



Bibliografia/Bibliografía/Bibliographie/Works cited

"Actualité d'une œuvre", 2008, Entretien avec Philippe Descola, Propos recueillis par Régis Meyran, *Sciences Humaines, Hors série spécial n.8*, Novembre-Décembre.

"Anthropologie de l'art: le renouveau", 2008, Entretien avec Anne-Christine Taylor, Propos recueillis par Nicolas Journet, *Sciences Humaines, Hors série spécial n.8*, Novembre-Décembre .

Aimi A., 2001, "Dove vanno i musei dell'"altro'", *Critica d'Arte, Rivista trimestrale dell'Università Internazionale dell'Arte di Firenze*, VIII serie, n. 9, pp. 68-79.

Aimi A., 2002, "I frutti puri impazziscono ma gli ibridi sono sterili", *Antropologia museale*, n. 1, pp. 25-29.

Akbar , 2009 "Art of Forgery: Fakes, Mistakes and Discoveries at the National", *The Independent, Art*, 22 July, <http://www.independent.co.uk/arts-entertainment/art/news/art-of-forgery-fakes-mistakes-and-discoveries-at-the-national-1755883.html> (17/03/2011)

Anderson G. (a cura di), 2004, *Re-Inventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, AltaMira Press, Walnut Creek, CA.

Antinucci F., 2004, *Comunicare nel museo*, Laterza, Roma.

Asch M. (a cura di), 2002, *Aboriginal and Treaty Rights in Canada: Essays on Law, Equality, and Respect for Difference*, UBC Press, Vancouver.

Asch M., 1984, *Home and Native Land: Aboriginal Rights and the Canadian Constitution*, Methuen, Toronto.



Balniel Clark K. and E. Modigliani, 1930, *A Commemorative Catalogue of the Exhibition of Italian Art*, Oxford University Press, London.

Bann S., 1984, *The Clothing of Clio. A Study of the Representation of History in Nineteenth-Century Britain*, Cambridge University Press, Cambridge.

Behrman S. N., 2005, *Duveen. Il re degli antiquari*, Sellerio, Palermo.

Bennett A., (1994) 1997, *Writing Home*, Faber & Faber, London.

Bennett A., 1998, *A Question of Attribution*, in *Alan Bennett: Plays*, 1998, Faber & Faber, London, vol. 2, pp. 301-351.

Berman A., 1984, *L'épreuve de l'Etranger*, Paris, Gallimard.

Bernstein B., 1991, "Repatriation and Collaboration. The Museum of New Mexico", in *Museum Anthropology* 15, 3, pp. 19-21.

Bertinetti R., 2007, *Londra. Viaggio in una metropoli che non si ferma mai*, Einaudi, Torino.

Billington M., 2007, *State of Nation. British Theatre since 1945*, Faber and Faber, London.

Blunt A., 1938, "Standards-I", *The Spectator*, CLXI, II (16 Sept.), pp. 403-405.

Boyle A., 1979, *The Climate of Treason: Five who Spied for Russia*, Hutchinson.

Brewer J., 2005, "Art and Science. A Da Vinci Detective Story", *Engineering and Science*, 1/1, pp. 32-41.

Brewer J., 2009, *The American Leonardo. A 20th-Century Tale of Obsession, Art and Money*, Oxford University Press, New York.

Cairns A., 2000, *Citizens Plus: Aboriginal Peoples and the Canadian State*, UBC Press, Vancouver.

Carbonell B.M. (a cura di), 2004, *Museum Studies. An Anthology in Contexts*. Blakwell, Malden, MA.

Carruba S., 2008, *Turismo industriale in Italia. Conservazione, innovazione e creatività nei luoghi della cultura italiana d'impresa*, Touring Editore, Milano.

Carter P., 1987, *The Road to Botany Bay. An Essay In Spatial History*, Faber, Londra.



Cassidy M., 2005, "Treaties and Aboriginal-Government Relations, 1945-2000", in D. R. Newhouse, C.J. Voyageur, D. Beavon (a cura di), *Hidden in Plain Sight: Contributions of Aboriginal Peoples to Canadian Identity and Culture*, University of Toronto Press, Toronto, vol. 1, pp. 38-60.

Cavecchi M., 2009, "From Playwriting to Curatorship. An Investigation into the Status of Beckett's Stage Objects", in C. Patey e L. Scurriatti (a cura di), *The Exhibit in the Text. The Museological Practices of Literature*, Peter Lang, London, pp. 161-182.

Cicali G., "A colloquio con David Edgar" in <www.drammaturgia.it> (13.12.2010).

Claude Lévi-Strauss, par lui-même, 2008, Un film de Pierre- André Boutang, Annie Chevallay, ARTE France.

Clavir M., 2002, *Preserving What is Valued: Museums, Conservation, and First Nations*, UBC Press, Vancouver.

Clifford J., 1997, "Museums as Contact Zones", in *Routes: Travel and Translation in the Late Twentieth Century*, Harvard UP, pp. 188-219.

Colombini Mantovani A., 2009, "Annexion et décentrement", *Altre modernità*, n.2.

Colombo E. (2005-2006), "Decostruire l'identità. Individuazione e identificazione in un mondo globale", *Culture* 19, pp. 11-35.

Colwell-Chanthaphoh C. e S.E. Nash, 2010, "A Future for Museum Anthropology?", in *Museum Anthropology* 33, 1, pp. 1-5.

Crane S. A., 2000, *Museums and Memory*, Stanford University Press, Stanford, California.

Crane S.A., [1997] 2004, "Memory, Distortion, and History in the Museum" in B.M. Carbonell (a cura di), *Museum Studies. An Anthology in Contexts*, Blakwell, Malden, MA., pp. 318-334.

Current Anthropology, 2003, 44, 3, "The Return of the Native", Forum on Anthropology in public.

Daley B. and M. Daley, 1995, *Art Restoration, the Culture, the Business and the Scandal*, W.W. Norton, New York.

De Seta C., 1993, "La spia che venne dall'arte", *Corriere della Sera*, 24 aprile.

Deacon R. and A. Sandry, 2007, *Devolution in the United Kingdom*, Edinburgh University Press, Edinburgh.



Desson G.-Meschonnic H., 2002, "Trattato del ritmo, dei versi e delle prose", a cura di Fabio Scotto, *Testo a fronte*, n.26, Marcos y Marcos.

Duncan C. F., 1971, "The Museum, a Temple or the Forum?", in *Curator. The Museum Journal* 14, 1, pp. 11-24.

Duncan C., *Civilizing Rituals. Inside Public Art Mudseum*, in C. Ribaldi, 2005, *Il nuovo museo. Origini e percorsi*, vol. 1, Il Saggiatore, Milano.

Dupaigne B., 2006, *Le scandale des arts premiers*, Mille et une nuits, Fayard, Paris.

Edgar D., 1995, *Pentecost*, Nick Hern Books, London.

Emiliani A. e C. Spadoni, 2008, *La cura del Bello: musei, storia, paesaggi per Corrado Ricci*, Electa, Milano.

Fabian J., 1983, *Time and the Other: How Anthropology Makes its Object*, Columbia UP, New York.

Flanagan, T., 2000, *First Nations? Second Thoughts*, McGill-Queen's UP, Montreal and Kingston.

Fry R., 1906, "Ideals for a picture Gallery", in *The Metropolitan of Art Bulletin*, Vol. 1, No. 4, March, pp. 58-60.

Fry R., 1929, *Vision and Design*, Chatto & Windus, London.

Fry R., 1930, "Introduction", in *A Commemorative Catalogue of the Exhibition of Italian Art*, Oxford University Press, London, pp. xxi-xxvii.

Fry R., 1930, "Notes on the Italian Exhibition at Burlington House-I", in *The Burlington Magazine for Connoisseurs*, Feb., pp. 72-79.

Fry R., 1930, "Notes on the Italian Exhibition at Burlington House-II", in *The Burlington Magazine for Connoisseurs*, Mar., pp. 129-137.

Fry R., 2008, "Ideali per una galleria d'arte figurativa", in B. C. Borghi (a cura di), *Roger Fry e la cultura contemporanea del display*, Sarteur Ed., Aosta, pp. 1-11.

Gable E., 2009, "Review Essay: Museology as Cultural Studies", in *Museum Anthropology* 32, 1, pp. 51-54.

Gibbons J., 1997, "The Museum as Contested Terrain: The Canadian Case", in *The Journal of Arts, Management, Law, and Society* 26, 4, pp. 309-314.



Gore St J., 1958, "Five Portraits", *Burlington Magazine*, vol. 100, n. 667, pp. 351-353.

Greenblatt S., 1991, *Marvelous Possessions: The Wonder of the New World*, Clarendon P, Oxford.

Gualtieri C., 2002, *Representations of West Africa as Exotic in British Colonial Travel Writing*, Edwin Mellen P., Lewiston, Queenston and Lampeter.

Hall S. (a cura di), 1997, *Representation: Cultural Representations and Signifying Practices*, Sage, London.

Hamnett C. and N. Shoval, 2003, "Museums as 'Flagship' of Urban Development, in L.M. Hoffman, D. Judd and S.S. Fainstein (eds.), *Cities and Visitors: Regulating People, Markets, and City Space*, Blackwell, Oxford, pp. 219-236.

Haskell F., 1999, "Botticelli, Fascism and Burlington House - The Italian Exhibition of 1930", in *The Burlington Magazine*, Aug., pp. 462-472.

Haskell F., 2000, *The Ephemeral Museum. Old Master Paintings and the Rise of the Art Exhibition*, Yale University Press, New Haven and London; trad. italiana di F. Armiraglio e R. D'Adda, 2008, *La nascita delle mostre. I dipinti degli antichi maestri e l'origine delle esposizioni d'arte*, Skira, Milano.

Haskell F., 2008, *La Nascita delle Mostre. I Dipinti degli antichi maestri e l'origine delle esposizioni d'arte*, Skira, Milano.

Henderson, J.S.Y., 2006, *First Nations Jurisprudence and Aboriginal Rights: Defining the Just Society*, Native Law Centre, University of Saskatchewan, Saskatoon.

Hoering K.A., 2010, "From Third Person to First: A Call for Reciprocity Among Non-Native and Native Museums", in *Museum Anthropology* 33, 1, pp. 62-74.

Hoffman B.T. (a cura di), 2006, *Art and Cultural Heritage: Law, Policy and Practice*, Cambridge UP, Cambridge.

Hogden M.T., 1964, *Early Anthropology in the Sixteenth and Seventeenth Centuries*, University of Pennsylvania P, Philadelphia.

Holmes C., 1930, "The Italian Exhibition", in *The Burlington Magazine for Connoisseurs*, Feb., pp. 55-72.

Hooper-Greenhill E., 2007, *Museums and the Interpretation of Visual Culture*, Routledge, Oxon e New York.



Impey O. e MacGregor A. (a cura di), 1985, *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, Oxford UP, Oxford.

Kerchache J. (a cura di), 2000, *Sculptures*, Réunion des Musées Nationaux – Musée du Quai Branly, Paris.

Kureishi H., (1986) 1996, "The Rainbow Sign", in *My Beautiful Laundrette*, Faber and Faber, London.

Lanza D. e O. Longo (a cura di), 1989, *Il Meraviglioso e il Vero-simile tra Antichità e Medioevo*, Olschki, Firenze.

Le dialogue des cultures. Actes des rencontres inaugurales du musée du Quay Branly (21 juin 2006), 2007, sous la direction de Bruno Latour, Paris, Musée du Quai Branly, là où dialoguent les cultures, Babel.

Leiris Michel, 1996, *Miroir d'Afrique*, Paris, Gallimard, "Quarto".

Leone M.P. e B.J. Little, 2004, "Artifacts as Expressions of Society and Culture. Subversive Genealogy and the Value of History" in B.M. Carbonell (a cura di), *Museum Studies. An Anthology in Contexts*, Blakwell, Malden, MA., pp. 362-374.

Lévi-Strauss C., 1962, *La pensée sauvage*, réed. Pocket, coll. "Agora", 2004.

Lévi-Strauss C., 1973, *Anthropologie structurale*, Paris, Plon.

Lévi-Strauss C., 1975, *La voie des masques*, réed. Pocket, coll. "Agora", 2004.

Lévi-Strauss C., 1955, *Tristes tropiques*, réed. Paris, Plon, 2002.

Lévi-Strauss C., 1984, *Lo sguardo da lontano*, Einaudi, Torino.

Lévi-Strauss C., 1993, *Regarder, écouter, lire*, Paris, Plon.

Macdonald S. (a cura di), 2006, *A Companion to Museum Studies*, Blackwell, Malden, MA.

Maggi K., 1995, "The Perspective Puzzle", *American Theatre*, 12:9 (November), p.8.

Marini Clarelli M.V., 2005, *Che cos'è un museo*, Carocci, Roma.

Meschonnic H., 1999, "Tutto quello che non sappiamo d'intendere", a cura di Fabio Scotto, *Testo a fronte*, n.20, Marcos y Marcos.

Michaels, A.M., 2003, "How to Decorate a House: The Renegotiation of Cultural Representations at the University of British Columbia Museum of Anthropology", in L.L.



Peers e A.K. Brown (a cura di), *Museums and Source Communities: A Routledge Reader*, Routledge, New York, pp. 171-180.

Miller J.R., 2000, *Skyscrapers Hide the Heavens: A History of Indian-White Relations in Canada*, University of Toronto Press, Toronto.

Mussolini B., 15 gennaio 1930, "Telegramma indirizzato a Sir William Llewellyn", Royal Academy of Arts, Londra.

Negri A., 1999, *Anthony Blunt. L'occhio e la storia. Scritti di critica d'arte (1936-1938)*, Campanotto, Udine.

Nello P., 2003, "Alla corte di S. Giacomo", in *Dino Grandi*, Il Mulino, Bologna, p. 141-153.

Newhouse D., C.J. Voyageur e D. Beavon (a cura di), 2005, *Hidden in Plain Sight: Contributions of Aboriginal Peoples to Canadian Identity and Culture*, Toronto UP, Toronto.

Ojetti U., 1930, "Introduction", in *Exhibition of Italian Art 1200-1900*, Royal Academy of Arts, Burlington House, London, pp. x-xxxii.

Olmi G., 1992, *L'inventario del mondo: Catalogazione della natura e dei luoghi del sapere nella prima età moderna*, Il Mulino, Bologna.

Pagani C., 2009, *Genealogia del Primitivo, Il Musée de quai Branly, Lévi-Strauss e la scrittura etnografica*, Prefazione Carlo Sini, Castel d'Ario (Mn), Negretto Editore.

Panofsky E., 1955, "Titian's Allegory of Prudence" in *Meaning in the Visual Arts. Papers in and on Art History*; trad. ital. di R. Federici, "L'Allegoria della prudenza di Tiziano: poscritto", in *Il significato nelle arti visive*, 1962 (1996), Einaudi, Torino, pp. 147-168.

Patey C. e L. Scuriatti (a cura di), 2009, *Exhibit in the Text. The Museological Practices of Literature*, Peter Lang, London.

Paz O., 1988, "El arte de México: materia y sentido." In O. Paz (a cura di) *Los privilegios de la vista*, FCE, México-Madrid, pp. 39-58.

Peers L.L. e A.K. Brown (a cura di), 2003, *Museums and Source Communities: A Routledge Reader*, Routledge, London.

Penrose B. and S. Freeman, 1986, *Conspiracy of Silence. The Secret Life of Anthony Blunt*, Grafton, London.



Planète métisse, 2008, Sous la direction de Serge Gruzinski, Musée du Quai Branly, Actes Sud.

Poésie africaine, Anthologie. Six poètes d'Afrique francophone, 2010, Choix et présentation par Alain Mabanckoukou, Paris, Edition Points.

Pratt M.L., 1992, *Imperial Eyes: Travel Writing and Transculturaltion*, Routledge, New York.

Price S., [1991] 2001, *Primitive Art in Civilized Places*, University of Chicago Press, Chicago.

Prior N., 2002, *Museum and Modernity. Art Galleries and the Making of Modern Culture*, Oxford, Berg.

Quai Branly, naissance d'un Musée, 2005, Un film de Richard Copans, Edition Montparnasse.

Quai Branly. L'Autre Musée, 2006, Écrit et réalisé par Augustin Viatte, France télévision distribution.

Reed C., 1996, "The Meaning of Pictures – Telling a Story", in *A Roger Fry Reader*, Chicago University Press, Chicago.

Roberts N. M. and Susan Vogel, 1994, *Exhibition-ism: Museums and African Art*, The Museum for African Art, New York.

Rossi E., 2006, *Passione da museo. Per una storia del collezionismo etnografico. Il Museo di antropologia di Vancouver*, Edifir, Firenze.

Royal Academy of Arts, 1930, *Exhibition of Italian Art 1200-1900*, Burlington House, London, pp. i-xxxii.

Rushdie S., [1988] 1992, *The Satanic Verses*, Consortium, Dover DE.

Said E.W., 1978, *Orientalism: Western Conceptions of the Orient*, Routledge and Kegan Paul, London.

Samuels E., 1979, *Bernard Berenson. The Making of a Connoisseur*, The Belknap Press of Harvard University Press, Cambridge, Massachusetts and London, England.

Severi C., 2007, *Le principe de la chimère. Une anthropologie de la mémoire*, Rue d'Ulm/MQB.



Task Force on Museums and First Peoples, 1992, *Turning the Page: Forging New Partnerships between Museums and First Peoples*, Canadian Museums Association/Assembly of First Nations, Ottawa.

Taylor F.H., 1948, *The Taste of Angels. A History of Art Collecting from Ramses to Napoleon*, Hamish Hamilton, London.

Timpson A.M. (a cura di), 2009, *First Nations, First Thought. The Impact of Indigenous Thought in Canada*, UBC Press, Vancouver.

Turgeon L., 2002, *Regards croisés sur le métissage*, Laval, Presses de l'Université de Laval.

Vrdoljak A.F., 2006, *International Law, Museums, and the Return of Cultural Objects*, Cambridge UP., Cambridge.

Wieseman M. E., 2010, *A Closer Look. Deceptions and Discoveries*, National Gallery Company, London.

Witt R., 1930, "Introduction", in *Italian Art. An Illustrated Souvenir of the Exhibition of Italian Art at Burlington House London*, William Clowes and Sons, London, pp. xi-xx.

Wu Duncan (ed.), 2000, *Making Plays. Interviews with Contemporary British Dramatists and their Directors*, Macmillan Press, London.

Zimmerman L.J., 2010, "'White people will believe anything!' Worrying about Authenticity, Museum Audiences, and Working in Native American-Focused Museum", in *Museum Anthropology* 33, 1, pp. 33-36.