



Lucio Fontana Exhibition Palazzo Delle E

Brian L. McLaren



Lucio Fontana Exhibition Palazzo Delle E:

Lucio Fontana Lucio Fontana, 1998 Werk van de Italiaanse avantgardekunstenaar 1899 1968 **Lucio Fontana** Renato Miracco, Lucio Fontana, 2006 The exhibition is designed to provide the public with a better understanding and appreciation of an artist who amongst the Masters and avant garde movements of the twentieth century was at the forefront of research and formal experimentation His relentless investigation began in the thirties and continued for the rest of his life it focused on finding dimensions spaces and new shapes Yet despite all this it took a long time for Lucio Fontana s work to capture the attention of the discerning American public initially enthralled by the European modernism of the French school This selection of works illustrates the progress and evolution of Fontana s research on signs and matter The exhibition combines his aperture towards the modern movement while he was in South America with his works inspired by the atmosphere in Milan based so to speak on metaphysical considerations and the practical application of his studies and interiors or on the everyday aesthetics represented by the world of fashion **Fontana** Sarah Whitfield, Lucio Fontana, Hayward Gallery, 1999-01-01 Catalogue for the major retrospective of this breakthrough Italian artist Lucio Fontana Iria Candela, Emily Braun, Enrico Crispolti, Andrea Giunta, Pia Gottschaller, Anthony White, 2019-01-23 Lucio Fontana 1899 1968 a major figure of postwar European art blurred numerous boundaries in his life and his work Moving beyond the slashed canvases for which he is renowned this book takes a fresh look at Fontana s innovations in painting drawing ceramics sculpture and installation art p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana Fontana was an important figure in both Italy and his native Argentina where he pushed the painterly into the sculptural and redefined the relationship between mediums Archival images of environments public commissions installations and now destroyed pieces accompany lavish illustrations of his work from 1930 to the late 1960s providing a new approach to an artist who helped define the political cultural and technological thresholds of the mid twentieth century **Flashback, Eclipse** Romy Golan, 2021-11-02 From a leading art historian a provocative exploration of the intersection of art politics and history in 1960s Italy Flashback Eclipse is a groundbreaking study of 1960s Italian art and its troubled but also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II Most analyses have treated the 1960s in Italy as the decade of presentism par excellence a political decade but one liberated from history Romy Golan however makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimagined it in oblique form Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality the flashback and the eclipse In view of the photographic and filmic nature of these two concepts the book s analysis is largely mediated by black and white images culled from art design and architecture magazines photo books film stills and exhibition documentation The book begins in Turin with Michelangelo Pistoletto s Mirror Paintings moves on to Campo urbano a one day event in the city of Como and ends with the Vitalit del Negativo exhibition in Rome What is being

recalled and at other moments occluded are not only episodes of Italian nationalism and Fascism but also various liberatory moments of political and cultural resistance The book's main protagonists are in order of appearance artists Michelangelo Pistoletto and Gioetta Fioroni photographer Ugo Mulas Ettore Sottsass as critic rather than designer graphic designer Bruno Munari curators Luciano Caramel and Achille Bonito Oliva architect Piero Sartogo Carla Lonzi as artist as much as critic filmmakers Michelangelo Antonioni and Bernardo Bertolucci and in flashback among the departed painter Felice Casorati writer Massimo Bontempelli art historian Aby Warburg architect Giuseppe Terragni and Renaissance friar philosopher mathematician Giordano Bruno as patron saint of the sixty eighters **Italian Art, 1900-1945** Pontus

Hultén, Palazzo Grassi, 1989 Overzicht van de Italiaanse beeldende kunst van ca 1900 1945 **In Cima Alle Stelle** Luigi Di Corato, 2007 Lucio Fontana: Van der Marck, J. et Crispolti, E. Essays Lucio Fontana, Jan Van der Marck, Enrico Crispolti, 1974

Suspending Modernity: The Architecture of Franco Albini Kay Bea Jones, 2016-04-01 Franco Albini's works of architecture and design produced between 1930 and 1977 have enjoyed a recent revival but to date have received only sporadic scholarly attention from historians and critics of the Modern Movement A chorus of Italian voices has sung his praises none more eloquently than his protégé Renzo Piano Kay Bea Jones's illuminating study of selected works by Studio Albini will reintroduce his contributions to one of the most productive periods in Italian design Albini emerged from the ideology of Rationalism to produce some of Italy's most coherent and poetic examples of modern design He collaborated for over 25 years with Franca Helg and at a time when professional male female partnerships were virtually unknown His museums and installation motifs changed the way Italians displayed historic artifacts He composed novel suspension structures for dwellings shops galleries and his signature INA pavilions where levity and gravity became symbolic devices for connoting his subjects Albini clarified the vital role of tradition in modern architecture as he experimented with domestic space His cohort defied CIAM ideologies to re-socialize postwar housing and speculate on ways of reviving Italian cities He explored new fabrication technologies from the scale of furniture to wide span steel structures yet he never abandoned the rigors of craft and detail in favor of mass production *Suspending Modernity* follows the evolution of Albini's most important buildings and projects even as they reveal his apprehensive attitudes about the modern condition Jones argues here that Albini's masterful use of materials and architectural expression mark an epic paradigm shift in the modern period *The Collection* Castello di Rivoli (Museum : Rivoli, Italy), 1995 *The Collections* is the official catalogue of the permanent collection of the Museum of Contemporary Art which is housed in Turin's Rivoli Castle This castle was commissioned in 1718 by the king of Italy and has been home to the Museum's splendid contemporary collection since 1984 Some of the artists represented are Carla Accardi Pier Paolo Calzolari Luciano Fabro Lucio Fontana Richard Long Claes Oldenburg Tony Cragg and James Lee Byars Each reproduced work is accompanied by biographical information that situates each artist historically **Ephemeral Monuments** Marina Pugliese, 2013 This is an indispensable volume for creators curators and conservators of installation art

Installation art is an evolving often ephemeral medium that defies rigid categorization It has also radically transformed the concepts of space time and the experience of art The conservation field is faced with unique challenges over how best to manage and preserve the essence of these works How detailed can documentation get When does the replacement of original components become acceptable How does the field cope with the obsolescence of certain technologies By exploring the questions and dilemmas facing those who care for art installations this book intends to raise awareness and promote discussion about the various conservation approaches for these works

Image of the void : an investigation on Italian art 1958-2006 Bettina Della Casa, Museo cantonale d'arte (Lugano, Switzerland), 2006

Material Imagination Natalie Adamson, Steven Harris, 2017-07-24 *Material Imagination* examines the interrelated concepts of matter materialism and materiality in postwar European art from 1946 1972 Provides a unique perspective on European art by prioritizing material dimensions over concept or context while also paying attention to theoretical and historical concerns Explores artists methods and materials in order to better understand the social and cultural environments in which their works of art were made Demonstrates how materials can be harnessed to affect the critical interpretation of artwork Brings together exceptional illustrations and new research in eight essays by art historians and scholars

Purity Is a Myth Zanna Gilbert, Pia Gottschaller, Tom Learner, Andrew Perchuk, 2021-08-24 Presenting new scholarship this publication is an innovative technical study of the Concrete art movement in Latin America *Purity Is a Myth* presents new scholarship on Concrete art in Argentina Brazil and Uruguay from the 1940s to the 1960s Originally coined by the Dutch artist Theo van Doesburg in 1930 the term concrete denotes abstract painting with no reference to external reality Van Doesburg argued that there was nothing more real than a line color or plane Artists such as Willy de Castro Lygia Clark Waldemar Cordeiro Hermelindo Fiaminghi Judith Lauand Ra l Lozza Tom s Maldonado H lio Oiticica and Rhod Rothfuss would reinvent this concept in postwar Latin America Drawing on research conducted by Getty and international partners the essays in this volume address a variety of topics including the general history emergence and reception of Concrete art processes and color scientific analysis of works illustrated chronologies of the paint industry in Brazil and Argentina and Concrete design on paper An innovative technical study of the Concrete art movement in Latin America this volume will be indispensable to scholars practitioners and students of Latin American art

Drawing (...) City (...) Body. Dwelling on Earth Pedro Janeiro, 2019-01-08 This international seminar s fifth edition dedicated to the theme *Desenho Cidade Corpo Habitando a Terra* Drawing City Body Inhabiting the Earth was held as a joint activity between this C I A U D F A U Lisboa Research Project the University of S o Paulo represented by the Maria Ant nia University Centre and the Faculty of Architecture and Urbanism of the Federal University of Juiz de Fora Its objectives were threefold To discuss how Drawing in of the City and the elements that identify it geographical area inhabitants natural landscape and or built landscape present desired or memorable facts and data are represented and identified through the presence and or action of the body in the form of

gestures movements interventions displacements or permanence To problematise the association between Drawing and City from the starting point of the perception of the Body assuming this mediation as a condition for the particular construction of that relationship To identify the presence of the Body in the Representations Drawings of the City submitting this event or phenomenon to analysis aiming for cognitive production The contributions will be of interest to artists academics and professionals in the fields of drawing and the arts architecture sociology philosophy urbanism and design

Baroquemanía Laura Moure Cecchini, 2022-01-11 Baroquemanía explores the intersections of art architecture and criticism to show how reimagining the Baroque helped craft a distinctively Italian approach to modern art Offering a bold reassessment of post unification visual culture the book examines a wide variety of media and ideologically charged discourses on the Baroque both inside and outside the academy Key episodes in the modern afterlife of the Baroque are addressed notably the Decadentist interpretation of Gianlorenzo Bernini the 1911 universal fairs in Turin and Rome Roberto Longhi's historically grounded view of Futurism architectural projects in Fascist Rome and the interwar reception of Adolfo Wildt and Lucio Fontana's sculpture Featuring a wealth of visual materials Baroquemanía offers a fresh look at a central aspect of Italy's modern art

03d: Da Zero a Tre Dimensioni Giacomo Pirazzoli, Francesco Collotti, 2007 L'expérience d'un laboratoire de conception de la faculté d'architecture de Florence Dans ce texte les références les lieux les mots et les œuvres d'architecture font partie de la didactique croisée expérimentée dans le cours Le résultat est le travail des étudiants le pari gagné d'un travail de recherche capable de proposer des voies alternatives à l'enseignement Traduction du résumé italien de la notice du Catalogo Polo SBN Venezia

Women Art Dealers Véronique Chagnon-Burke, Caterina Toschi, 2023-12-14 Women Art Dealers brings together fascinating case studies of galleries run by women between the 1940s and 1980s It marks a departure from other work in the field of art markets challenging male dominated histories by analyzing the work of female dealers who anticipated the global model worked to promote art across continents and thus developed an international art market Part 1 focuses on the women gallerists behind the promotion of modern art after World War II who participated in important research about the neo Avant Garde Part 2 examines the contributions by women art dealers toward the birth of new markets through establishing the reputation of artistic genres such as video art and photography and working at the forefront of advancing contemporary art Finally Part 3 analyzes case studies from the southern European art scene paying fresh attention to several under researched markets in the region like Italy and Portugal Each chapter study provides a historiographic profile of the gallery under discussion and critical analysis is supported with a wide range of visual material including portraits of the women art dealers photographs of the exhibitions they managed and printed documentation like catalogues invitations and posters that were often used to support artists on display in experimental ways

Modern Architecture, Empire, and Race in Fascist Italy Brian L. McLaren, 2021-02-22 In Modern Architecture Empire and Race in Fascist Italy Brian L. McLaren examines the architecture of the late Fascist era in relation to the various racial constructs

that emerged following the occupation of Ethiopia in 1936 and intensified during the wartime This study is conducted through a wide ranging investigation of two highly significant state sponsored exhibitions the 1942 Esposizione Universale di Roma and 1940 Mostra Triennale delle Terre Italiane d Oltremare These exhibitions and other related imperial displays are examined over an extended span of time to better understand how architecture art and urban space the politics and culture that encompassed them the processes that formed them and the society that experienced them were racialized in varying and complex ways 2019 Günter Berghaus, Oleh S. Ilnytskyj, Gabriella Elina Imposti, Christina Lodder, 2019-12-16 The ninth volume of the International Yearbook of Futurism Studies is dedicated to Russian Futurism and gathers ten studies that investigate the impact of F T Marinetti s visit to Russia in 1914 the neglected region of the Russian Far East the artist and writers Velimir Khlebnikov Vasily Kamensky Maria Siniakova and Vladimir Mayakovsky the artistic media of advertising graphic arts cinema and artists books

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