

Le Vol De La Joconde

The woman in Leonardo da Vinci's work gazes out from the canvas with a quiet serenity. But what lies behind the famous smile? Shrouded in mystery, the Mona Lisa has attracted more speculation and questioning than any other work of art ever created. This work provides an aide memoire of the world's most famous painting. The full-page colour plates portray the Mona Lisa in close-up photographs, while Serge Bramly, the author, explores its shadowy history and the fascination the painting has engendered.

Retracing a profound influence on one of Europe's great modern literary artists, the author fully explores the role of film in Kafka's imagination for the first time. (Literature) Cinema has been long associated with France, dating back to 1895, when Louis and Auguste Lumi_re screened their works, the first public viewing of films anywhere. Early silent pioneers Georges MZli_s, Alice Guy BlachZ and others followed in the footsteps of the Lumi_re brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. In Encyclopedia of French Film Directors, Philippe Rège identifies every French director who has made at least one feature film since 1895. From undisputed masters to obscure one-timers, nearly 3,000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in France. Each director's entry contains a brief biographical summary, including dates and places of birth and death; information on the individual's education and professional training; and other pertinent details, such as real names (when the filmmaker uses a pseudonym). The entries also provide complete filmographies, including credits for feature films, shorts, documentaries, and television work. Some of the most important names in the history of film can be found in this encyclopedia, from masters of the Golden Age_Jean Renoir and RenZ Clair_to French New Wave artists such as Fran_ois Truffaut and Jean-Luc Godard.

Le Vol De LA Jocande

Separation

The Cine Goes to Town

Thinking Through Digital Technology in the Humanities and the Arts

UN Ete Pas Comme Les Autres

A History of French Literature

Bleu 1a Premiere Partie

"Dada and Beyond, Volume 2"

Turn-of-the-century Paris was the beating heart of a rapidly changing world. Painters, scientists, revolutionaries, poets -- all were there. But so, too, were the shadows: Paris was a violent, criminal place, its sinister alleyways the haunts of Apache gangsters and its cafes the gathering places of murderous anarchists. In 1911, it fell victim to perhaps the greatest theft of all time -- the taking of the Mona Lisa from the Louvre. Immediately, Alphonse Bertillon, a detective world-renowned for pioneering crime-scene investigation techniques, was called upon to solve the crime. And quickly the Paris police had a suspect: a young Spanish artist named Pablo Picasso....

Follow the experiences of Jenny, an American 14-year old, on her first trip to France.

Richard Abel's magisterial new book radically rewrites the history of French cinema between 1896 and 1914, particularly during the years when Path é -Fr è res, the first major corporation in the new industry, led the world in film production and distribution. Based on extensive investigation of rare archival films and documents, and drawing on recent social and cultural histories of turn-of-the-century France and the United States, his book provides new insights into the earliest history of the cinema. Abel tells how early French film entertainment changed from a cinema of attractions to the narrative format that Hollywood would so successfully exploit. He describes the popular genres of the era--comic chases, trick films and f é eries, historical and biblical stories, family melodramas and grand guignol tales, crime and detective films--and shows the shift from short subjects to feature-length films. Cinema venues evolved along with the films as live music, color effects, and other new exhibiting techniques and practices drew larger and larger audiences. Abel explores the ways these early films mapped significant differences in French social life, helping to produce thoroughly bourgeois citizens for Third Republic France. The Cin é Goes to Town recovers early French cinema's unique contribution to the development of the mass culture industry. As the one-hundredth anniversary of cinema approaches, this compelling demonstration of film's role in the formation of social and national identity will attract a wide audience of film scholars, social and cultural historians, and film enthusiasts.

Ever since Britney transformed herself from freak-and-geek status to one of the most popular girls at school, her life has been touched by tragedy. First it was her mum, who drowned on a family rafting trip. Then her hockey-star boyfriend Ricky was killed in a hit-and-run. As the deaths continue to pile up, everyone fears for Britney. Sure, she's popular, blonde and fabulous. But is that enough reason for someone to want to... kill her?

Le Vol De LA Jocande

roman

Kafka Goes to the Movies

International Law and Transnational Organised Crime

Une femme dispara î t

Loin du Louvre

Anthologie

Entre fausses pistes et vraies bourdes, une enquête palpitante concernant le vol le plus retentissant de l'histoire. Lorsqu'en août 1911, dans la torpeur d'un été caniculaire, se répand la nouvelle du vol de la Joconde, la première réaction est l'incrédulité : voler la Joconde ? Autant dérober les tours de Notre-Dame ! On en oublie la crise franco-allemande, les rivalités coloniales et la guerre qui, déjà, frappe à la porte. Le Louvre est bouclé, la police fouille minutieusement le musée. Car c'est sûr, on va la retrouver cachée dans un coin, c'est une plaisanterie. Mais pendant plus de deux ans, le tableau demeure introuvable. Jusqu'à ce jour de décembre 1913 où il réapparaît à Florence, dans un hôtel garni : son voleur, un ouvrier peintre italien, tente maladroitement de " rendre " Monna Lisa à sa véritable patrie. On avait craint le geste d'un maniaque ou d'un fou, on avait redouté un gang international. On tombe sur un patriote un peu naïf. La police française est ridiculisée. Mais la galante restitution du tableau par le gouvernement du roi Victor-Emmanuel III rapproche la France et l'Italie, pourtant alliée à l'Allemagne. Paradoxalement,

on n'aura jamais autant vu la belle Florentine que pendant cette éclipse totale. La beauté glacée admirée jadis par l'élite cultivée est descendue de son piédestal. On parle d'elle comme d'une vraie personne, on va se recueillir au Louvre devant le clou où elle était suspendue. On veut tout savoir d'elle, de ses amours supposées avec Léonard de Vinci, de son mariage. On l'appelle par son petit nom, Lisa. On lui écrit des poèmes, des chansons. Elle finit par faire le trottoir, multipliée à l'infini par la carte postale et la caricature. Cet ouvrage retrace l'enquête sur le vol le plus retentissant de l'Histoire, entre fausses pistes et vraies bourdes. Pourquoi avait-on emprisonné Apollinaire et inquiété Picasso ? Pourquoi le célèbre Alfonse Bertillon, inventeur de l'anthropométrie judiciaire, n'avait-il pas été capable d'identifier l'empreinte du voleur, laissée sur la vitre du tableau ? Comment " le plus grand musée du monde " avait-il pu être laissé dans un tel abandon ? Qui avait commandité le vol ? L'opinion chercha des boucs émissaires : c'était la faute de la République radicale, la faute des syndicats, du jour de congé hebdomadaire. Et que dire de la gratuité des musées nationaux ! Le livre donne aussi une large place à la farce 1900. Car c'est bien de la plus grosse blague de la Belle Epoque dont il s'agit, et de la dernière. L'affaire sera jugée en juin 1914, deux mois avant le déclenchement de la Première Guerre mondiale. En attendant, la Joconde défile sur les chars du carnaval. De Mistinguett à la belle Otéro, stars et starlettes posent en Monna Lisa chez le photographe. A la Cigale, le jeune Raimu endosse le costume de la Joconde dans une joyeuse revue musicale. Et le cinéma muet s'empare à son tour de l'incroyable histoire. Lorsque la Joconde retrouve enfin son Louvre, elle a perdu la virginité éternelle des chefs d'œuvre. Elle est désormais une icône populaire. Elle a subi toutes les privautés. Il ne reste plus à Marcel Duchamp que de lui coller une moustache. D'ailleurs, était-elle bien une femme ?

Celebrate 60 years of Britain's longest-running quiz show. Since 1962, University Challenge has brought TV viewing the most taxing questions on television. Now you can relive some of its most gripping moments as well as test you and your family's own quizzing ability with this unique quizbook. - Over 3,000 questions, including complete sets of questions from iconic episodes. - 'Where are they now?' features that reveal what notable contestants went on to achieve. - Interviews with question setters, famous contestants and producers - An entry quiz that contestants face so you can see if you've got what it takes to be on the show. With over 400 pages of trivia, behind-the-scenes detail and a raft of questions to test your knowledge, this is the ultimate gift for any University Challenge viewer.

Reveals how Leonardo da Vinci's creation became the greatest masterpiece in the history of art by exploring the birth of the painting, who the subject was, why it gained international recognition, and how it is used today. This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to ensure edition identification: ++++ A History Of French Literature; Short Histories Of The Literatures Of The World Edward Dowden Heinemann, 1897 Literary Criticism; European; French; French literature; Literary Criticism / European / French

Le vol de la Joconde

21 août 1911-4 juin 1914

Beautiful, Bright, and Blinding

Becoming Mona Lisa

A True Story of Murder, Theft, and Detection

Silent Mystery and Detective Movies

Displacement

The Sinister Side reveals a hidden symbolic language in the visual arts: that of the perceived differences between the left and right sides of the body. Long forgotten or misunderstood, it is a symbolism that has been interpreted by artists differently through the centuries, and that sheds new light on some of our greatest works of art.

Leonardo is the greatest, most multi-faceted and most mysterious of all Renaissance artists, but extraordinarily, considering his enormous reputation, this is the first full-length biography in English for several decades. Prize-winning author Charles Nicholl has immersed himself for five years in all the manuscripts, paintings and artefacts to produce an 'intimate portrait' of Leonardo. He uses these contemporary materials - his notebooks and sketchbooks, eye witnesses and early biographies, etc - as a way into the mental tone and physical texture of his life and has made myriad small discoveries about him and his work and his circle of associates. Among much else, the book identifies what Nicholl argues is an unknown portrait of the artist hanging in a church near Lodi in northern Italy. It also contains new material on his eccentric assistant Tomasso Masini, on his homosexual affairs in Florence, and on his curious relationship with a female model and/or prostitute from Cremona. A masterpiece of modern biography.

'...behind them all was New York, looking at Karl with the hundred thousand windows of its skyscrapers' Entering New York harbour, the young immigrant Karl Rossmann sees the Statue of Liberty, 'her arm with the sword stretched upward'. This forbidding introduction sets the tone for Kafka's narrative about an innocent European astray in an ultra-modern America that is both a fantasy and an object of social satire.

Expelled by his family after seduction by a maidservant, Karl finds in America a series of surrogate families, but he continues to get into undeserved trouble and is forced to move on once again. Along the way Karl encounters extremes of wealth and poverty, experiences the cruelty of the American work ethic, and has glimpses of the criminal underworld, without losing the basic goodness and resourcefulness that enable him to survive the hazards of the New World. Full of incident, and blackly humorous, Kafka's first novel portrays American civilization with horrified fascination. This edition retains Kafka's distinctive style in a sensitive and natural new translation, together with a penetrating introduction and notes. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for

further study, and much more.

Phenomenological analysis of beauty and art across various aspects of lived experience and culture. Through a careful analysis of concrete examples taken from everyday experience and culture, Beautiful, Bright, and Blinding develops a straightforward and powerful aesthetic methodology founded on a phenomenological approach to experience—one that investigates how consciousness engages with the world and thus what it means to take such things as tastes, images, sounds, and even a life itself as art. H. Peter Steeves begins by exploring what it means to see, and considers how disruptions of sight can help us rethink how perception works. Engaging the work of Derrida, Heidegger, and Husserl, he uses these insights about “seeing” to undertake a systematic phenomenological investigation of how we perceive and process a range of aesthetic objects, including the paintings of Arshile Gorky, the films of Michael Haneke, Disney’s Beauty and the Beast, zombie films, The Simpsons, the performance art of Rachel Rosenthal and Andy Kaufman, and even vegan hot dogs. Refusing hierarchical distinctions between high and low art, Steeves argues that we must conceptualize the whole of human experience as aesthetic: art is lived, and living is an art. “This is a brilliant new contribution by our preeminent phenomenologist of culture. It’s extremely accessible, illuminating, original, and sophisticated while being philosophically probing.” – David Wood, author of The Step Back: Ethics and Politics after Deconstruction

A Comprehensive Filmography

Strategies in the Production and Reception of the Visual

Ghostly Encounters

The Making of a Global Icon

The Invisible Masterpiece

Amis européens d'Apollinaire

Since the end of the Cold War, states have become increasingly engaged in the suppression of transnational organised crime. The existence of the UN Convention against Transnational Organised Crime and its Protocols demonstrates the necessity to comprehend this subject in a systematic way. Synthesizing the various sources of law that form this area of growing academic and practical importance, International Law and Transnational Organised Crime provides readers with a thorough understanding of the key concepts and legal instruments in international law governing transnational organised crime. The volume analyses transnational organised crime in consideration of the most relevant subareas of international law, such as international human rights and the law of armed conflict. Written by internationally recognized scholars in international and criminal law as well as respected high-level practitioners, this book is a useful tool for lawyers, public agents, and academics seeking straightforward and comprehensive access to a complex and significant topic.

The third edition of *Vis-À-vis* continues the excitement of the innovative second edition with a fully integrated and revised multimedia package and updated cultural information presented in the “Correspondance” feature (chapter opening letter, postcard, or e-mail, which is answered in the mid-lesson “Correspondance” cultural spread) and in the new “Bienvenue dans le monde francophone” feature that recurs after every four chapters in the text. The overall goal of the revision remains the same as that of the second edition: to promote a balanced four-skills approach to learning French through a wide variety of listening, speaking, reading, and writing activities, while introducing students to the richness and diversity of the Francophone world.

The editing process is a vital part of virtually every form of media. Primarily associated with texts and written language, editing is equally essential, if less examined, in regard to visual media. *Editing the Image* looks at the editing of visual media as both a series of technical exercises and as an allegory. It touches on concerns that are crucial to the history of art and visual culture, as well as those media and institutions that produce and disseminate the visual arts in our society. Featuring contributors from a wide range of disciplines, *Editing the Image* considers editing in the context of academic journals, art-historical texts, illustrated books, museum displays, and exhibitions. It is an inclusive analysis of visual forms commonly associated with the process of editing - photography, film, and video - as well as some that are not intrinsically linked to editing - painting, sculpture, and architecture. In addition to wide-ranging academic considerations, this collection includes discussions of moving picture media and studio art by practitioners, giving the study a practical focus. For anyone who has considered the implications of the editorial process, this work will be of significant interest.

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Stories of the Unexpected, Slightly Odd, and Strangely Wonderful in Art History

(America)

Mock-Epic Poetry from Pope to Heine

Vis-à-vis

Monograph on Leonardo Da Vinci's 'Mona Lisa'

Killing Britney

Cultural and Imaginary Representations of the Spectral from the Nineteenth Century to the Present

A wildly entertaining and surprisingly educational dive into art history as you've never seen it before, from the host of the beloved ArtCurious podcast We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not be aware that there's pretty compelling evidence that the artist didn't die by his own hand but was accidentally killed--or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? ArtCurious is a colorful look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world's great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

The 'invisible masterpiece', then, is an unattainable ideal, an ideal that has both bewitched and bewildered artists." "The Invisible Masterpiece is an unusual reconstruction of the history of the work of art since 1800, in which Hans Belting explores and explains the dreams and fears, the triumphs and failures of modernity's painters and sculptors."--BOOK JACKET.

Half a century into the digital era, the profound impact of information technology on intellectual and cultural life is universally acknowledged but still poorly understood. The sheer complexity of the technology coupled with the rapid pace of change makes it increasingly difficult to establish common ground and to promote thoughtful discussion. Responding to this challenge, *Switching Codes* brings together leading American and European scholars, scientists, and artists—including Charles Bernstein, Ian Foster, Bruno Latour, Alan Liu, and Richard Powers—to consider how the precipitous growth of digital information and its associated technologies are transforming the ways we think and act. Employing a wide range of forms, including essay, dialogue, short fiction, and game design, this book aims to model and foster discussion between IT specialists, who typically have scant training in the humanities or traditional arts, and scholars and artists, who often understand little about the technologies that are so radically transforming their fields. *Switching Codes* will be an indispensable volume for anyone seeking to understand the impact of digital technology on contemporary culture, including scientists, educators, policymakers, and artists, alike.

A teenager is pulled back in time to witness her grandmother's experiences in World War II-era Japanese internment camps in *Displacement*, a historical graphic novel from Kiku Hughes. Kiku is on vacation in San Francisco when suddenly she finds herself displaced to the 1940s Japanese-American internment camp that her late grandmother, Ernestina, was forcibly relocated to during World War II. These displacements keep occurring until Kiku finds herself "stuck" back in time. Living alongside her young grandmother and other Japanese-American citizens in internment camps, Kiku gets the education she never received in history class. She witnesses the lives of Japanese-Americans who were denied their civil liberties and suffered greatly, but managed to cultivate community and commit acts of resistance in order to survive. Kiku Hughes weaves a riveting, bittersweet tale that highlights the intergenerational impact and power of memory.

Nouvelle Revue Francaise

The Flights of the Mind

Phenomenological Aesthetics and the Life of Art

Switching Codes

60 Years of University Challenge

Rencontres

Le Mystere Des Faux Billets

[The book] is a reader designed for students who have completed a first-level course in French. It provides an interesting and original mystery story in simple yet natural and idiomatic French. The setting of the story is the Louvre Museum in Paris, and the plot revolves around its most famous work of art, the Mona Lisa ... [The text] uses conversational indicative tenses ... The exercises, which are based directly on the text, provide functional practice in all language skills: reading comprehension, vocabulary recognition and retention, conversation, structural practice, oral and written composition, and individualized cultural assignments ... To enliven the students' work, the author has included crossword puzzles and other word games in each chapter. Dialog exercises serve as springboards for communicative practice through role playing.-Pref.

This volume reflects on the ghostly and its varied manifestations including the uncanny, the revenant, the echo, and other forms of artistic allusion. These unsettling presences of the spectral other occur in literature, history, film, and art. The ghostly (and its artistic, literary, filmic, and cultural representations) remains of burgeoning interest and debate to twenty-first century literary critics, cultural historians, art historians, and linguists. Our collection of essays considers the wider implications of these representations of the ghostly and notions of the spectral to define a series of different, but inter-related, cultural topics (concerned with questions of ageing, the uncanny, the spectral, spiritualism, eschatology), which imaginatively testify to our compulsion to search for evidence of the ghostly in our everyday encounters with the material world.

Cette BD est tirée d'une histoire vraie que beaucoup ignorent : la Joconde a bien été volée en août 1911 et, durant deux années, la police se cassera les dents sur toutes les pistes pour tenter de la retrouver. Ce n'est que la maladresse du voleur qui la fera réapparaître en décembre 1913 à Florence. En s'inspirant de l'histoire vraie (le scénariste est historien), cette BD s'inscrit dans un cadre comique en montrant comment la Police s'est embourbée dans des pistes toutes plus ridicules les unes que les autres. L'Allemagne, la Belgique, La Hollande, ont été accusées, les millionnaires américains surveillés, le journaliste Roland Dorgelès suspecté, Picasso inquiet et Guillaume Apollinaire a passé sept jours en prison. Enfin une fiction historique qui n'est ni tragique ni dramatique mais franchement hystérique !

The silent film era was known in part for its cliffhanger serials and air of suspense that kept audiences returning to theaters week after week. Icons such as Douglas Fairbanks, Laurel and Hardy, Lon Chaney and Harry Houdini were among those who graced the dark and shadowy screen. This reference guide to silent films with mystery and detective content lists more than 1,500 titles in one of entertainment's most popular and enduring genres. While most of the films examined are from North America, mystery films from around the world are included.

How Left-right Symbolism Shaped Western Art

The Crimes of Paris

Discovering French Nouveau!

Encyclopedia of French Film Directors

French Cinema, 1896-1914, Updated and Expanded Edition

Editing the Image

Beginning French

L'histoire est connue et l'affaire insolite. Un matin d'été de l'année 1911 à Paris, un vol est déclaré au Louvre : celui du portrait de La Joconde. Tandis que la police ratisse la capitale pour retrouver le coupable, un certain Géry Pieret, voleur et fanfaron, déclare dans Paris-journal être l'auteur du crime et ne pas en être à son premier. Il aurait aussi volé au même musée d'autres œuvres, dont deux très précieuses datant du Ve siècle avant Jésus Christ, qu'il aurait revendu à un peintre parisien. Or si l'audacieux ne donne pas de nom, quiconque sait que Pieret fut un temps le secrétaire de Guillaume Apollinaire pourra deviner que le dit peintre n'est autre que Pablo Picasso. Voilà le peintre mouillé, alerté par son ami poète, et le décor planté. Le roman peut commencer. Imaginez à présent Guillaume Apollinaire et Pablo Picasso en cavale dans Paris, une valise en carton à la main, passant de lieu en lieu pour essayer de se débarrasser des deux très précieuses qui inspirent les célèbres Demoiselles d'Avignon et qui manquent de les envoyer en prison, ou pire, de les faire expulser de France. Après avoir renoncé à les jeter sous le pont Mirabeau, et déclaré quelques vers, ils se rendent chez Le Douanier Rousseau, trop occupé à jouer à cache-cache avec un lion pour que lui soient confiés les trésors. Les deux compères repartent vers La Rotonde. Et nous voilà avec eux embarqués dans une balade imaginaire à travers Paris, où l'on croise tour à tour Utrillo, Max Jacob, Soutine, Modigliani, Marie Laurencin ou Chagall, où l'on rend visite à Matisse, Jarry ou Gertrude Stein, et ainsi quatre jours durant. Avant l'arrestation finale. De la Rotonde au Vésinet, en passant par Montmartre et le fameux Bateau-Lavoir, on suit Dan Franck, véritable personnage du roman, narrateur omniscient et tout puissant qui fait fi de la chronologie avérée pour mêler les anecdotes, brouiller les repères chronologiques et nous faire traverser les vies du poète et du peintre en même temps que la capitale. Un régal.

A study of eighteenth- and early nineteenth-century poetry in English, French and German, focusing on the mock epic (from Pope's Dunciad to Byron's Don Juan) as a critique of serious epic poetry and also as a literary means of exploring a wide range of sexual and religious issues in a humorous style.

Depuis 2005, date de la découverte du Paris Code, les recherches dans la trame des voies de la Capitale n'ont jamais cessées. Grâce à l'expérience et l'utilisation de nouveaux paramètres comme les points éphémères (bars, hôtels, restaurants, sociétés) de nouveaux alignements symboliques encore plus extraordinaires ont été découverts. La précision déjà impressionnante des lignes s'est considérablement améliorée. Ce dernier volet, montre à quel point, tout prédestinait l'auteur à découvrir ce code parisien. Depuis sa naissance, les grandes étapes de sa vie étaient inscrites à travers un impressionnant alignement d'une trentaine de paramètres... elles attendaient d'être découvertes !"

International, iconoclastic, inventive, born out of the institutionalised madness of the First World War, Dada erupted in cities throughout Europe and the USA, creating shock waves that offended polite society and destabilised the cultural and political status quo. In spite of its sporadic and ephemeral character, its rich and diverse legacy is still powerfully felt nearly a century later. Following on from Dada and Beyond Volume 1: Dada Discourses, the sixteen essays in this collection provide critical examinations of Dada, placing particular emphasis on the ongoing impact of its creative output. The chapters examine its pivotal figures as well as its more peripheral protagonists, their different geographic locations, and the extraordinary diversity of their practices that included poetry, painting, printmaking, dance, performance, theatre, textiles, readymades, photomontage and cinema. As the book's authors reveal, Dada not only anticipates Surrealism but also foreshadows an extraordinary array of more recent tendencies including action painting, conceptual art, outsider art, performance art, environmental and land art. In its privileging of chance and automatism, its rejection of formal artistic institutions, its subversive exploitation of mass media and its constant self-reconstitution and self-redefinition, Dada deserves to be seen as a cultural phenomenon that is still powerfully relevant in the twenty-first century.

le vol de la Joconde

"Le vol de La Joconde"

Le vol de la Joconde au Louvre en 1911

Mona Lisa

Leonardo Da Vinci

Dada and Its Legacies

International Law and Transnational Organized Crime

Au Louvre, mardi 22 août 1911, le peintre Louis Bérard s'impatiente. La Joconde, qu'il est venu copier, n'est pas à son emplacement habituel dans le Salon Carré. Le gardien Paupardin la fait chercher chez le photographe du musée, chez les conservateurs. Rien. L'alerte est donnée : on a volé la Joconde ! Le préfet de police Lépine fait boucler le musée. Dans ses moindres recoins, l'immense bâtisse est fouillée, en vain. Deux étudiants allemands, un forçat évadé de la Guyane, une bande internationale de receleurs, un collectionneur aux mœurs douteuses : les pistes suivies par la police se multiplient. Guillaume Apollinaire, suspecté à son tour, est écroué à la Santé. Picasso vit dans la terreur d'une arrestation... Dans une France encore meurtrie par l'affaire Dreyfus, l'incroyable vol du Louvre indigné et captive l'opinion. Réalisé à partir des archives et de la presse de l'époque, ce livre raconte l'enquête menée sur le vol le plus spectaculaire de l'histoire.

The Sinister Side

The Man who Disappeared

ArtCurious

actes du seizième Colloque de Stavelot, 1-3 septembre 1993

Les Archives chrono paradoxales - (Parisis Code 6)