



Brasil

Lucio Fontana

Lucio Fontana Brasil

Rodrigo Otávio Da Silva Paiva



Lucio Fontana Brasil:

Brasil Paulo Herkenhoff, Lucio Fontana, Banco do Brasil. Centro Cultural, 2001 One of the first modern European artists to be acknowledged in Latin America Lucio Fontana is also one of the first of his ilk to be influenced by the cultural reality of this region Through his poetic inventions he impregnated the Brazilian art scene with his simple transformations of space and subject and his wish for space paralleled similar concerns expressed by his Brazilian counterparts In Lucio Fontana Brasil the dialogue between the two is explored through instances of collation approximation and comparison and is traced to their shared origins in Western art traditions and its developments in South America **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 Best known for his tagli slashed mostly monochromatic canvases Fontana fashioned a remarkably multifaceted oeuvre that encompasses architecture sculpture and ceramics as well as painting In his quest to expand the vocabulary of his art Fontana subjected the pictorial surface of his paintings to a remarkable assortment of punctures gashes and slashes as well as adornments of glass fragments glittering aluminum flakes and sand This richly illustrated book the third in the Getty Conservation Institute's Artist's Materials series presents the first technical study in English of this important painter Initial chapters present an informative overview of Fontana's life and work Subsequent chapters examine the nine major cycles of work on canvas that constitute his most important achievement focusing on the physical genesis of these landmark paintings How did Fontana's philosophical concerns influence his choice of materials Once he had settled on an aesthetic concept what precise means did he use to realize it Did physical constraints imposed by the material force him to adjust his concepts In considering these questions this book seeks to illuminate how Fontana's material choices over the course of his career fit into the gradual evolution of idea into form *Lucio Fontana* Lucio Fontana, 2001 *Made in Brasil* Arlindo Machado, 2007 Made in Brasil tr s d cadas do v deo brasileiro re ne reflex es e depoimentos de artistas realizadores e autores O livro se destaca pela produ o de conhecimento sobre o v deo e suas rela es com o cinema a televis o a literatura e as artes visuais referentes aos principais momentos do v deo no Brasil **space.time.narrative** Frank den Oudsten, 2016-12-05 Making exhibitions is a collaborative

art producing is a multi layered unity of ideas and objects of invention and manifestation of content and form However there is an antagonistic dimension to it because content and form are traditionally represented by the entirely different realms of curator and designer Future successful developments in exhibition making are dependent on whether this gap of antagonism can be bridged space time narrative calls for a paradigmatic shift of focus It puts forward a unique approach breaking down traditional barriers and offering a wide ranging theoretical context redefining and expanding the parameters and the dynamics of the exhibition format in terms of an open narrative environment which at its roots displays deep similarities with performance on stage or installation in urban and rural space The book breaks new ground by looking at the exhibition as a cultural format firstly within a great sweep of the arts in general weaving a web of philosophical museological linguistic and media theoretical references which expands the contextual field of the profession It then offers unique and important insights from within in extreme close up by bringing together interviews with six of the leading exhibition designers who discuss the dynamics of the medium its interactive dimensions the soft parameters of the exhibition and how to get to grips with the format as a complex narrative space in which the public takes part Curator and designer should reposition themselves professionally at the heart of the axis which divides or connects content and form *Visualizing Feeling* Susan

Best,2011-06-30 Is late modern art anti aesthetic What does it mean to label a piece of art affectless These traditional characterizations of 1960s and 1970s art are radically challenged in this subversive art history By introducing feeling to the analysis of this period Susan Best acknowledges the radical and exploratory nature of art in late modernism The book focuses on four highly influential female artists Eva Hesse Lygia Clark Ana Mendieta and Theresa Hak Kyung Cha and it explores how their art transformed established avant garde protocols by introducing an affective dimension This aspect of their work while often noted has never before been analyzed in detail *Visualizing Feeling* also addresses a methodological blind spot in art history the interpretation of feeling emotion and affect It demonstrates that the affective dimension alongside other materials and methods of art is part of the artistic means of production and innovation This is the first thorough re appraisal of aesthetic engagement with affect in post 1960s art 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 Willys 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 **Brasil e Italia** Lúcia Wataghin, 2003 *Annual Bibliography of Modern Art* Museum of Modern Art (New York, N.Y.). Library, 2001 *Art in Latin America* Dawn Ades, Guy Brett, Stanton Loomis Catlin, Rosemary O'Neill, 1989-01-01 This authoritative and beautiful book presents the first continuous narrative history of Latin American art from the years of the Independence movements in the 1820s up to the present day Exploring both the indigenous roots and the colonial and post colonial experiences of the various countries the book investigates fascinating though little known aspects of nineteenth and twentieth century art and also provides a context for the contemporary art of the continent **The Organic Line** Irene V. Small, 2024-10-08 A major rethinking of twentieth century abstract art mobilized by the work of Brazilian artist Lygia Clark What would it mean to treat an interval of space as a line thus drawing an empty void into a constellation of art and meaning laden things In this book Irene Small elucidates the signal discovery of the Brazilian artist Lygia Clark in 1954 a fissure of space between material elements that Clark called the organic line For much of the history of art Clark's discovery much like the organic line has escaped legibility Once recognized however the line has seismic repercussions for rethinking foundational concepts such as mark limit surface and edge A spatial cavity that binds discrepant entities together the organic line transforms planes into flexible topologies borders into membranes and interstices into points of connection As a paradigm the organic line has profound historiographic implications as well inviting us to set aside traditional notions of influence and origin in favor of what Small terms weak links and plagiotropic relations These fragile oblique and transversal ties have their own efficacy and Small's innovative readings of canonical modernist works such as Kazimir Malevich's Black Square John Cage's 4 33 and Le Corbusier's machine habiter as well as contemporary works by such artists as Adam Pendleton Ricardo Basbaum and Mika Rottenberg reveal the organic line's remarkable potential as an analytic instrument Mobilizing a rich repertoire of archival sources and moving across multiple chronologies geographies and disciplines this book invites us to envision modernism not as a stable construct defined by centers and peripheries inclusions and exclusions but as a topological field of interactive destabilizing tensions More than a history of a little known artistic device *The Organic Line Toward a Topology of Modernism* is a user's guide and manifesto for reimagining modern and contemporary art for the present **Strategien der Einverleibung** Irina Hiebert Grun, 2020-01-15 Das im brasilianischen Modernismus der 1920er Jahre entwickelte Konzept der Antropofagia beinhaltet die kulturelle Einverleibung des Fremden Es theoretisiert ein hybrides Kunstverständnis das hegemonial geprägte Dichotomien berwindet Irina Hiebert Grun analysiert zeitgenössische Werke von Ricardo Basbaum Anna Maria Maiolino Cildo Meireles Ernesto Neto und Adriana Varejão die neue Varianten der kulturellen Anthropophagie erproben Damit liefert sie einen Beitrag zu einer dezentrierten transkulturellen Kunstgeschichtsschreibung die ein Aufbrechen des westlichen Kanons und die Einnahme einer globalen Perspektive fordert *Max Bill No Brasil*

Rodrigo Otávio Da Silva Paiva, 2017-06-16 O presente estudo apresenta a influência direta de Max Bill e Le Corbusier sobre a Arte e a Arquitetura brasileira sob mediação de Pietro Maria Bardi e Lina Bo Bardi. A pesquisa está fundamentada sobre o material encontrado nos arquivos de Pietro Maria Bardi do Museu de Arte de São Paulo MASP, completado com fontes e documentos de outros arquivos pesquisados como os da Hochschule für Gestaltung Ulm do Museu de Arte Moderna MAM SP, da Pinacoteca do Estado de São Paulo, do Bial de São Paulo, do Museu de Arte Moderna do Rio de Janeiro MAM RJ. Os agradecimentos mais sinceros aos que contribuíram para a realização deste trabalho: Prof. Dr. Nelson Aguilar, João Bandeira, Ivani Di Grazia, Costa Júnior, Luther, Elena, Pinto, Canellada, Maria Helena da Rocha, Paranhos, Dirk, Rudolph e Jenny Sander, Elizabeth Varela. Do final do século XX estão registrados os falecimentos de duas personalidades que o acompanharam desde a sua primeira década e cujas presenças são marcantes tanto em períodos anteriores quanto posteriores. 2ª Grande Guerra: Pietro Maria Bardi (1900-1999) e Max Bill (1908-1994) são testemunhas sobreviventes dos conflitos sociais e bélicos provocados pela formação e destruição do fascismo na Europa central. Fortemente influenciados pelas ideias de Le Corbusier, constante e profundamente dedicados à internacionalização e proliferação das artes e da arquitetura moderna, Bardi e Bill contribuíram em países ao redor do Oceano Atlântico cada um a seu modo e uma única vez em conjunto na cidade de São Paulo em 1951.

Amílcar de Castro Amílcar Augusto Ferreira de Castro Filho, 2002 Introducción a la historia del arte Carlos Alvear Acevedo, 1999 Transnational Perspectives on the Art of Piero Manzoni and Hélio Oiticica Lara Demori, 2025-08-26 Establishing a missed link between the work of Piero Manzoni and Hélio Oiticica and their respective cultural contexts, this book sheds new light on overlooked aspects of these two artists' practices, particularly focusing on the shift from painting to performance in the long 1960s. Lara Demori envisions a transnational juxtaposition, a conceptual dialogue that discloses overlooked resonances between the work and the *modus operandi* of both artists, repositioning claims of national exceptionalism within a web of constellated practices. This book proposes their oeuvre as heterogeneous critical models to unpack categories of thought used to analyse the postwar decades: Tabula Rasa, Anti Art, Open Work, and self-Marginalisation and Freedom. These, in turn, are charged with specific histories and offer new paradigms for the formal and social inventions perpetuated by the art of Manzoni, Oiticica, and fellow artists in the context of the tournaments that crossed the 1960s on a global scale. This book will be of interest to scholars working in art history, modernism, and post-modernism, Italian studies, and Brazilian studies. *Latin American and Caribbean Artists of the Modern Era* Steve Shipp, 2003-01-01 This is a comprehensive reference book to more than 12,700 painters, sculptors, graphic artists, and architects in Latin America, Mexico, Central America, South America, and the Caribbean region, active during the nineteenth and twentieth centuries. Entries include the artists' years, countries, and bibliographies. Also included are brief biographical and stylistic notes, a record of each artist's exhibitions, and a list of collections where the works can be seen. There are 89 photographs of selected works supplementing the entries. The introduction includes brief informative background essays on the individual countries and

their artists **A Principality of Its Own** Americas Society, 2006 Sumario Introduction Institutional history Artist s project Moments media and themes Memoirs and critiques Afterword Exhibition timeline Abstract Crossings María Amalia García, 2019-07-16 Toward the middle of the 1950s abstract art became a dominant trend in the Latin American cultural scene Many artists incorporated elements of abstraction into their rigorous artistic vocabularies while at the same time the representation of geometric lines and structures filtered into everyday life appearing in textiles posters murals and landscapes The translation of a field changing Spanish language book Abstract Crossings analyzes the relationship between on the one hand the emergence of abstract proposals in avant garde groups and on the other the institutionalization and newfound hegemony of abstract poetics as part of Latin America s imaginary of modernization A profusion of mid century artistic institutional exchanges between Argentina and Brazil makes a study of the trajectories of abstraction in these two countries particularly valuable Examining the work of artists such as Max Bill Lygia Clark Waldemar Cordeiro and Tom s Maldonado author Mar a Amalia Garc a rewrites the artistic history of the period and proposes a novel reading of the cultural dialogue between Argentina and Brazil This is the first book in the new Studies on Latin American Art series supported by a gift from the Institute for Studies on Latin American Art

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