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Modernism

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exception to this is Robert Jensen, who argues that, 'alienated artists, like Egon Schiele, would have learned by 1910, if not long before, that alienation sells, that to be alienated was as much a role, a way of establishing a professional identity, as occupying a position in the academy' Jensen ...

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Europe. Princeton, Princeton
University Press, 1994. 367 p.. In:
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Georges Petit - Wikipedia

Careers and Canvases: The Rise of the Market for Modern Art in the Nineteenth Century David W. Galenson and Robert Jensen
NBER Working Paper No. 9123

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September 2002 ABSTRACT This paper reexamines the process by which a market for a new product - modern painting - emerged in Paris in the nineteenth century.

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