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Art: A Commodity Sheridan Ford. Format. Hardback.
Publisher. Franklin Classics Trade Press. Published. 23
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A cultural history of the first truly modern art market, *Marketing Art in the British Isles, 1700 to the Present* furthers the burgeoning exploration of Britain's struggle to carve a niche for itself on the international art scene. Bringing together scholars from the UK, US, Europe, and Asia, this collection sheds new light on such crucial notions as the internationalization of the art market; the emergence of an increasingly complex exhibition culture; issues of national rivalry and emulation; artists' individual and collective strategies for their own promotion and survival; the persistent anti-commercialism of an elite group of art lovers and critics and accusations of philistinism levelled at the middle classes; as well as an unquestionable native British genius at reconciling jarring discourses. Essays explore the unresolved tension between artistic aspirations and commercial interest - a tension that has come to shape Britain's national artistic tradition - from the perspectives of artists, dealers and (super-) collectors, and the upwardly mobile middle classes whose consumerism gave rise to the British art market as it is known today. Specific case studies

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include Whistler, Roger Fry, Damien Hirst, and Charles Saatchi; essays consider art markets from London and Manchester to Paris and Flanders.

"The Deceivers explores the intersections among artistic crime, literary narrative, and the definition of identity. Through close reading of literary narratives such as *Trilby* and *The Marble Faun* as well as newspaper accounts of forgery scandals, *The Deceivers* reveals the identities - both authentic and fake - that emerged from the Victorian culture of forgery."--BOOK JACKET.

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A collection of letters between J.M. Whistler and the editor, Harry Quilter, Oscar Wilde et al.

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