life-
threatening
ailments—one
for each of
the 24 banks
he owns. But
when he takes
the advice of

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an Egyptian

mystic and

hires servants

to chant his

name over and

over again, he

seems to not

only get

better, but

younger.

Except then a

terrorist

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Acquarelli

*group lays
siege to his
island villa,
his team of
bank managers
has to be
bussed in to
help with the
ransom
negotiations,
and a media
spectacle*

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breaks out . . .

*. A hilarious
and strangely
moving tale
that seems
ripped from
the headlines—
although
actually
written during
the time the
Red Brigades*

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Follia Nuovi

Acquarelli
were

terrorizing

Italy—Gianni

Rodari's

Lamberto,

Lamberto,

Lamberto has

become one of

Italy's most

beloved

fables. Never

before

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*translated
into English,
the novel is a
reminder, as
Rodari writes,
that “there
are things
that only
happen in
fairytales.”
This history
of rock music*

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*is not a
Acquarelli
history of the
charts (which
I consider an
aberration),
but a history
of the great
ideas
introduced by
rock musicians
over 50 years
of relentless*

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Acquarelli

*innovation,
and the
history of
their greatest
albums
(regardless of
how many
copies were
sold). It ends
up being more
focused on
alternative*

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Acquarelli

*rock than on
mainstream
rock, simply
because
alternative
musicians tend
to be more
innovative and
sincere than
mainstream
musicians. In
a sense,*

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*rediscovering
alternative
rock and
giving it its
dues is also a
way to restore
the reputation
of rock music
among the more
sophisticated
audiences.*

Today, rock

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*music is a
genre that
employs
sampling
techniques,
electronic
instruments, d
igital/compute
r technology,
cacophony, and
ethnic
sources. The*

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*roots of
today's rock
music lie in
the technical
innovations
brought about
in the first
half of the
20th century.
Therefore, my
alternative
history of*

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*rock music
begins much
earlier than
most books on
the origins of
rock'n'roll,
and covers
much more
territory than
guitar-driven
rock'n'roll.
Notes on a*

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Shipwreck

Catalogo dei

libri in

commercio

How Companies

Create

Continuous

Innovation

1951-2000

Luoghi

forzieri

fantasmi. La

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*classe
dirigente e lo
sviluppo im-
probabile*

*Elogio della
Follia*

***Erasmus, con
l'Elogio della
Follia, guarda e
invita a guardare
alla demenza del
mondo con occhi
nuovi: nella***

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Acquarelli

***consapevolezza
che la realtà è
quella che è e, in
fondo, si sono
sempre delle
ragioni in quello
che gli uomini
fanno - come non
tarderà a
sottolineare il
Machiavelli - per
cui vale forse la
pena di dar
credito alla***

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follia.

In this graphic novel, presented in English for the first time, the Italian "Crumb" portrays a lost generation of late 1970s/early 1980s teenagers coping with family problems, school, sex, and drugs. A true

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Acquarelli

***visionary, with a
fluid line and an
uncanny sense of
color and
composition,
Pazienza's
innovative
graphic style
served up stories
that were
iconoclastic,
outrageous,
humorous, and
deeply personal,***

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often based on himself and his microcosm of friends and collaborators. Paziienza was a revolutionary cartoonist who ushered an underground sensibility to Italian and European comics, breaking

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*from the more
staid tradition of
genteel adult
(and children's)
graphic albums.
Giornale della
libreria*

*Prospettiva
A Space of Their
Own: The
Archaeology of
Nineteenth
Century Lunatic*

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*Asylums in
Britain, South
Australia and
Tasmania
Cento Favole
moralì de i più
illustri
antichi&moderni
autori
greci,&latini,
scielte,&trattate
in varie maniere
di versi volgari,
etc*

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rassegna
Accuarelli
settimanale di

**letteratura e
d'arte**

*Elogio della
FolliaDemetra
Beyond Good and
Evil (German:
Jenseits von Gut
und Bose),
subtitled
"Prelude to a
Philosophy of
the Future"*

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*(Vorspiel einer
Philosophie der
Zukunft), is a
book by the
German
philosopher
Friedrich
Nietzsche, first
published in
1886. It takes
up and expands
on the ideas of
his previous
work, Thus Spoke*

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Zarathustra, but approached from a more critical, polemical direction. In Beyond Good and Evil, Nietzsche attacks past philosophers for their alleged lack of critical sense and their blind acceptance of Christian

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premise in
their

consideration of
morality. The
work moves into
the realm
"beyond good and
evil" in the
sense of leaving
behind the
traditional
morality which
Nietzsche
subjects to a

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*destructive
critique in
favour of what
he regards as an
affirmative
approach that
fearlessly
confronts the
perspectival
nature of
knowledge and
the perilous
condition of the
modern*

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individual.

La nuova

figurazione

italiana

corso elementare

di psicoanalisi

Carlo Scarpa

The Nao of Brown

CLIO: Luoghi di

edizione, Tos-Z

A Book Called in

Latin

Enchiridion

Militis

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*Christiani, and
in English The
Manual of the
Christian Knight*

Relationships fall
apart, marriages fail,
couples break up -
it happens to us all.
Time corrodes
passion and the
routines of daily life
kill the excitement
that surrounds the

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emotion of the first encounter. The difficulty of uniting sexual pleasure with love, which Freud considered to be the most common neurosis in any love life, has become emblematic of a truth that seems undeniable: desire is destined to die if

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its object is not constantly renewed, if we do not change partner, if it is closed for too long in the restrictive chamber of the same bond. And yet what happens to these bonds when one of the two partners betrays the other, when the

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promise fails, when
there is another
emotional
experience cloaked
in secrecy and
deceit? What
happens if the traitor
then begs
forgiveness? Are
they asking to be
loved again and,
having declared that
it is not like it used

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to be, now want everything to go back to how it was? Should we make fun of lovers in their attempts to make love last? Or should we try to face up to the experience of betrayal, with the offence caused by the person we love most? Should we

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not perhaps attempt
to praise
forgiveness in love?
As Nasreddine and
his father take
dates, wool,
chickens, or
watermelon to
market, people
tease them no
matter who is riding
their donkey, and
this causes

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Nasreddine
embarrassment until
his father helps him
to understand.

The Avant-garde in
Exhibition

Freud

On Ugliness

La donna rivista
quindicinale
illustrata

Replenished with
Most Wholesome

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Precepts, Made by
the Famous Clerk
Erasmus of
Rotterdam, to the
which is Added a
New and Marvellous
Profitable Preface
In Praise of
Forgiveness

**This new edition
contains eight pages
of additional
material, including**

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previously unseen artwork that provides insights into Glyn Dillon's creative process. An unforgettable heroine striving to make "normal" feel right Twenty-eight-year-old Nao Brown, who's hafu (half Japanese, half English), is not well.

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She's suffering from obsessive-compulsive disorder (OCD) and fighting violent urges to harm other people. But that's not who she really wants to be. Nao has dreams. She wants to quiet her unruly mind; she wants to get her design and illustration career

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off the ground; and she wants to find love, perfect love. Nao's life continues to seesaw. Her boyfriend dumps her; a toy deal falls through. But she also meets Gregory, an interesting washing-machine repairman, and Ray, an art teacher at the

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Buddhist Center. She begins to draw and meditate to ease her mind and open her heart--and in doing so comes to a big realization: Life isn't black-and-white after all . . . it's much more like brown. Praise for The Nao of Brown: "Lushly rendered,

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passionately digressive" --The New York Times "Dillon turns in a narrative tour de force, featuring a script that works in perfect concert with almost cinematic art reminiscent of Milo Manara, but with far more expressive characters. A

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**triumph of comics
for grownups, this is
a must-read."**

**--Publishers Weekly,
starred review "The
art in The Nao of
Brown is absolutely
gorgeous . . . An
intense story about a
young woman who
fights as hard to get
out of her own head
as some superheroes**

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**fight to save the
world." --The**

Onion's A.V. Club

**"This was the best
read I have had in a
long time." --Scott
Stantis, cartoonist
for the Chicago
Tribune "Dillon
makes his grand
return in what can
only be described as
a visual spectacle."**

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--The Beat "Amazing artwork; a truly novelistic piece of storytelling, full of wisdom and compassion; and a book which is a beautiful artifact, a treat for those of a bibliophilic inclination." --Comic Book Resources

"The battles are

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**internal, but no less
monumental for all
of that. Such inner
wars made Sandman
a classic, and I have
no doubt that
Dillon's graphic
novel will likewise be
regarded as a
seminal work in
comic art." --The
Houston Press Art
Attack blog**

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"Psychologically complex and surprising." --Paste Magazine "It's a masterpiece, and I really can't recommend it enough." --Comic Book Resources
"Penciled and watercolored by hand, the pages glow with a lush realism,

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even in their darkest moments. The ever present motif of red can either anchor or engulf the reader, but always provides a vibrant glimpse into Nao's life."

**--Asian Fortune
News**

**A moving firsthand
account of migrant
landings on the**

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**island of Lampedusa
that gives voice to**

refugees, locals, and

volunteers while also

exploring a deeply

personal father-son

relationship. On the

island of

Lampedusa, the

southernmost part of

Italy, between Africa

and Europe, Davide

Enia looks in the

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**faces of those who
arrive and those who
wait, and tells the
story of an
individual and
collective shipwreck.
On one side, a
multitude in motion,
crossing entire
nations and then the
Mediterranean Sea
under conditions
beyond any**

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imagination. On the other, a handful of men and women on the border of an era and a continent, trying to welcome the newcomers. In the middle is the author himself, telling of what actually happens at sea and on land, and the failure of words in

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**the attempt to
understand the
present paradoxes.
Enia reveals the
emotional
consequences of this
touching and
disconcerting reality,
especially in his
relationship with his
father, a recently
retired doctor who
agrees to travel with**

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**him to Lampedusa.
Witnessing together
the public pain of
those who land and
those who save them
from death,
alongside the private
pain of his uncle's
illness, pushes them
to reinvent their
relationship, to forge
a new and
unprecedented**

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dialogue that
Acciurelli
replaces the silences

of the past.

il Padiglione del
libro alla Biennale di
Venezia : la Galleria
del Cavallino, 1942 e
1949

Sadhana, a Way to
God

Enciclopedia degli
autori, delle opere e
delle letterature

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Acquarelli
**New Art in the 20th
Century**

*00 Throughout
this century the
visual avant-
garde has met
the public
through
provocative
exhibitions,
where partisans
confronted anger
and derision in
reaction to the*

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new art. Bruce
Altshuler

*provides an
account of more
than twenty key
exhibitions in
Europe, America,
and Asia from
1905 through the
60s, presenting
a new
perspective on
advanced art
through a focus*

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*on critical
moments of
interaction
among artists,
dealers,
collectors,
critics and
public.*

*Throughout this
century the
visual avant-
garde has met
the public
through*

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*provocative
exhibitions,
where partisans
confronted anger
and derision in
reaction to the
new art. Bruce
Altshuler
provides an
account of more
than twenty key
exhibitions in
Europe, America,
and Asia from*

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*1905 through the
60s, presenting
a new
perspective on
advanced art
through a focus
on critical
moments of
interaction
among artists,
dealers,
collectors,
critics and
public.*