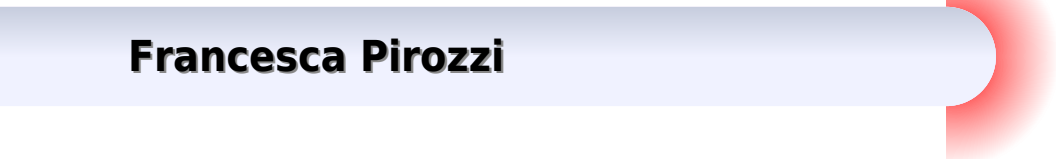




Lucio Fontana E Milano

Francesca Pirozzi



Lucio Fontana E Milano:

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 **Lucio Fontana** Pia Gottschaller, 2012 Lucio Fontana 1899 1968 is widely regarded as one of the most influential and innovative post World War II Italian artists This title presents a technical study in English of this important painter and an informative overview of Fontana s life and work **Jean Fautrier e l'Informale in Europa. Ediz. italiana e inglese** Renato Barilli, 2002 *Art Books* Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition **2018** Günter Berghaus, Domenico Pietropaolo, Beatrice Sica, 2018-04-09 The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France Great Britain Hungary and Sweden This is followed by a study that investigates a variety of Futurist inspired developments in architecture and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War These papers show how a wealth of connections linked Futurism with Archigram Metabolism Archizoom and Deconstructivism as well as the Nuclear Art movement Spatialism Environmental Art Neon Art Kinetic Art and many other trends of the 1960s and 70s The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi annual conference of the European Network for Avant Garde and Modernism Studies EAM held on 1 3 June 2016 in Rennes They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world as well as the movement s connection with the esoteric domain especially in the field of

theosophy the Hermetic tradition Gnostic mysticism and a whole phalanx of Spiritualist beliefs The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics and a report on the Fondazione Primo Conti in Fiesole established in April 1980 as a museum library and archive devoted to the documentation of the international avant garde and to Italian Futurism in particular A review section dedicated to exhibitions conferences and publications is followed by an annual bibliography of international Futurism studies exhibition catalogues special issues of periodicals and new editions

Sciami|ricerche, n°8, 10/2020 (issn 2532-3830) Francesca Gallo, Paola Lagonigro, Martina Rossi, 2020-10-31 L obiettivo del numero 8 di Sciami ricerche di contribuire a fare luce su un universo di esperienze ancora in gran parte da censire in cui pittori grafici scultori o videoartisti hanno lavorato all interno della struttura produttiva televisiva Si tratta di una rete di collaborazioni estremamente diramata in cui non da sottovalutare il ruolo ricoperto dalla Rai prima e dalle tv commerciali pi tardi come importante sbocco lavorativo per una serie di profili professionali collegati alle belle arti e al teatro

SOMMARIO N 8 Francesca Gallo Paola Lagonigro Martina Rossi Editoriale Francesca Gallo Integrazione VS decostruzione nelle collaborazioni degli artisti visivi con la tv e qualche nota su Foligno 67 di Alfredo Di Laura Silvia Bordini La tv come casa dell arte Sperimentazioni e utopie Chiara Mari I Concetti spaziali per televisione di Lucio Fontana dalle proposte del Manifesto Blanco ai primi ambienti Guido Bartorelli Didattica d artista in tv Costruire facile di Bruno Munari Martina Rossi Dalla formazione in scenografia alla Rai Giosetta Fioroni costumista e Pino Pascali scenografo per la nascente televisione italiana Anna Barenghi Noi non riprendiamo la realt la inventiamo Eugenio Carmi Marco Maria Gazzano L invenzione della tv in Italia nell esperienza di Mario Sasso Paola Lagonigro Oblad Oblad e Immagina sperimentazioni tra video e computer art in tv Pasquale Fameli Se la tv un white cube Trasmissioni dell arte nella televisione italiana degli anni Novanta Damiano Garofalo Note sul rapporto tra artisti e televisione italiana delle origini Silvia Moretti Gianni Toti Occorrenze minimali per la Videopoesia Pietro Galifi Grafica per una trasmissione tv di fine millennio Altair4 Multimedia e Mediamente Massimo Palma La colpa in gioco Elementi del Trauerspiel a partire da Benjamin Alessio Bergamo Rincorrere per non acchiappare Un viaggio nell esistenza di Wile E Coyote e Road Runner performers Piersandra Di Matteo Il piede e la sincope Note su Edipo sveglia il tempo di Chiara Guidi

Lucio Fontana e Milano Lucio Fontana, Flaminio Gualdoni, Paolo Campiglio, 1996

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

Baroque mania offers a fresh look at a central aspect of Italy's modern art **L'arte contemporanea in 10 artisti** Giuseppe Nifosi, 2022-09-23T00:00:00+02:00 Pollock Rothko Fontana Burri Hopper Bacon Abramovi Gonz lez Torres Mueck e Hirst Dieci artisti il cui lavoro oscilla tra due estremi il buio e la luce la drammatica consapevolezza del vuoto di senso causato dalle ferite della storia e dai terremoti del presente ma anche la strada per affrontare nell'arte le inquietudini e le domande della contemporaneità L'arte contemporanea specchio sensibilissimo delle tensioni delle contraddizioni della bellezza e degli orrori del nostro tempo Un tempo così vicino che può accadervi talvolta di ritrarvi interrogandoci sul suo senso Ma basta avvicinarla con pazienza ripetutamente e si impara a conoscerla se ne trovano le chiavi di lettura gli intenti E allora il suo fascino ci avvolge Questo libro non racconta per sintesi tutta l'arte contemporanea ma vuole proporre il lavoro di dieci particolari artisti vissuti tra gli anni Quaranta del Novecento e i nostri giorni Pollock Rothko Fontana Burri Hopper Bacon Abramovi Gonz lez Torres Mueck e Hirst La descrizione delle loro opere e il racconto delle loro vite supportati dalle testimonianze dirette dei protagonisti segnano nel vasto territorio della contemporaneità una sorta di itinerario che lascia emergere una potente tensione spirituale e creativa Questi artisti hanno scrutato il buio del vuoto di senso dopo i traumi della guerra mondiale e di fronte alla paura della catastrofe nucleare e alla ripulsa per la macchina divoratrice della società dei consumi Alla ricerca di una luce che non una risposta definitiva o una certezza metafisica ma innanzitutto scoperta di forme espressive e simboliche che diano voce nell'arte alle inquietudini e alle domande della contemporaneità

Encyclopedia of Latin American & Caribbean Art Jane Turner, 2000 For abstracts see Caribbean Abstracts no 11 1999 2000 2001 p 111 **Ceramica contemporanea d'autore in Italia** Francesca Pirozzi, 2024-04-09 Argomento centrale dell'opera la produzione ceramica contemporanea d'autore in Italia analizzata nelle sue diverse declinazioni in ordine al modello metodologico adottato dall'artista designer L'indagine intende pertanto tracciare una campionatura paradigmatica del fare arte in ceramica così da individuare le esperienze più significative per ciascuna tipologia di approccio La strategia di ricerca adottata quella dello studio di casi supportato da fonti indirette e dirette incluse le testimonianze dei protagonisti L'analisi delle dinamiche creative comporta inoltre la presa in considerazione di alcune questioni dell'estetica moderna come il rapporto tra arte e tecnica la gerarchia tra forme espressive la questione del genere la relazione tra arte industria e artigianato la comunicazione artistica in base alle quali si sviluppano confronti dialettici tra i casi esaminati la cui sistematizzazione diacronica ripercorre i momenti salienti della storia contemporanea dell'arte fittile italiana **Tecnica mista. Com'è fatta l'arte del '900** Marina Pugliese, 2012-07-23 Science and Art: The Contemporary Painted Surface Antonio Sgamellotti, Brunetto Giovanni Brunetti, Costanza Miliani, 2020-07-01 **Economia dell'arte** Annapaola Negri-Clementi, 2023-08-25T00:00:00+02:00 La trasformazione digitale impone di rivedere il contesto economico e giuridico delle opere d'arte e dei beni culturali Facendo leva sul concetto di responsabilità culturale nei confronti della valorizzazione del patrimonio artistico il volume analizza le dinamiche più tradizionali insieme a quelle più innovative del mercato dell'arte

definendo nuovi paradigmi giuridici per l'interpretazione di mutati contesti economici Approfondisce inoltre le scelte compiute dagli operatori del settore culturale collezionisti imprese artisti case d'aste gallerie enti fieristici istituzioni bancarie e finanziarie musei e istituzioni pubbliche consulenti ponendole in relazione con la corrispondente analisi giuridica dei rapporti commerciali dando origine a una sorta di branca del diritto dell'arte Il volume infine corredato da numerosi casi che riguardano transazioni commerciali di beni artistici utili alla comprensione della materia giuridica e delle situazioni più comuni che gli operatori del diritto gli esperti valutatori e i curatori artistici si trovano a dover inquadrare giuridicamente valutare economicamente e stimare criticamente **Piero Manzoni** Flaminio Gualdoni, 2020-03-23 T00:00:00+01:00 6

febbraio 1963 ad appena trent'anni Piero Manzoni viene trovato morto nello studio di via Fiori Chiari stroncato da un infarto Da quel momento in poi la sua fama di personaggio provocatore e scapestrato ad affermarsi insieme all'opera più dissacrante la Merda d'artista che entra nella leggenda e nell'immaginario collettivo Ma cosa c'è in realtà prima dopo e dietro quei trenta grammi di prodotto purissimo d'autore ci che ricostruisce e racconta Flaminio Gualdoni in questa biografia che traccia il filo rosso della ricerca artistica di Manzoni mettendo ordine in una congerie di materiali finora frammentari e lasciando da parte qualsiasi ipotesi fantasiosa e non documentata Le notti di dolce vita milanese e le giovanili scorribande in bicicletta le prime prove sotto il patrocinio di Fontana alla ricerca di una voce personale il sodalizio con giovani artisti italiani a lui contemporanei le collaborazioni con i movimenti d'avanguardia internazionali di cui diventa un esponente ricercato e riconosciuto tutto scorre velocemente fino a relegare sempre più sullo sfondo il Manzoni privato e a portare in primo piano il Manzoni artista A imporsi fortemente pure nel continuo e incessante sperimentare attraverso ogni mezzo dalla pittura ai progetti per ambienti immersivi infatti il nocciolo duro e compatto di un'avventura estetica attorno all'essenza stessa dell'opera d'arte Un impegno ostinato di cui la vita nel suo duplice connotato di banalmente quotidiana e artisticamente eccezionale non può che essere parte integrante C'è solo da essere c'è solo da vivere **Multidisciplinary Aspects of Design**

Francesca Zanella, Giampiero Bosoni, Elisabetta Di Stefano, Gioia Laura Iannilli, Giovanni Matteucci, Rita Messori, Raffaella Trocchianesi, 2023-12-30 This open access book gathers the contributions from the Design OPEN International Conference held in Parma Italy in May 2022 The conference explored the multidisciplinary aspects of design starting from its dimensions objects design as focused on the object on its functional and symbolic dimension and at the same time on the object as a tool for representing cultures processes the designer's self-reflective moment which is focused on the analysis and on the definition of processes in various contexts spanning innovation social engagement reflection on emergencies or forecasting experiences design as a theoretical and practical strategy aimed at facilitating experiential interactions among people people and objects or environments and narratives making history representing through different media archiving narrating and exhibiting design The contributions which were selected by means of a rigorous international peer review process highlight numerous exciting ideas that will spur novel research directions and foster multidisciplinary collaboration among different

specialists **Arte in TV** AA VV, 2017-11-09T00:00:00+01:00 Nell'ormai lunga storia della TV italiana l'arte ha avuto fin da subito uno spazio preciso se si pensa che il 3 gennaio 1954 non solo segna il debutto delle trasmissioni Rai ma anche la messa in onda del primo approfondimento culturale *Le avventure dell'arte*. E di avventura si trattava fin da subito le estreme potenzialità comunicative del nuovo mezzo che portava letteralmente nelle case degli italiani per la prima volta argomenti elitari si scontravano presto con la diffidenza per non dire l'ostracismo di una parte consistente di critici e intellettuali ma anche con le difficoltà e le ambiguità insite in ogni traduzione da un medium a un altro. A distanza di sessant'anni lo scenario e i protagonisti di questo racconto sono decisamente cambiati con la presenza delle emittenti private prima e della pay tv poi e quindi con il deciso ampliarsi dell'offerta tra il passaggio al digitale e l'evoluzione naturale del linguaggio televisivo e dei suoi interpreti artisti e critici compresi. Ma se il contesto muta le questioni attorno a cui il rapporto arte tv si gioca rimangono le stesse in primis quella della legittimità di un medium a vocazione popolare a veicolare un contenuto alto e soprattutto quella riguardante le funzioni che il piccolo schermo svolge nei confronti dell'arte a partire dalla divulgazione che pur nelle sue varie tipologie considerata storicamente la principale e più ovvia declinazione del mezzo. Proprio a quest'ultimo aspetto in particolare dedicata la serie di saggi raccolti nel presente volume sia che si muovano dal campo specifico della comunicazione televisiva sia che scelgano di privilegiare l'ambito artistico. Pur nella varietà di metodo a risaltare la stretta relazione tra i due mezzi che più hanno influenzato lo scenario visivo della seconda metà del Novecento *I numeri, le parole* Alessandra Ottieri, 2002 Drawing from the Modern Jodi Hauptman, Gary Garrels, Museum of Modern Art (New York, N.Y.), 2004 Published on the occasion of the exhibition held at the Museum of Modern Art New York Mar 30 Aug 29 2005

L'effetto metafisico Mario Ursino, 2011-11-10T00:00:00+01:00 A differenza di tutte le avanguardie primonovecentesche la pittura metafisica non nasce né da una scuola né da un gruppo di pittori che si riconoscevano in una formula una cifra un progetto più o meno innovativo di linguaggio quali per esempio astrattismo fauvismo cubismo espressionismo futurismo surrealismo. La pittura metafisica infatti come largamente noto agli studiosi ha origine dal pensiero fattosi immagine di un solo artista Giorgio de Chirico. Nasce dallo stupore stesso di questo straordinario maestro di fronte a luoghi e oggetti consueti che mostrano il loro aspetto al suo sguardo e pur rimanendo perfettamente riconoscibili nella oggettività della forma si rivelano come un'apparizione nella sua pittura.

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