



# Lucio Fontana

**Sarah Whitfield, Lucio  
Fontana, Hayward Gallery**



## Lucio Fontana:

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 *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 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** Enrico Crispolti, Luca Massimo Barbero, 2023-08-14 This catalog which includes in depth archival and iconographic research accompanies a Lucio Fontana 1899 1968 exhibition at the Tornabuoni Gallery in Rome Lucio Fontana 1899 1968 is universally acknowledged as one of the foremost figures in the generation of artists who in the 1950s and 60s helped bring about a radical conceptual and linguistic change in contemporary art The role he played was explored by scholars and critics in the early years of the post war period and his work constituted a model for the younger generation of artists in Europe In the past two decades Fontana has achieved significant international renown The essays in this catalog by Enrico Crispolti Luca Massimo Barbero Caterina Toschi and Piero Dorazio offer insights into the origins and characteristics of Spatialism the artistic movement Fontana founded which synthesized color sound space movement and time into a new type of art Text in English and Italian *Lucio Fontana* Enrico Crispolti, Lucio Fontana, 2005 **Lucio Fontana** Lucio Fontana, 2019 **Fontana** Sarah Whitfield, Lucio Fontana, Hayward Gallery, 1999-01-01 Catalogue for the major retrospective of this breakthrough Italian artist Lucio Fontana: Fontana's creative path in twentieth century art Enrico Crispolti, Lucio Fontana, 2006 A historical and critical profile of the complete creative corpus of the artist Covers over four decades of Fontana's creative activity presented in chronological order A rigorous examination of over 4000 works carried out in collaboration with the Lucio Fontana Foundation making this a definitive and essential publication for scholars collectors museums and art dealers Lucio Fontana, 1899-1968, a Retrospective Lucio Fontana, Solomon R. Guggenheim Museum, 1977 *Fontana* Lucio Fontana, Galleri Tornvall, 1990 **Lucio Fontana: Sculpture** Lucio Fontana, Luca Massimo Barbero, 2023-02-14 Lucio Fontana Sculpture charts the uncategorizable artist's exploration of sculpture from the 1920s until his death in 1968 In the first scholarly monograph in English devoted to Fontana's sculptural production bodies of work from different periods are considered together highlighting continuity and evolution in his oeuvre Edited by Luca

Massimo Barbero in collaboration with the Fondazione Lucio Fontana this richly illustrated volume allows readers to discover Fontana's rarely seen sculptural works exhibited at Hauser Wirth New York 69th Street from November 2022 until February 2023

**Lucio Fontana: Environments** Lucio Fontana, 2018-05-22 Lucio Fontana 1899-1968 radically transformed our conception of painting sculpture and space by transcending the two dimensionality of the canvas foreshadowing many movements of the 1960s and 70s such as Arte Povera conceptualism and land art As the founder of Spatialism an artistic movement that emerged in Italy in the late 40s Fontana did away with the distinction between painting and sculpture with his famous slashes and holes in the canvas Environments is focused on Fontana's pioneering work in installation art with a selection of his seminal Ambienti spaziali seen together for the first time The Ambienti spaziali rooms and corridors that the artist began to conceive and design in the late 1940s were almost always destroyed once the exhibition was over they are Fontana's most experimental yet least known works due to their ephemeral nature

**Lucio Fontana, 1899-1968** Lucio Fontana, 1990

Lucio Fontana: the Origin of the World, 2024-02-12 Divine feminine force supplants demiurgic masculine energy in this new approach to Fontana's work Through a selection of drawings and sculptures this publication offers a new interpretation of the work of Argentine Italian artist Lucio Fontana 1899-1968 moving away from its masculine connotations to examine the feminine aspects of the cuts holes and graphic representations created with primary furtive gestures

**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

*Lucio Fontana* Lucio Fontana, Walker Art Center, 1966

**Lucio Fontana** Anthony White, 2014-02-14 A new view of Fontana showing how the artist combined modernist aesthetics with outmoded forms of kitsch In 1961 a solo exhibition by Argentine Italian artist Lucio Fontana met with a scathing critical response from New York art critics Fontana 1899-1968 well known in Europe for his series of slashed monochrome paintings offered New York ten canvases slashed and punctured thickly painted in luridly brilliant hues and embellished with chunks of colored glass One critic described the work as halfway between constructivism and costume jewelry unwittingly putting his finger on the contradiction at the heart of these paintings and much of Fontana's work the cut canvases suggest avant garde iconoclasm but the glittery ornamentation evokes outmoded forms of kitsch In Lucio Fontana

Anthony White examines a selection of the artist's work from the 1930s to the 1960s arguing that Fontana attacked the idealism of twentieth century art by marrying modernist aesthetics to industrialized mass culture and attacked modernism's purity in a way that anticipated both pop art and postmodernism. Fontana painted expressionist and abstract sculptures in the pinks and golds of mass produced knick knacks, saturated architectural installations with fluorescent paint and ultraviolet light and encrusted candy colored monochrome canvases with glitter. In doing so White argues he challenged Clement Greenberg's dictum that avant garde and kitsch are diametrically opposed. Relating Fontana's art to the political and social context in which he worked White shows how Fontana used the materials and techniques of mass culture to comment on the fate of the avant garde under Italian fascism and the postwar economic miracle. At a time when Fontana's work is commanding record prices this new interpretation of the work assures that it has unprecedented critical relevance.

*Immaterial: Lucio Fontana Ceramics* Paolo Campiglio, 2020-09-15 On Lucio Fontana's little known engagement with ceramics. Given the sculptural properties of his famous slashed canvases it is perhaps little wonder that Lucio Fontana 1899-1968 began his career as a sculptor. Less well known is his work as a ceramicist which commenced in the mid 1930s and produced an exploration of materiality that profoundly informed his practice as an artist. This interest was developed parallel to his painting and was in many ways indistinguishable from his work as a sculptor. As Fontana continued to create ceramics he became increasingly obsessed with the concept of matter as it related to the mass and volume of the sculpted object. His exploration of the physicality and weight of a work of art prefigured his later desire to diminish the materiality of his art. As Fontana scholar Paolo Campiglio writes here he sought to discover a form that could exceed its own materiality. He sought to test the possibilities of space. He sought to create an object with absolute plasticity. And he sought to discover an ideal abstract form opposed to the accepted geometrical forms. **HOMAGE TO LUCIO FONTANA** Fred Licht, 1988 [Lucio Fontana retrospective](#), 1977 *Modern & Contemporary Art* Michele Dantini, 2008 This engrossing volume takes us on a fascinating visual journey through the most groundbreaking and avant garde art of the early 20th century to the present. Stunning high quality photographs of major artworks accompany illuminating discussions of the masters of modern and contemporary painting sculpture architecture and conceptual art. Here are giants of invention such as Picasso and Matisse the German expressionists Dadaists constructivists surrealists abstract expressionists minimalists pop artists and today's cutting edge creators. They're all carefully placed in cultural context with ideas movements events artists and works beautifully examined. Scholars art aficionados students gallery owners and art historians will all find this mainstream accessible guide appealing.

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