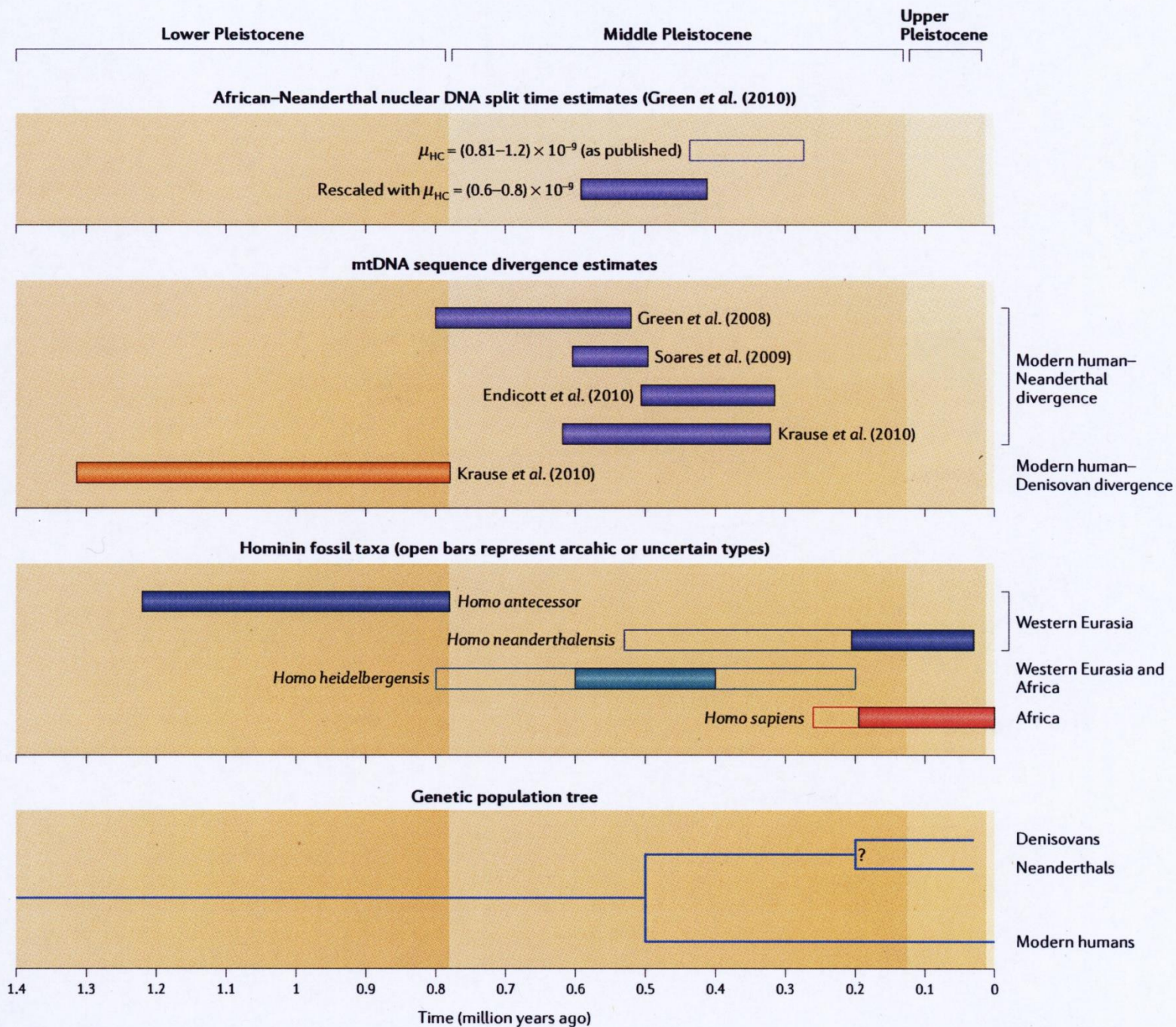
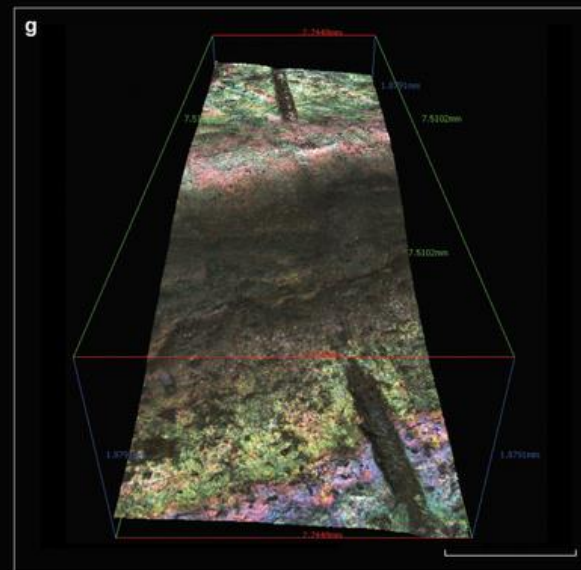
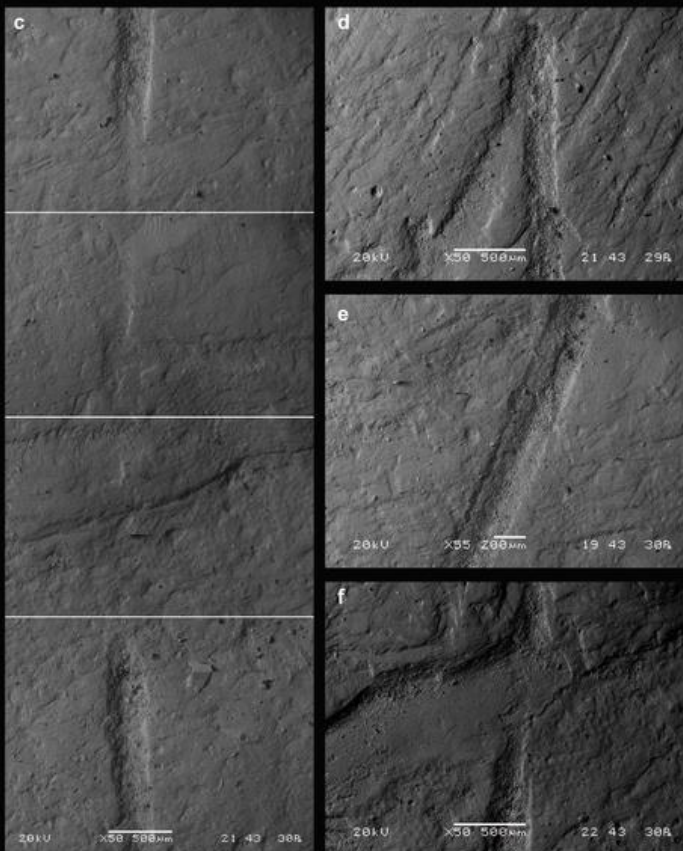
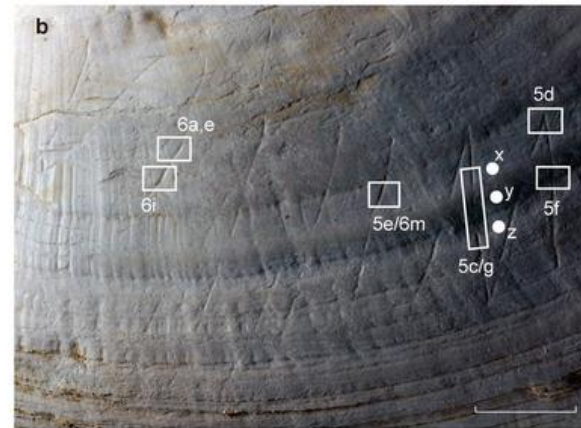
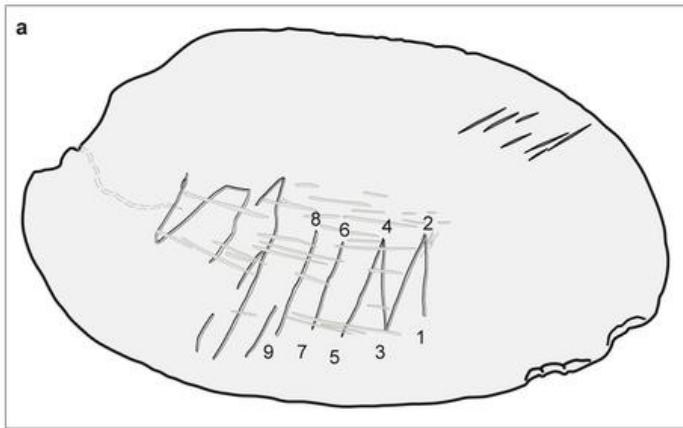
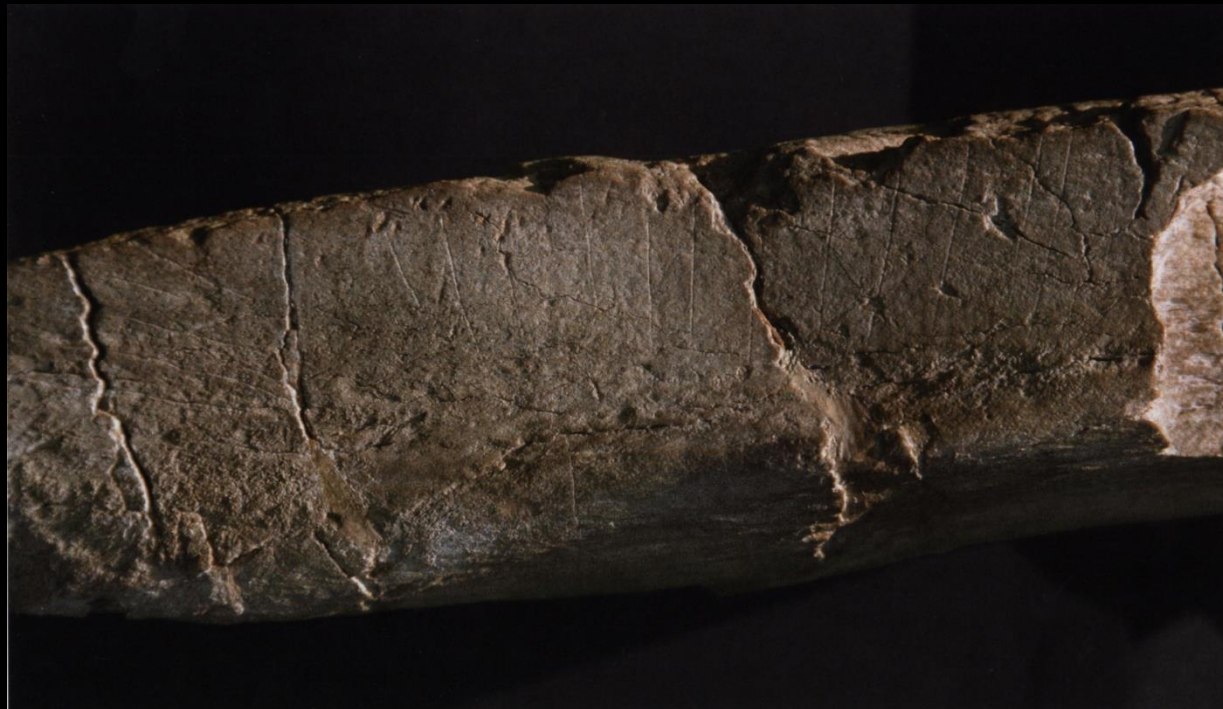


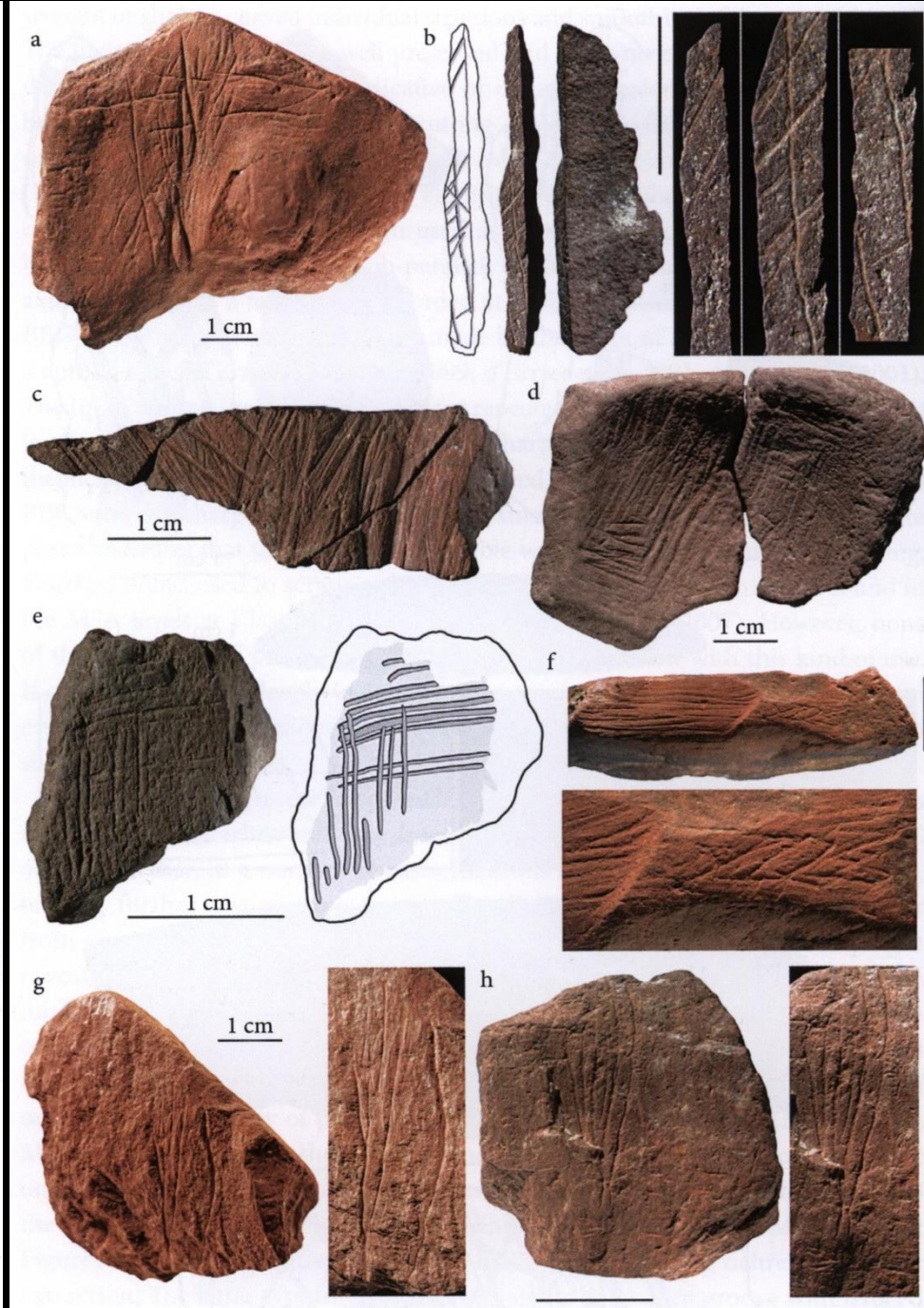
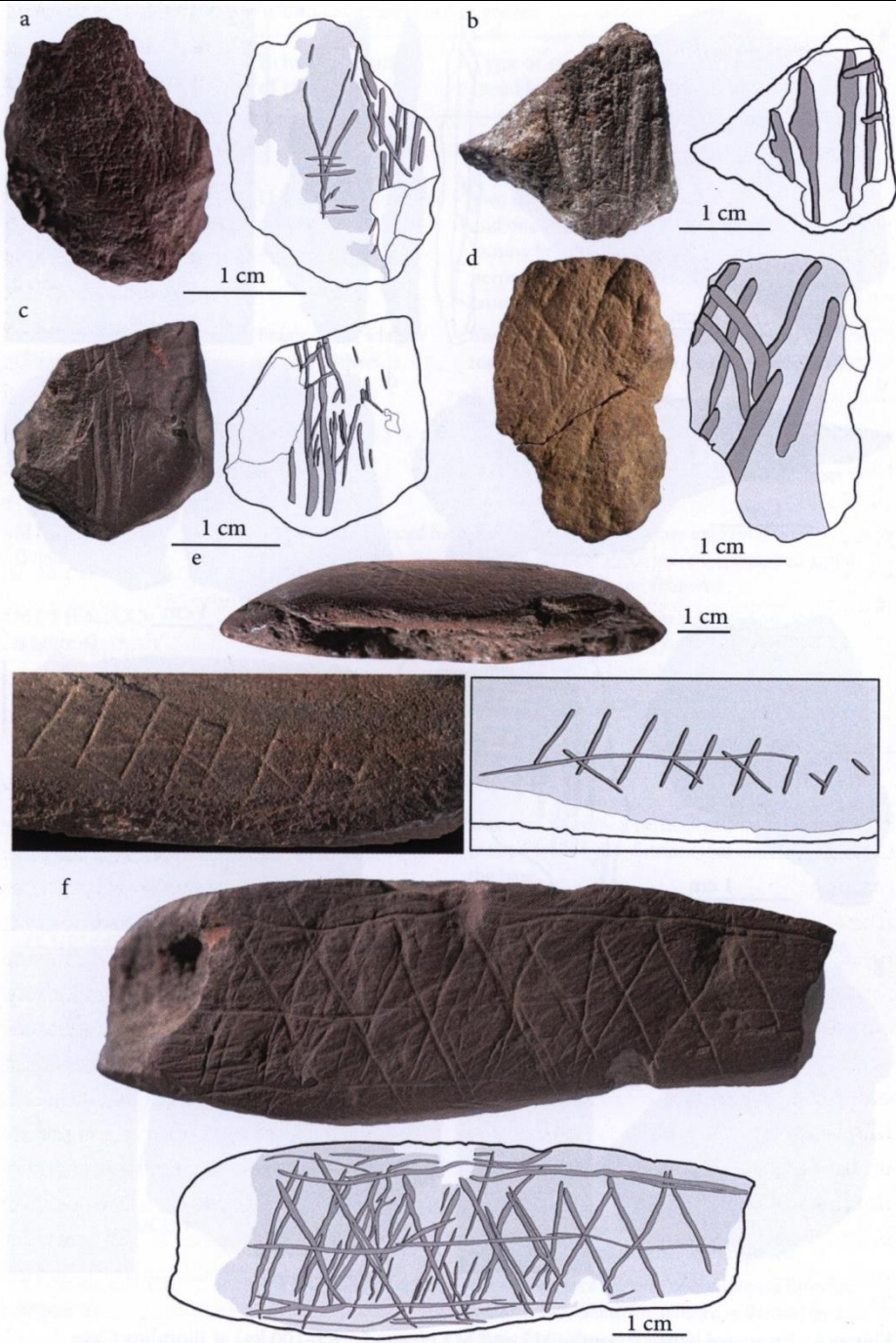




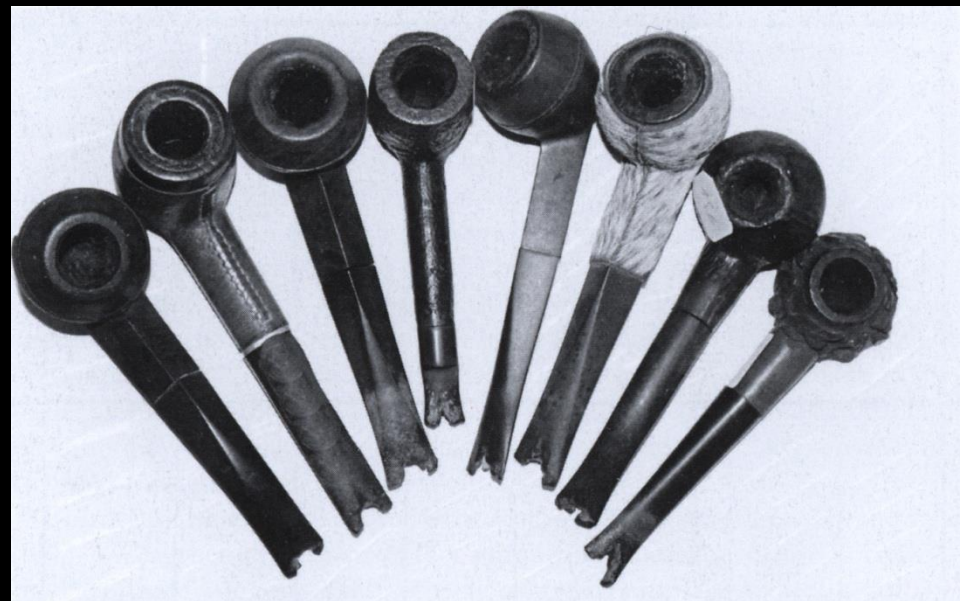
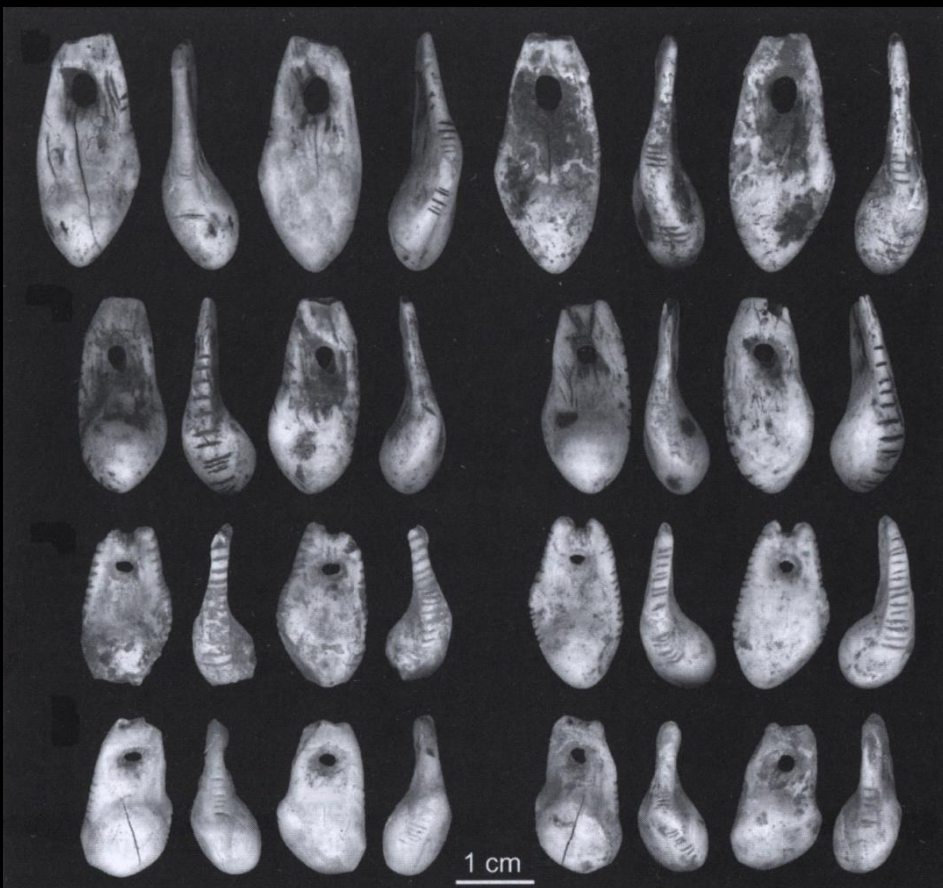


















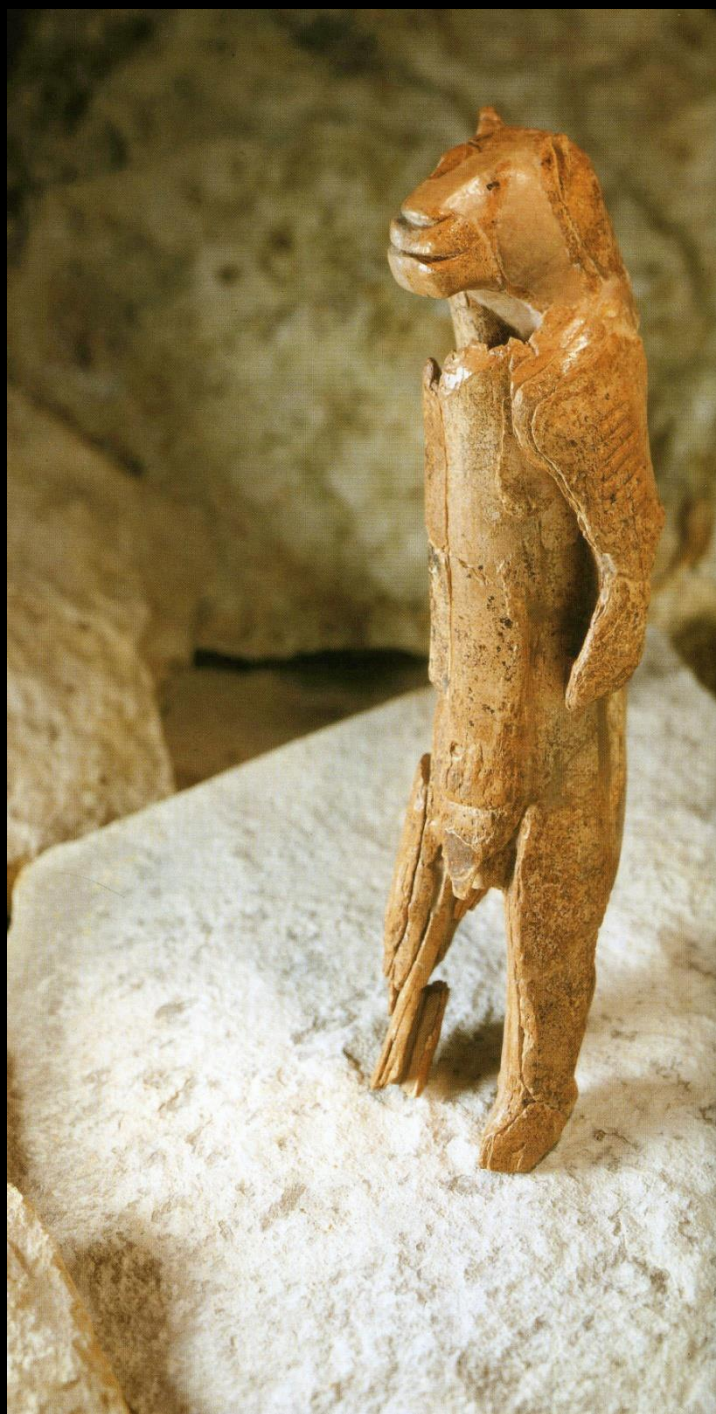














L. Knaus, 1885



H a n d b u c h

der

Kunstgeschichte

VON

Dr. Franz Augler,

Professor an der Königl. Akademie der Künste zu Berlin.



Stuttgart.

Verlag von Ebner & Seubert.

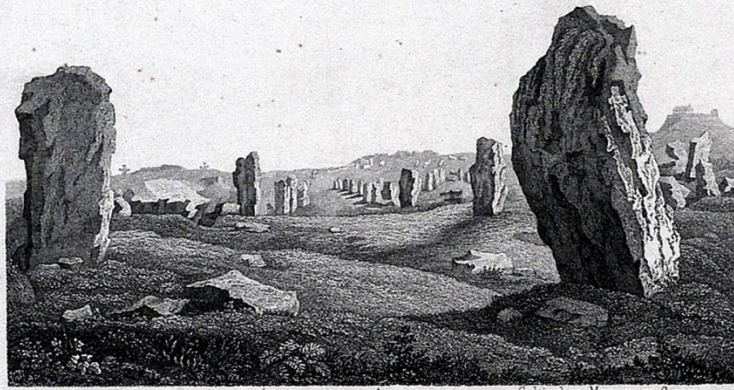
1842.

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Celtische und Nordische Denkmäler.

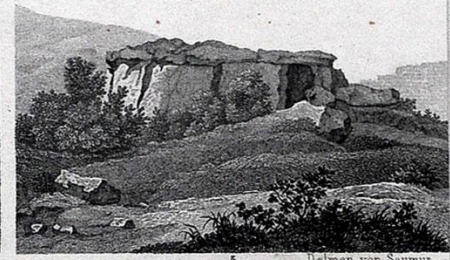
A. Tafel I



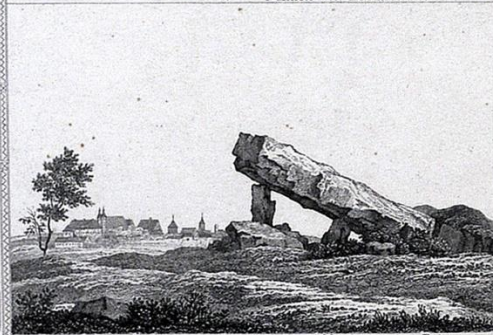
2. Dolmen von Loemariaker.



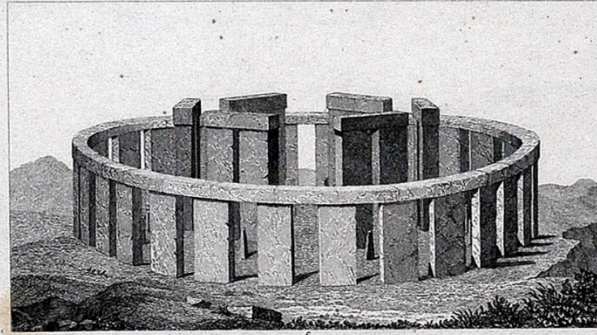
1. Celtisches Monum. zu Carnac.



5. Dolmen von Saumur.



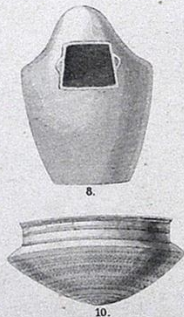
5. Monument von Poitiers.



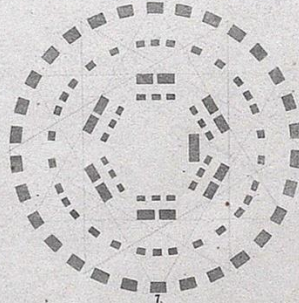
6 u. 7. Stonehenge bei Salisbury. (restaurirt.)



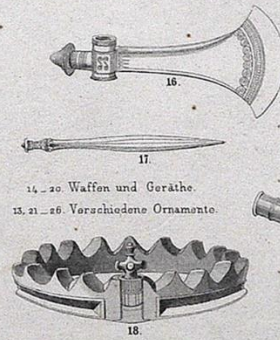
4. Saumur. Inneres.



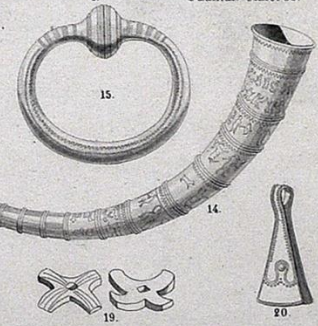
8. 9. thönerne, 10. 12. metallne Gefässe.



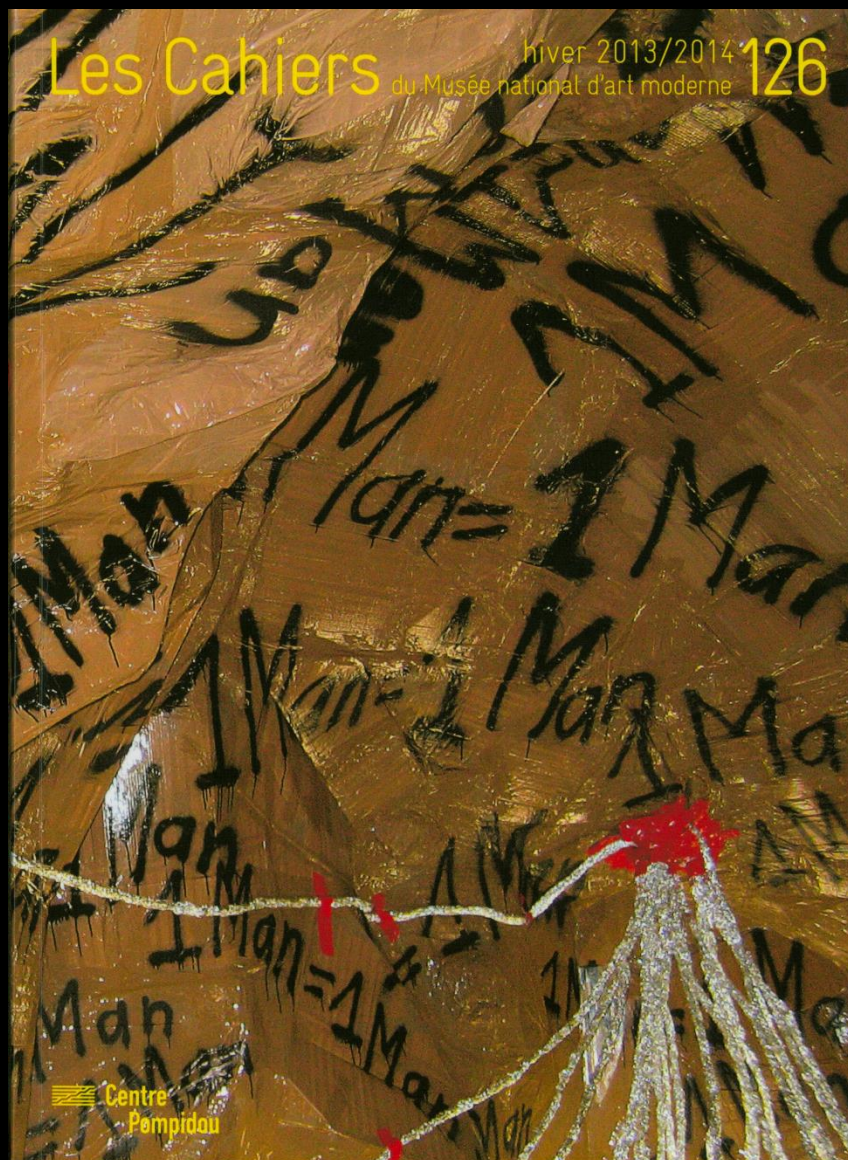
7.



14. 20. Waffen und Geräthe.
13. 21. 26. Verschiedene Ornamente.







Les Cahiers du Musée national d'art moderne hiver 2013/2014 126

Préhistoire/Modernité

Éditorial _____ 3

Maria Stavrinaki « Enfant né sans mère, mère morte sans enfant » Les historiens de l'art face à la préhistoire _____ 4

Horst Bredekamp Les sorties de la caverne
Nouvelles découvertes et résultats de la paléontologie _____ 14

Marc Groenen Faire parler l'image paléolithique
dans la première moitié du xx^e siècle _____ 24

Laurent Baridon La caverne des Modernes
Le primitivisme architectural à l'épreuve de la préhistoire _____ 34

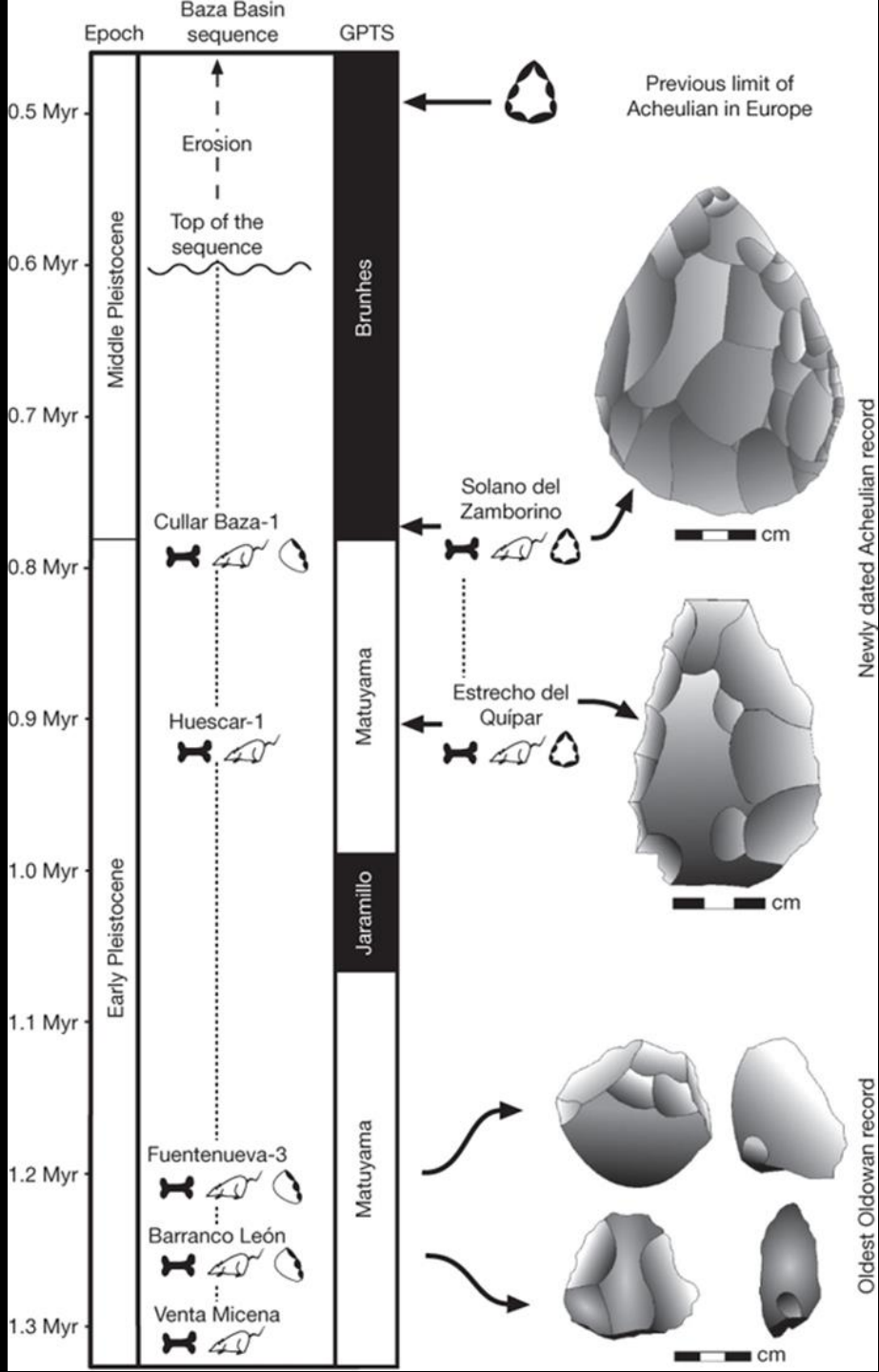
Remi Labrusse Préhistoire :
une poétique de l'indistinction _____ 44

C. F. B. Miller Archéologie de Picasso _____ 58

Larisa Dryansky Paléofuturisme
Robert Smithson entre préhistoire et posthistoire _____ 72

Audrey Rieber Arts et mythes des origines
Vingt ans d'interprétations de l'art pariétal
paléolithique depuis la découverte de la grotte Chauvet _____ 82

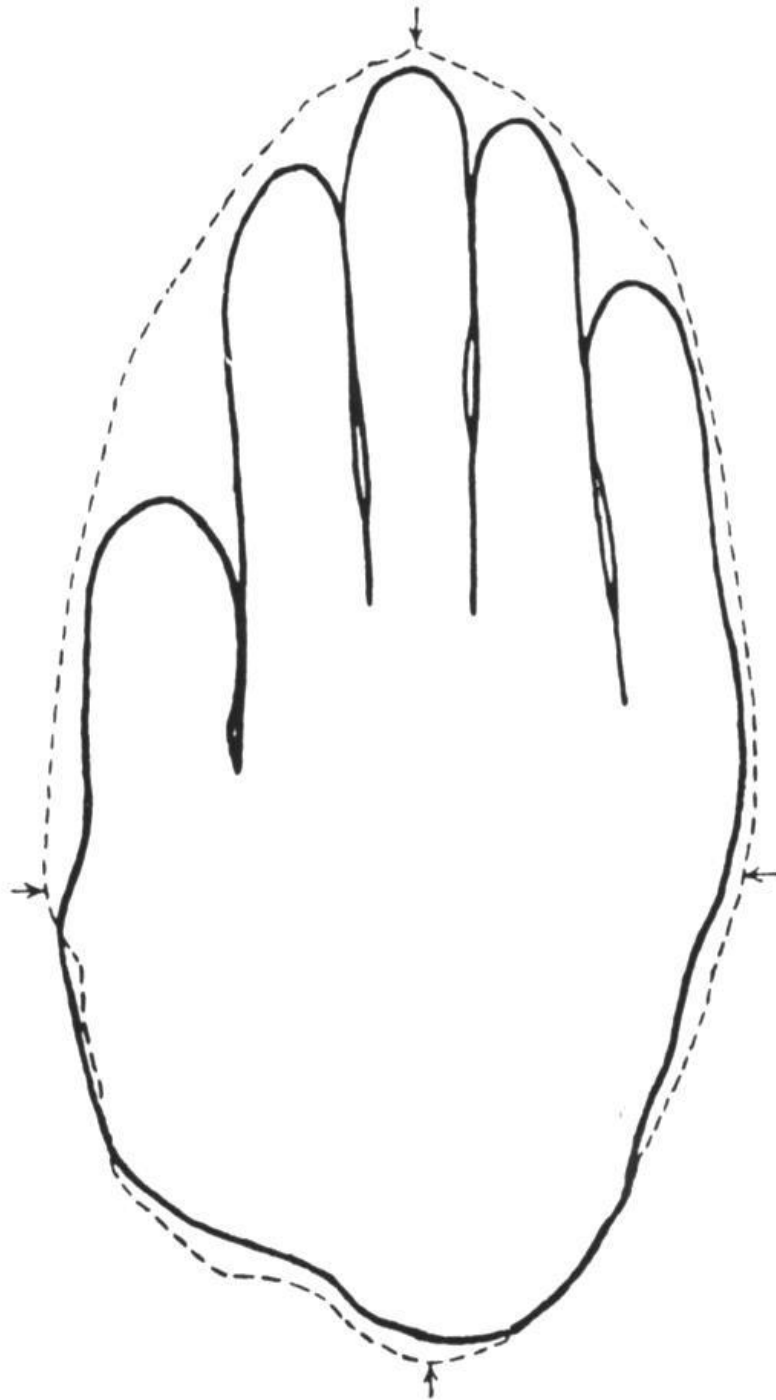
Thomas Hirschhorn *Cavemanman*, 2002
Esquisses, Références, Plans, Photos _____ 95

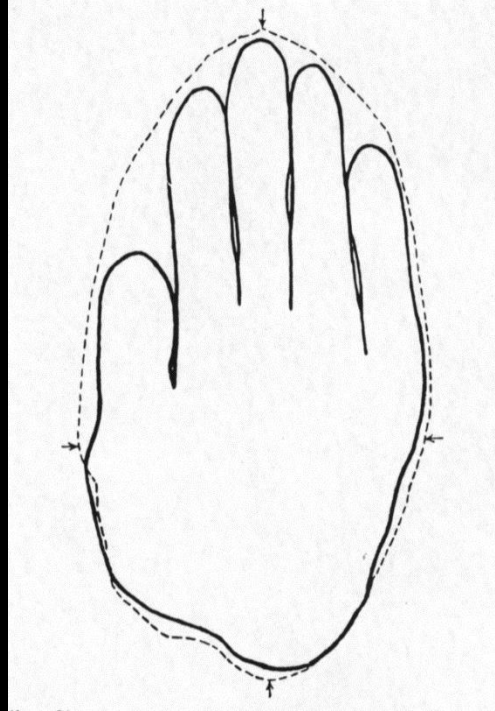














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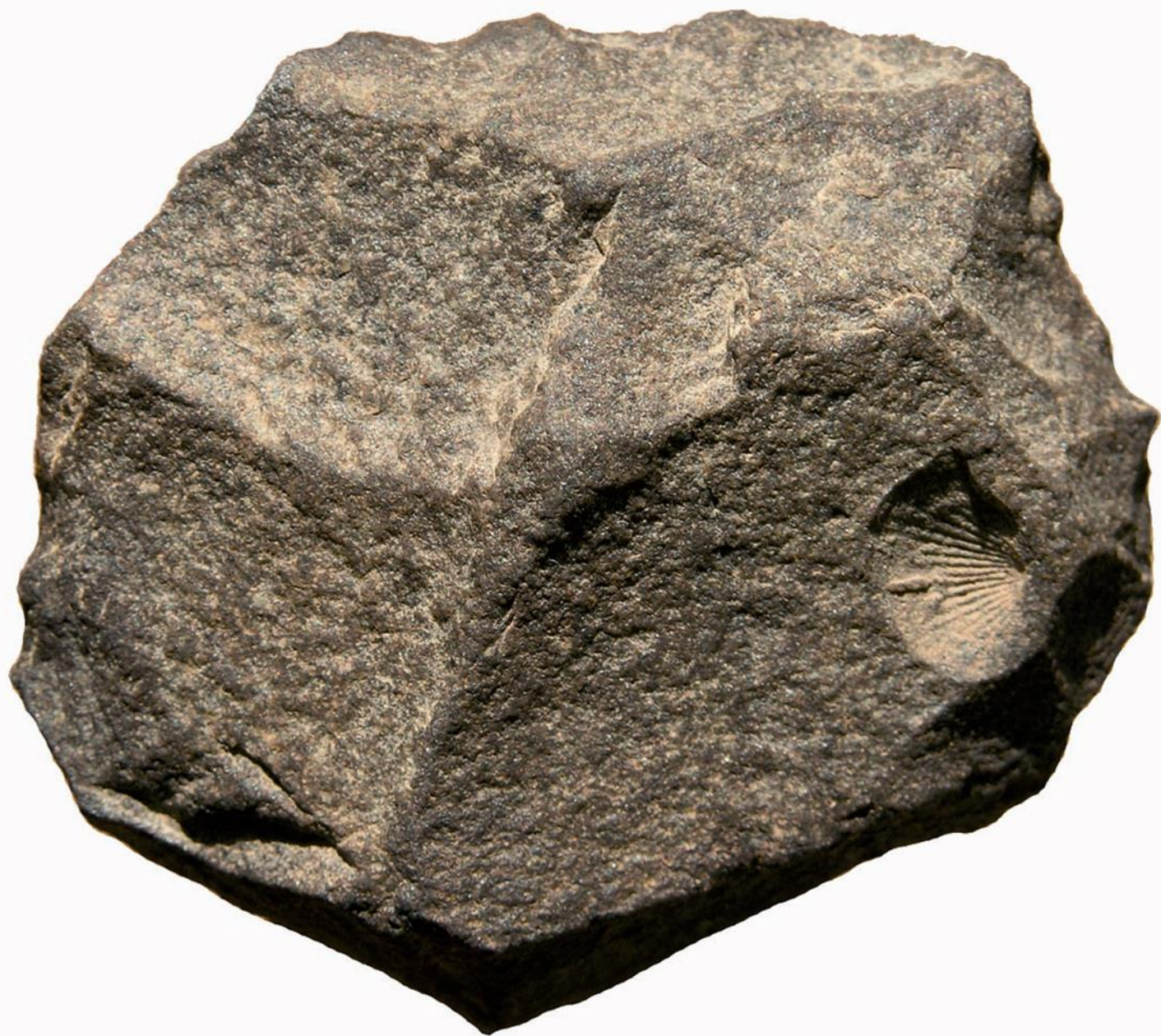
Selected Groups, mainly Invertebrate

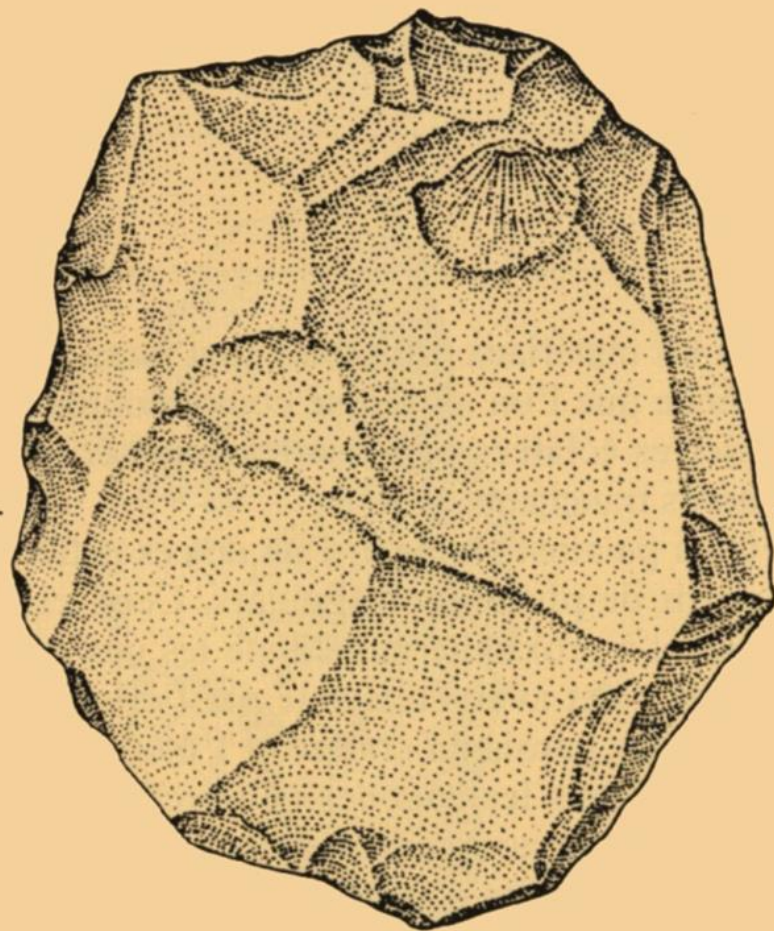
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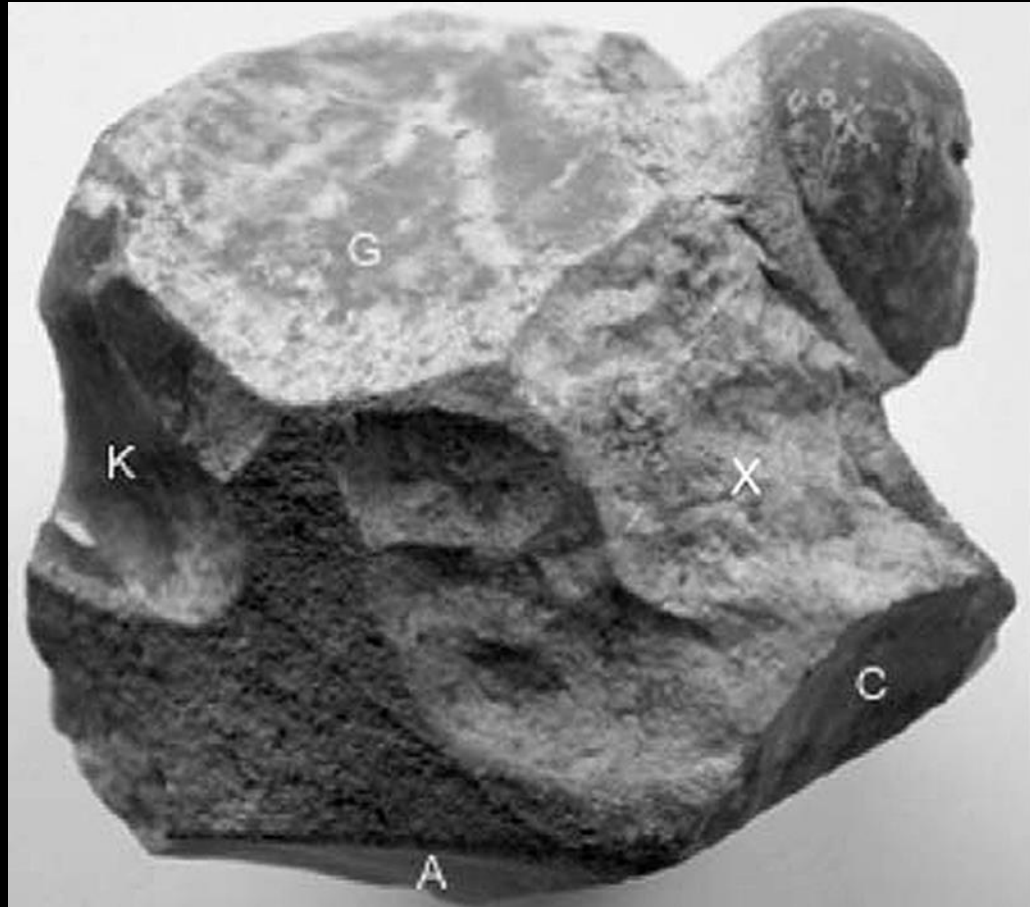


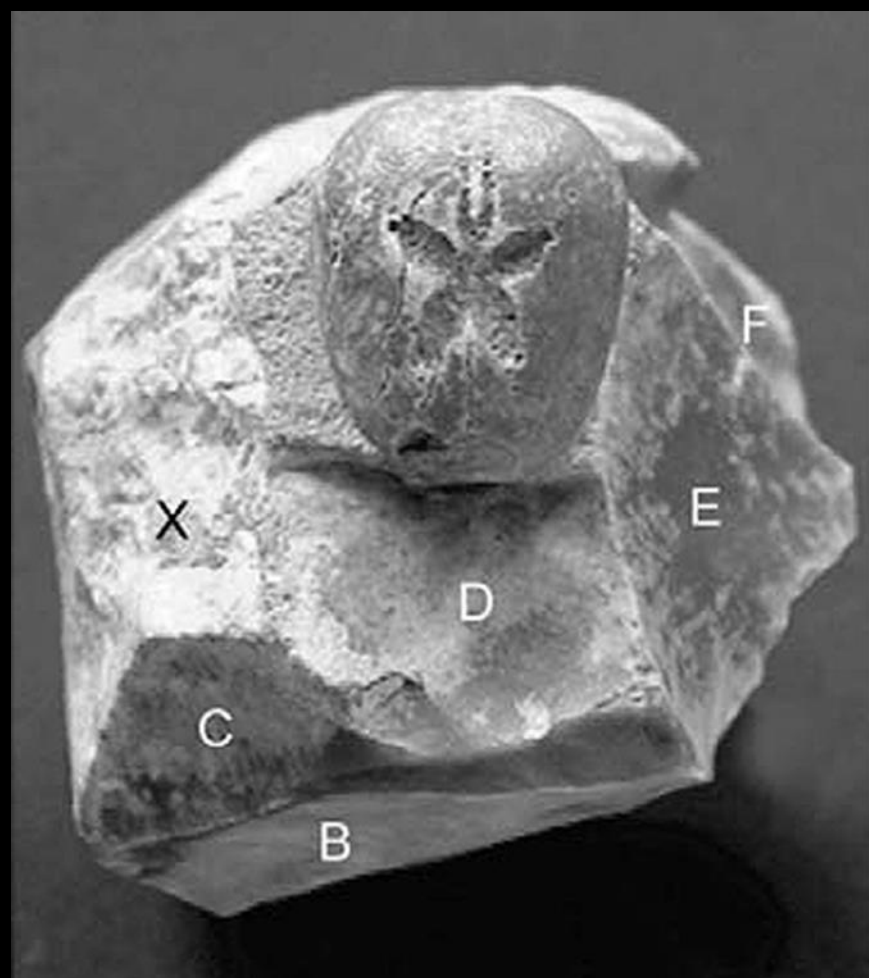
Occasional Papers on Technology, 13

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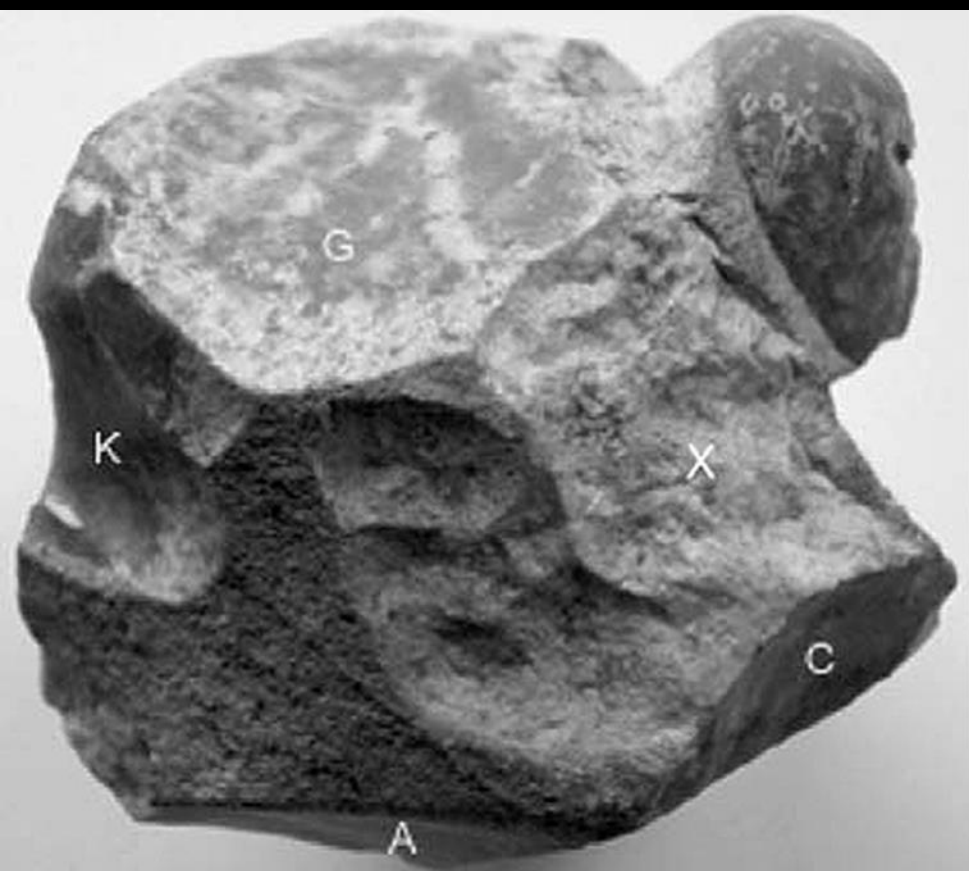
























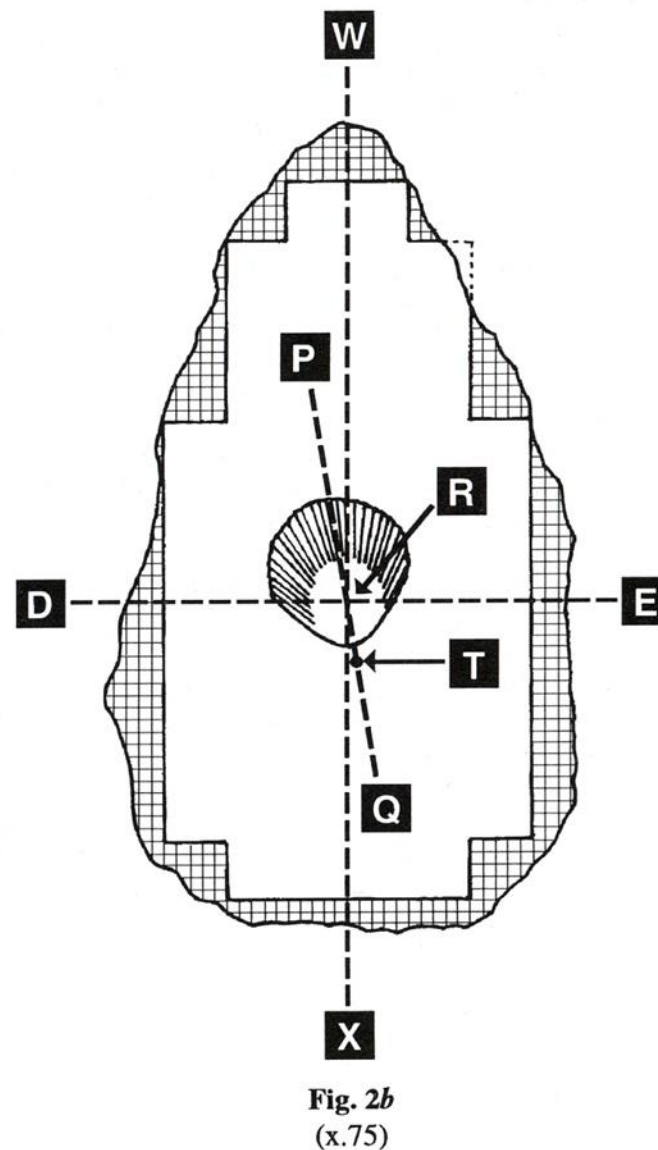
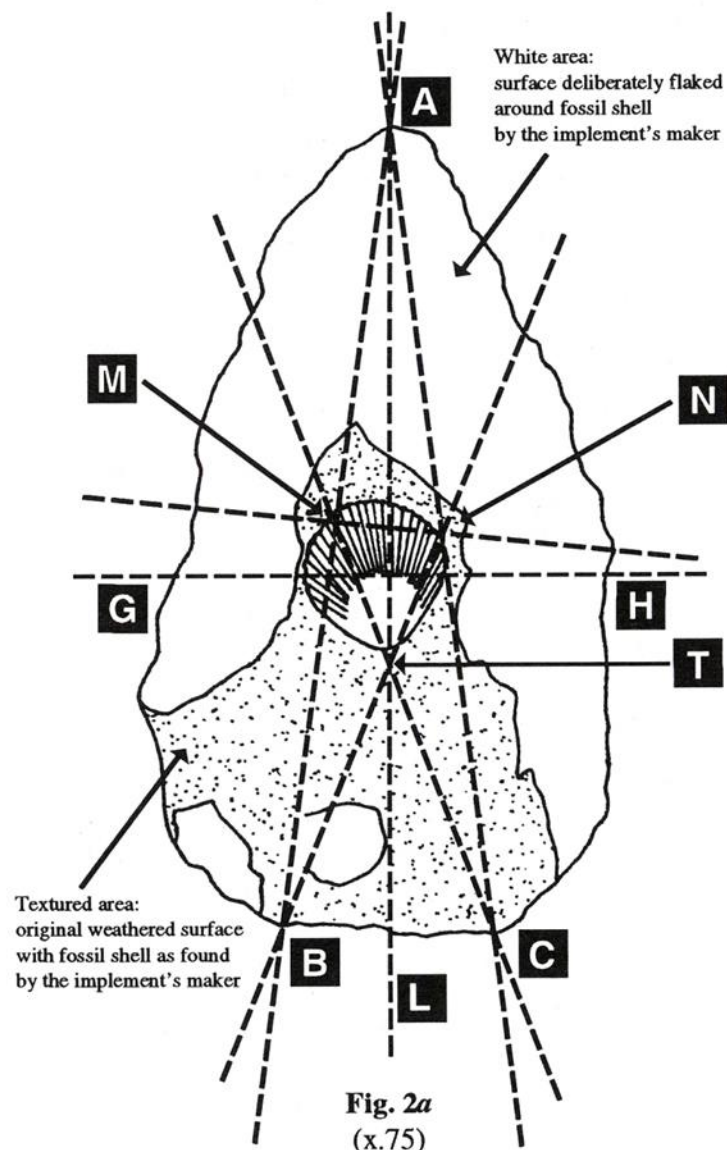


Figure 2. Centrality and symmetry of 'iconic image' in the West Tofts handaxe.













