|  |
| --- |
| **第 1 条，共 100 条** |
| **标题:** From the Editors |
| **作者:** [Anonymous] ([Anonymous]) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 3-5  **DOI:** 10.1162/ARTM\_e\_00197  **出版年:** FEB 2018 |

|  |
| --- |
| **第 2 条，共 100 条** |
| **标题:** "The Wrong Building, in the Wrong Place, at the Wrong Time": Marcel Breuer and the Grand Central Tower Controversy, 1967-1969 |
| **作者:** Dellaria, S (Dellaria, Salvatore) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 6-30  **DOI:** 10.1162/ARTM\_a\_00198  **出版年:** FEB 2018 |

|  |
| --- |
| **第 3 条，共 100 条** |
| **标题:** Meanwhile in China ... Miao Ying and the Rise of Chinternet Ugly |
| **作者:** Holmes, R (Holmes, Ros) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 31-57  **DOI:** 10.1162/ARTM\_a\_00199  **出版年:** FEB 2018 |

|  |
| --- |
| **第 4 条，共 100 条** |
| **标题:** Realism Today? |
| **作者:** Esanu, O (Esanu, Octavian) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 58-82  **DOI:** 10.1162/ARTM\_a\_00200  **出版年:** FEB 2018 |

|  |
| --- |
| **第 5 条，共 100 条** |
| **标题:** The Two-Fold Global Turn |
| **作者:** Lenssen, A (Lenssen, Anneka) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 83-99  **DOI:** 10.1162/ARTM\_r\_00201  **出版年:** FEB 2018 |

|  |
| --- |
| **第 6 条，共 100 条** |
| **标题:** Introduction to Carlos Merida's "The True Meaning of the Work of Saturnino Herran" |
| **作者:** Montgomery, H (Montgomery, Harper) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 115-127  **DOI:** 10.1162/ARTM\_a\_00203  **出版年:** FEB 2018 |

|  |
| --- |
| **第 7 条，共 100 条** |
| **标题:** The True Meaning of the Work of Saturnino Herran: The False Critics |
| **作者:** Merida, C (Merida, Carlos) |
| **来源出版物:** ARTMARGINS  **卷:** 7  **期:** 1  **页:** 128-130  **DOI:** 10.1162/ARTM\_a\_00204  **出版年:** FEB 2018 |

|  |
| --- |
| **第 8 条，共 100 条** |
| **标题:** From the Editors |
| **作者:** [Anonymous] ([Anonymous]) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 3-7  **DOI:** 10.1162/ARTM\_e\_00186  **出版年:** OCT 2017 |

|  |
| --- |
| **第 9 条，共 100 条** |
| **标题:** Vik Muniz's Pictures of Garbage and the Aesthetics of Poverty |
| **作者:** Schmidt, C (Schmidt, Christopher) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 8-27  **DOI:** 10.1162/ARTM\_a\_00187  **出版年:** OCT 2017 |

|  |
| --- |
| **第 10 条，共 100 条** |
| **标题:** Juan Downey's Ethnographic Present |
| **作者:** Murphy, B (Murphy, Benjamin) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 28-49  **DOI:** 10.1162/ARTM\_a\_00188  **出版年:** OCT 2017 |

|  |
| --- |
| **第 11 条，共 100 条** |
| **标题:** Responses to "Art, Society/Text: A Few Remarks on the Current Relations of the Class Struggle in the Fields of Literary Production and Literary Ideologies" |
| **作者:** Benezra, K (Benezra, Karen) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 50-81  **DOI:** 10.1162/ARTM\_a\_00189  **出版年:** OCT 2017 |

|  |
| --- |
| **第 12 条，共 100 条** |
| **标题:** Pop on the Move |
| **作者:** Kitnick, A (Kitnick, Alex) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 82-91  **DOI:** 10.1162/ARTM\_r\_00190  **出版年:** OCT 2017 |

|  |
| --- |
| **第 13 条，共 100 条** |
| **标题:** Colophon as a Marginal Witness |
| **作者:** Mereb, F (Mereb, Faride) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 92-110  **DOI:** 10.1162/ARTM\_a\_00191  **出版年:** OCT 2017 |

|  |
| --- |
| **第 14 条，共 100 条** |
| **标题:** Introduction to Amir Esbati, "The Student Movement of May 1968 and the Fine Art Students" |
| **作者:** Montazami, M (Montazami, Morad) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 111-121  **DOI:** 10.1162/ARTM\_a\_00192  **出版年:** OCT 2017 |

|  |
| --- |
| **第 15 条，共 100 条** |
| **标题:** The Student Movement of May 1968 and the Fine Art Students |
| **作者:** Esbati, A (Esbati, Amir) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 3  **页:** 122-131  **DOI:** 10.1162/ARTM\_a\_00193  **出版年:** OCT 2017 |

|  |
| --- |
| **第 16 条，共 100 条** |
| **标题:** Untitled |
| **作者:** [Anonymous] ([Anonymous]) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 3-5  **DOI:** 10.1162/ARTM\_e\_00173  **出版年:** JUN 2017 |

|  |
| --- |
| **第 17 条，共 100 条** |
| **标题:** THE POLITICS OF COLOR IN THE ARCTIC LANDSCAPE: BLACKNESS AT THE CENTER OF FREDERIC EDWIN CHURCH'S AURORA BOREALIS AND THE LEGACY OF 19TH-CENTURY LIMITS OF REPRESENTATION |
| **作者:** Belanger, N (Belanger, Noelle); Stenport, AW (Stenport, Anna Westerstahl) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 6-26  **DOI:** 10.1162/ARTM\_a\_00174  **出版年:** JUN 2017 |

|  |
| --- |
| **第 18 条，共 100 条** |
| **标题:** HOMEBOUND: THE ART OF PUBLIC SPACE IN CONTEMPORARY CUBA |
| **作者:** Duong, P (Duong, Paloma) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 27-49  **DOI:** 10.1162/ARTM\_a\_00175  **出版年:** JUN 2017 |

|  |
| --- |
| **第 19 条，共 100 条** |
| **标题:** OSCAR BONY'S LA FAMILIA OBRERA: THE LABOR AND THE WORK |
| **作者:** Vicario, N (Vicario, Niko) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 50-71  **DOI:** 10.1162/ARTM\_a\_00176  **出版年:** JUN 2017 |

|  |
| --- |
| **第 20 条，共 100 条** |
| **标题:** MEMORIALIZATION AND PRESENCE: CAPTURING THE LEGACIES OF THE YOUNG LORDS IN NEW YORK |
| **作者:** Cruz-Malave, AM (Cruz-Malave, Arnaldo Manuel) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 72-90  **DOI:** 10.1162/ARTM\_r\_00177  **出版年:** JUN 2017 |

|  |
| --- |
| **第 21 条，共 100 条** |
| **标题:** The Regime of the Visible |
| **作者:** Benjocki, K (Benjocki, Kristina) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 91-92  **DOI:** 10.1162/ARTM\_a\_00178  **出版年:** JUN 2017 |

|  |
| --- |
| **第 22 条，共 100 条** |
| **标题:** MUTE CRIES LOUIS ALTHUSSER BETWEEN ROBERTO ALVAREZ RIOS AND WIFREDO LAM |
| **作者:** Seguin, B (Seguin, Becquer) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 93-109  **DOI:** 10.1162/ARTM\_a\_00179  **出版年:** JUN 2017 |

|  |
| --- |
| **第 23 条，共 100 条** |
| **标题:** A YOUNG CUBAN PAINTER BEFORE SURREALISM: ALVAREZ RIOS (1962) |
| **作者:** Althusser, L (Althusser, Louis) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 110-112  **DOI:** 10.1162/ARTM\_a\_00180  **出版年:** JUN 2017 |

|  |
| --- |
| **第 24 条，共 100 条** |
| **标题:** LAM (1977) |
| **作者:** Althusser, L (Althusser, Louis) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 113-114  **DOI:** 10.1162/ARTM\_a\_00184  **出版年:** JUN 2017 |

|  |
| --- |
| **第 25 条，共 100 条** |
| **标题:** LETTER FROM WIFREDO LAM TO LOUIS ALTHUSSER |
| **作者:** Lam, W (Lam, Wifredo) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 2  **页:** 115-115  **DOI:** 10.1162/ARTM\_a\_00185  **出版年:** JUN 2017 |

|  |
| --- |
| **第 26 条，共 100 条** |
| **标题:** FROM THE EDITORS |
| **作者:** [Anonymous] ([Anonymous]) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 3-5  **DOI:** 10.1162/ARTM\_e\_00163  **出版年:** FEB 2017 |

|  |
| --- |
| **第 27 条，共 100 条** |
| **标题:** THE PROVINCIALISM PROBLEM THEN AND NOW |
| **作者:** Smith, T (Smith, Terry) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 6-32  **DOI:** 10.1162/ARTM\_a\_00164  **出版年:** FEB 2017 |

|  |
| --- |
| **第 28 条，共 100 条** |
| **标题:** THE PRETER-NATIONAL THE SOUTHEAST ASIAN CONTEMPORARY AND WHAT HAUNTS IT |
| **作者:** Teh, D (Teh, David) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 33-63  **DOI:** 10.1162/ARTM\_a\_00165  **出版年:** FEB 2017 |

|  |
| --- |
| **第 29 条，共 100 条** |
| **标题:** TO DEFEND THE REVOLUTION IS TO DEFEND CULTURE-BUT, WHICH VERSION? |
| **作者:** Weiss, R (Weiss, Rachel) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 64-82  **DOI:** 10.1162/ARTM\_r\_00166  **出版年:** FEB 2017 |

|  |
| --- |
| **第 30 条，共 100 条** |
| **标题:** IMAGES TAKEN NOT FOR THEIR IMAGES |
| **作者:** Witt, N (Witt, Nathan) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 83-97  **DOI:** 10.1162/ARTM\_a\_00167  **出版年:** FEB 2017 |

|  |
| --- |
| **第 31 条，共 100 条** |
| **标题:** OTTO NEURATH'S VISUAL POLITICS AN INTRODUCTION TO "PICTORIAL STATISTICS FOLLOWING THE VIENNA METHOD" |
| **作者:** Hartle, JF (Hartle, Johan Frederik) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 98-107  **DOI:** 10.1162/ARTM\_a\_00168  **出版年:** FEB 2017 |

|  |
| --- |
| **第 32 条，共 100 条** |
| **标题:** PICTORIAL STATISTICS FOLLOWING THE VIENNA METHOD |
| **作者:** Neurath, O (Neurath, Otto) |
| **来源出版物:** ARTMARGINS  **卷:** 6  **期:** 1  **页:** 108-118  **DOI:** 10.1162/ARTM\_a\_00169  **出版年:** FEB 2017 |

|  |
| --- |
| **第 33 条，共 100 条** |
| **标题:** Introduction: Art Periodicals Today, Historically Considered |
| **作者:** Esanu, O (Esanu, Octavian); Harutyunyan, A (Harutyunyan, Angela) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 3-10  **DOI:** 10.1162/ARTM\_e\_00155  **出版年:** OCT 2016 |

|  |
| --- |
| **第 34 条，共 100 条** |
| **标题:** Critical Machines: Art Periodicals Today (Conference Report and Q&A) |
| **作者:** Esanu, O (Esanu, Octavian) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 11-34  **DOI:** 10.1162/ARTM\_a\_00156  **出版年:** OCT 2016 |

|  |
| --- |
| **第 35 条，共 100 条** |
| **标题:** Art Periodicals and Contemporary Art Worlds (Part I): A Historical Exploration |
| **作者:** Allen, GL (Allen, Gwen L.) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 35-61  **DOI:** 10.1162/ARTM\_a\_00157  **出版年:** OCT 2016 |

|  |
| --- |
| **第 36 条，共 100 条** |
| **标题:** Surrealism Is a Thing: Rubrics and Objectivation in the Surrealist Periodical, 1924-2015 |
| **作者:** Hansen, C (Hansen, Catherine) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 62-81  **DOI:** 10.1162/ARTM\_a\_00158  **出版年:** OCT 2016 |

|  |
| --- |
| **第 37 条，共 100 条** |
| **标题:** Lotus Notes |
| **作者:** Ghouse, N (Ghouse, Nida) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 82-86  **DOI:** 10.1162/ARTM\_a\_00159  **出版年:** OCT 2016 |

|  |
| --- |
| **第 38 条，共 100 条** |
| **标题:** On Yugoslav Poststructuralism: Introduction to "Art, Society/Text" |
| **作者:** Dedic, N (Dedic, Nikola) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 93-101  **DOI:** 10.1162/ARTM\_a\_00160  **出版年:** OCT 2016 |

|  |
| --- |
| **第 39 条，共 100 条** |
| **标题:** Art, Society/Text: A Few Remarks on the Current Relations of the Class Struggle in the Fields of Literary Production and Literary Ideologies |
| **作者:** [Anonymous] ([Anonymous]) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 3  **页:** 102-114  **DOI:** 10.1162/ARTM\_a\_00161  **出版年:** OCT 2016 |

|  |
| --- |
| **第 40 条，共 100 条** |
| **标题:** Yugoslav Postwar Art and Socialist Realism: An Uncomfortable Relationship |
| **作者:** Videkanic, B (Videkanic, Bojana) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 3-26  **DOI:** 10.1162/ARTM\_a\_00145  **出版年:** JUN 2016 |

|  |
| --- |
| **第 41 条，共 100 条** |
| **标题:** The Bauhaus in Brazil: Pedagogy and Practice |
| **作者:** Nelson, A (Nelson, Adele) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 27-49  **DOI:** 10.1162/ARTM\_a\_00146  **出版年:** JUN 2016 |

|  |
| --- |
| **第 42 条，共 100 条** |
| **标题:** Self-Institutionalizing as Political Agency: Contemporary Art Practice in Bucharest and Budapest |
| **作者:** Galliera, I (Galliera, Izabel) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 50-73  **DOI:** 10.1162/ARTM\_a\_00147  **出版年:** JUN 2016 |

|  |
| --- |
| **第 43 条，共 100 条** |
| **标题:** A Diagram is a Trivial Machine |
| **作者:** Asef, M (Asef, Mario) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 74-86  **DOI:** 10.1162/ARTM\_a\_00148  **出版年:** JUN 2016 |

|  |
| --- |
| **第 44 条，共 100 条** |
| **标题:** Incident Transgressions: A Review of Transmissions: Art in Eastern Europe and Latin America, 1960-1980, MOMA |
| **作者:** Selejan, IL (Selejan, Ileana L.) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 87-104  **DOI:** 10.1162/ARTM\_r\_00149  **出版年:** JUN 2016 |

|  |
| --- |
| **第 45 条，共 100 条** |
| **标题:** Popau, Pop, or an "American Way of Living"? An Introduction to Aracy Amaral's "From the Stamps to the Bubble" |
| **作者:** Gotti, S (Gotti, Sofia) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 105-119  **DOI:** 10.1162/ARTM\_a\_00150  **出版年:** JUN 2016 |

|  |
| --- |
| **第 46 条，共 100 条** |
| **标题:** From the Stamps to the Bubble |
| **作者:** Amaral, A (Amaral, Aracy) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 2  **页:** 120-125  **DOI:** 10.1162/ARTM\_a\_00151  **出版年:** JUN 2016 |

|  |
| --- |
| **第 47 条，共 100 条** |
| **标题:** MUTABLE FORM AND MATERIALITY TOWARD A CRITICAL HISTORY OF NEW TAPESTRY NETWORKS |
| **作者:** Gerschultz, J (Gerschultz, Jessica) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 3-29  **DOI:** 10.1162/ARTM\_a\_00130  **出版年:** FEB 2016 |

|  |
| --- |
| **第 48 条，共 100 条** |
| **标题:** RED SHIFT CILDO MEIRELES AND THE DEFINITION OF THE POLITICAL- CONCEPTUAL |
| **作者:** Maroja, C (Maroja, Camila) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 30-58  **DOI:** 10.1162/ARTM\_a\_00131  **出版年:** FEB 2016 |

|  |
| --- |
| **第 49 条，共 100 条** |
| **标题:** NATIONALISM AND COSMOPOLITANISM IN EGYPTIAN MODERN ART |
| **作者:** Miller, E (Miller, Elizabeth) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 59-79  **DOI:** 10.1162/ARTM\_a\_00141  **出版年:** FEB 2016 |

|  |
| --- |
| **第 50 条，共 100 条** |
| **标题:** TRADING LINES |
| **作者:** Andrew, B (Andrew, Brook) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 80-95  **DOI:** 10.1162/ARTM\_a\_00132  **出版年:** FEB 2016 |
| **第 51 条，共 100 条** | |
| **标题:** DISSECTING DISSENT AND ITS DISCONTENTS | |
| **作者:** Gurshtein, K (Gurshtein, Ksenya) | |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 96-107  **DOI:** 10.1162/ARTM\_r\_00142  **出版年:** FEB 2016 | |

|  |
| --- |
| **第 52 条，共 100 条** |
| **标题:** INTRODUCTION TO "ARTISTIC AWAKENING IN ANKARA," "THE ARTIST AND POLITICS," AND "THE BURDEN OF THE INTELLECTUAL" BY BULENT ECEVIT |
| **作者:** Smith, SN (Smith, Sarah-Neel) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 108-120  **DOI:** 10.1162/ARTM\_a\_00134  **出版年:** FEB 2016 |

|  |
| --- |
| **第 53 条，共 100 条** |
| **标题:** ARTISTIC AWAKENING IN ANKARA (1953) |
| **作者:** Ecevit, B (Ecevit, Bulent) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 121-124  **DOI:** 10.1162/ARTM\_a\_00135  **出版年:** FEB 2016 |

|  |
| --- |
| **第 54 条，共 100 条** |
| **标题:** THE ARTIST AND POLITICS (1954) |
| **作者:** Ecevit, B (Ecevit, Bulent) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 125-126  **DOI:** 10.1162/ARTM\_a\_00139  **出版年:** FEB 2016 |

|  |
| --- |
| **第 55 条，共 100 条** |
| **标题:** THE BURDEN OF THE INTELLECTUAL (1956) |
| **作者:** Ecevit, B (Ecevit, Bulent) |
| **来源出版物:** ARTMARGINS  **卷:** 5  **期:** 1  **页:** 127-129  **DOI:** 10.1162/ARTM\_a\_00140  **出版年:** FEB 2016 |

|  |
| --- |
| **第 56 条，共 100 条** |
| **标题:** Introduction to Special Issue |
| **作者:** Faris, JH (Faris, Jaimey Hamilton) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 3-16  **DOI:** 10.1162/ARTM\_a\_00120  **出版年:** OCT 2015 |

|  |
| --- |
| **第 57 条，共 100 条** |
| **标题:** Fundamental Feedback: oyvind Fahlstrom's Kisses Sweeter than Wine |
| **作者:** Borgen, M (Borgen, Maibritt) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 17-39  **DOI:** 10.1162/ARTM\_a\_00121  **出版年:** OCT 2015 |

|  |
| --- |
| **第 58 条，共 100 条** |
| **标题:** Rooms in Alibi: How Akasegawa Genpei Framed Capitalist Reality |
| **作者:** Faris, JH (Faris, Jaimey Hamilton) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 40-64  **DOI:** 10.1162/ARTM\_a\_00122  **出版年:** OCT 2015 |

|  |
| --- |
| **第 59 条，共 100 条** |
| **标题:** Speculative Propositions: A Visual Pattern Sampler |
| **作者:** Syjuco, S (Syjuco, Stephanie) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 65-80  **DOI:** 10.1162/ARTM\_a\_00123  **出版年:** OCT 2015 |

|  |
| --- |
| **第 60 条，共 100 条** |
| **标题:** Stoffbilder: On Capitalist Realisms |
| **作者:** Weiner, AS (Weiner, Andrew Stefan) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 81-102  **DOI:** 10.1162/ARTM\_a\_00124  **出版年:** OCT 2015 |

|  |
| --- |
| **第 61 条，共 100 条** |
| **标题:** Introduction to Akasegawa Genpei's "The Objet after Stalin" |
| **作者:** Erber, P (Erber, Pedro) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 103-114  **DOI:** 10.1162/ARTM\_a\_00125  **出版年:** OCT 2015 |

|  |
| --- |
| **第 62 条，共 100 条** |
| **标题:** The Objet after Stalin |
| **作者:** Genpei, A (Genpei, Akasegawa) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 3  **页:** 115-118  **DOI:** 10.1162/ARTM\_a\_00126  **出版年:** OCT 2015 |

|  |
| --- |
| **第 63 条，共 100 条** |
| **标题:** Unnaming the System? Retrieving Postmodernism's Contemporaneity |
| **作者:** Roberts, B (Roberts, Bill) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 3-23  **DOI:** 10.1162/ARTM\_a\_00116  **出版年:** JUN 2015 |

|  |
| --- |
| **第 64 条，共 100 条** |
| **标题:** Price or Prize: The Artist as Vertreter |
| **作者:** Spieker, S (Spieker, Sven) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 24-47  **DOI:** 10.1162/ARTM\_a\_00117  **出版年:** JUN 2015 |

|  |
| --- |
| **第 65 条，共 100 条** |
| **标题:** When Next We Meet: On the Figure of the Nonposthumous Survivor |
| **作者:** Sadek, W (Sadek, Walid) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 48-63  **DOI:** 10.1162/ARTM\_a\_00118  **出版年:** JUN 2015 |

|  |
| --- |
| **第 66 条，共 100 条** |
| **标题:** As We Walk on Water |
| **作者:** Renhui, RZ (Renhui, Robert Zhao) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 64-79  **DOI:** 10.1162/ARTM\_a\_00112  **出版年:** JUN 2015 |

|  |
| --- |
| **第 67 条，共 100 条** |
| **标题:** Anishinaabe Artists, of the Great Lakes? Problematizing the Exhibition of Place in Native American Art |
| **作者:** Green, CT (Green, Christopher T.) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 80-96  **DOI:** 10.1162/ARTM\_a\_00113  **出版年:** JUN 2015 |

|  |
| --- |
| **第 68 条，共 100 条** |
| **标题:** Introduction to: "A Conversation with Hsieh Tehching, from The Black Cover Book" |
| **作者:** Ambrozy, L (Ambrozy, Lee) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 97-107  **DOI:** 10.1162/ARTM\_a\_00114  **出版年:** JUN 2015 |

|  |
| --- |
| **第 69 条，共 100 条** |
| **标题:** A Conversation with Hsieh Tehching, from The Black Cover Book |
| **作者:** Xu, B (Xu Bing); Hsieh, T (Hsieh Tehching); Ai, WW (Ai Weiwei) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 2  **页:** 108-118  **DOI:** 10.1162/ARTM\_a\_00115  **出版年:** JUN 2015 |

|  |
| --- |
| **第 70 条，共 100 条** |
| **标题:** KUBLER'S SARCOPHAGUS COLD WAR ARCHAEOLOGIES OF THE OLMEC PERIPHERY |
| **作者:** Castaneda, LM (Castaneda, Luis M.) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 1  **页:** 3-26  **DOI:** 10.1162/ARTM\_a\_00103  **出版年:** FEB 2015 |

|  |
| --- |
| **第 71 条，共 100 条** |
| **标题:** THE PAINTING OF SADNESS? THE ENDS OF NIHONGA, THEN AND NOW |
| **作者:** Foxwell, C (Foxwell, Chelsea) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 1  **页:** 27-60  **DOI:** 10.1162/ARTM\_a\_00104  **出版年:** FEB 2015 |

|  |
| --- |
| **第 72 条，共 100 条** |
| **标题:** OLGA's Notes This Whole New World |
| **作者:** Arsanios, M (Arsanios, Marwa) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 1  **页:** 61-78  **DOI:** 10.1162/ARTM\_a\_00108  **出版年:** FEB 2015 |

|  |
| --- |
| **第 73 条，共 100 条** |
| **标题:** IS A GLOBAL HISTORY OF ARCHITECTURE DISPLAYABLE? A HISTORIOGRAPHICAL PERSPECTIVE ON THE 14TH VENICE ARCHITECTURE BIENNALE AND LOUVRE ABU DHABI |
| **作者:** Akcan, E (Akcan, Esra) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 1  **页:** 79-101  **DOI:** 10.1162/ARTM\_r\_00105  **出版年:** FEB 2015 |

|  |
| --- |
| **第 74 条，共 100 条** |
| **标题:** TOWARD A MATERIAL MODERNISM INTRODUCTION TO S. R. CHOUCAIR'S "HOW THE ARAB UNDERSTOOD VISUAL ART" |
| **作者:** Scheid, K (Scheid, Kirsten) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 1  **页:** 102-118  **DOI:** 10.1162/ARTM\_a\_00106  **出版年:** FEB 2015 |

|  |
| --- |
| **第 75 条，共 100 条** |
| **标题:** HOW THE ARAB UNDERSTOOD VISUAL ART |
| **作者:** Choucair, SR (Choucair, Saloua Raouda) |
| **来源出版物:** ARTMARGINS  **卷:** 4  **期:** 1  **页:** 119-128  **DOI:** 10.1162/ARTM\_a\_00107  **出版年:** FEB 2015 |

|  |
| --- |
| **第 76 条，共 100 条** |
| **标题:** ROUND TABLE ON THE CRITICAL ARCHIVE |
| **作者:** Holert, T (Holert, Tom); Baumann, S (Baumann, Stefanie); Blom, I (Blom, Ina); Basilio, M (Basilio, Miriam); Puric, B (Puric, Biljana); Hsu, C (Hsu, Claire); Boudry, P (Boudry, Pauline); Lorenz, R (Lorenz, Renate); Barikin, A (Barikin, Amelia); Gomez-Moya, C (Gomez-Moya, Cristian) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 3-20  **DOI:** 10.1162/ARTM\_a\_00091  **出版年:** OCT 2014 |

|  |
| --- |
| **第 77 条，共 100 条** |
| **标题:** SEEING A WORLD APART VISUAL REALITY IN MICHELANGELO ANTONIONI'S CHUNG KUO/CINA |
| **作者:** Lin, J (Lin, Jenny) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 21-44  **DOI:** 10.1162/ARTM\_a\_00093  **出版年:** OCT 2014 |

|  |
| --- |
| **第 78 条，共 100 条** |
| **标题:** TURNING TO THE GODDESS ANACHRONISM, SECULARITY, AND THE LATE STYLE OF TYEB MEHTA AND K. G. SUBRAMANYAN |
| **作者:** Zitzewitz, K (Zitzewitz, Karin) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 45-67  **DOI:** 10.1162/ARTM\_a\_00092  **出版年:** OCT 2014 |

|  |
| --- |
| **第 79 条，共 100 条** |
| **标题:** FOUR ENCOUNTERS WITH SCULPTURE |
| **作者:** Tabet, R (Tabet, Rayyane) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 68-76  **DOI:** 10.1162/ARTM\_a\_00094  **出版年:** OCT 2014 |

|  |
| --- |
| **第 80 条，共 100 条** |
| **标题:** THE "GLOBAL" CONTEMPORARY ART CANON AND THE CASE OF CHINA |
| **作者:** Dal Lago, F (Dal Lago, Francesca) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 77-97  **DOI:** 10.1162/ARTM\_r\_00095  **出版年:** OCT 2014 |

|  |
| --- |
| **第 81 条，共 100 条** |
| **标题:** OF CULTURAL DIPLOMACY, CULTURE GAMES, AND CURATION OF NON-WESTERN ART |
| **作者:** Karimi, P (Karimi, Pamela) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 98-110  **DOI:** 10.1162/ARTM\_r\_00096  **出版年:** OCT 2014 |

|  |
| --- |
| **第 82 条，共 100 条** |
| **标题:** INTRODUCTION TO ISMAIL SARAY'S LEONARDO DA VINCI |
| **作者:** Demir, D (Demir, Duygu) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 111-125  **DOI:** 10.1162/ARTM\_r\_00097  **出版年:** OCT 2014 |

|  |
| --- |
| **第 83 条，共 100 条** |
| **标题:** LEONARDO DA VINCI |
| **作者:** Saray, I (Saray, Ismail) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 3  **页:** 126-130  **出版年:** OCT 2014 |

|  |
| --- |
| **第 84 条，共 100 条** |
| **标题:** WHAT SCALE AFFORDS US: SIZING THE WORLD UP THROUGH SCALE |
| **作者:** Kee, J (Kee, Joan) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 3-30  **DOI:** 10.1162/ARTM\_a\_00079  **出版年:** JUN 2014 |

|  |
| --- |
| **第 85 条，共 100 条** |
| **标题:** APPROPRIATING THE IMPROPER: THE PROBLEM OF INFLUENCE IN LATIN AMERICAN ART |
| **作者:** Macchiavello, C (Macchiavello, Carla) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 31-59  **DOI:** 10.1162/ARTM\_a\_00080  **出版年:** JUN 2014 |

|  |
| --- |
| **第 86 条，共 100 条** |
| **标题:** GREEN CRITIQUE IN A RED ENVIRONMENT: EAST EUROPEAN ART AND ECOLOGY UNDER SOCIALISM |
| **作者:** Fowkes, M (Fowkes, Maja); Fowkes, R (Fowkes, Reuben) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 60-83  **DOI:** 10.1162/ARTM\_a\_00081  **出版年:** JUN 2014 |

|  |
| --- |
| **第 87 条，共 100 条** |
| **标题:** RAT DIARIES |
| **作者:** El-Noshokaty, S (El-Noshokaty, Shady) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 84-100  **DOI:** 10.1162/ARTM\_a\_00082  **出版年:** JUN 2014 |

|  |
| --- |
| **第 88 条，共 100 条** |
| **标题:** DISPLACED BOUNDARIES: GEOMETRIC ABSTRACTION FROM PICTURES TO OBJECTS |
| **作者:** Amor, M (Amor, Monica) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 101-117  **DOI:** 10.1162/ARTM\_a\_00083  **出版年:** JUN 2014 |

|  |
| --- |
| **第 89 条，共 100 条** |
| **标题:** INTRODUCTION TO "THE NIGHTINGALE'S BUTCHER MANIFESTO" AND "VOLUME AND ENVIRONMENT II" |
| **作者:** Behpoor, B (Behpoor, Bavand) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 118-128  **DOI:** 10.1162/ARTM\_a\_00084  **出版年:** JUN 2014 |

|  |
| --- |
| **第 90 条，共 100 条** |
| **标题:** THE NIGHTINGALE'S BUTCHER MANIFESTO |
| **作者:** Irani, H (Irani, Hooshang); Gharib, GH (Gharib, Gholam Hossein); Shirvani, H (Shirvani, Hassan) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 129-130  **DOI:** 10.1162/ARTM\_a\_00085  **出版年:** JUN 2014 |

|  |
| --- |
| **第 91 条，共 100 条** |
| **标题:** VOLUME AND ENVIRONMENT II |
| **团体作者:** Azad Grp |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 2  **页:** 131-133  **DOI:** 10.1162/ARTM\_a\_00086  **出版年:** JUN 2014 |

|  |
| --- |
| **第 92 条，共 100 条** |
| **标题:** A LINGERING LUSOTOPIA: THINKING THE PLANETARY FROM ANGOLA |
| **作者:** Gray, R (Gray, Ros) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 3-27  **DOI:** 10.1162/ARTM\_a\_00068  **出版年:** FEB 2014 |

|  |
| --- |
| **第 93 条，共 100 条** |
| **标题:** HEGEMONIES AND MODELS OF CULTURAL MODERNIZATION IN SOUTH AMERICA: THE PARAGUAY-BRAZIL CASE |
| **作者:** Garcia, MA (Garcia, Maria Amalia) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 28-54  **DOI:** 10.1162/ARTM\_a\_00069  **出版年:** FEB 2014 |

|  |
| --- |
| **第 94 条，共 100 条** |
| **标题:** CHAOS-MONDE AND THE AESTHETICS OF DEPTH IN ARTUR BARRIO, JACQUES COURSIL, AND DAMIAN ORTEGA |
| **作者:** Negrete, F (Negrete, Fernanda) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 55-80  **DOI:** 10.1162/ARTM\_a\_00070  **出版年:** FEB 2014 |

|  |
| --- |
| **第 95 条，共 100 条** |
| **标题:** CHRONICLES FROM MAJNUN UNTIL LAYLA |
| **作者:** Feizabadi, A (Feizabadi, Azin) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 81-86  **DOI:** 10.1162/ARTM\_a\_00072  **出版年:** FEB 2014 |

|  |
| --- |
| **第 96 条，共 100 条** |
| **标题:** CONFRONTING GLOBALIZATION |
| **作者:** Hallam, H (Hallam, Huw) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 87-101  **DOI:** 10.1162/ARTM\_r\_00071  **出版年:** FEB 2014 |

|  |
| --- |
| **第 97 条，共 100 条** |
| **标题:** INTRODUCTION TO "STENOGRAM OF THE GENERAL MEETING OF-THE ARTISTS OF THE UNION OF SOVIET ARTISTS OF MOLDAVIA (15 MAY, 1951)" |
| **作者:** Esanu, O (Esanu, Octavian) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 102-108  **DOI:** 10.1162/ARTM\_a\_00073  **出版年:** FEB 2014 |

|  |
| --- |
| **第 98 条，共 100 条** |
| **标题:** STENOGRAM OF THE GENERAL MEETING OF THE ARTISTS OF THE UNION OF SOVIET ARTISTS OF MOLDAVIA (15 MAY, 1951) |
| **作者:** [Anonymous] ([Anonymous]) |
| **来源出版物:** ARTMARGINS  **卷:** 3  **期:** 1  **页:** 109-118  **DOI:** 10.1162/ARTM\_a\_00074  **出版年:** FEB 2014 |

|  |
| --- |
| **第 99 条，共 100 条** |
| **标题:** PAUL STRAND'S LIVING LABOR |
| **作者:** Schwartz, S (Schwartz, Stephanie) |
| **来源出版物:** ARTMARGINS  **卷:** 2  **期:** 3  **页:** 3-30  **DOI:** 10.1162/ARTM\_a\_00059  **出版年:** OCT 2013 |

|  |
| --- |
| **第 100 条，共 100 条** |
| **标题:** MY REFERENCE IS PREJUDICED: DAVID LAMELAS'S PUBLICATION |
| **作者:** Quiles, DR (Quiles, Daniel R.) |
| **来源出版物:** ARTMARGINS  **卷:** 2  **期:** 3  **页:** 31-62  **DOI:** 10.1162/ARTM\_a\_00060  **出版年:** OCT 2013 |