

Larte Moderna 1770 1970 Larte Oltre Il Duemila

In The Conspiracy of Modern Art the Brazilian critic and art-historian Luiz Renato Martins draws on Marxist theory to invite us to see familiar pictures anew.

La historia del arte y la arquitectura, considerada como un corpus cerrado de especialización temática, en nuestra opinión, no tiene razón de ser. Así pues, el presente programa docente que aborda los años de la modernidad, no sólo se enfrenta al arte y la arquitectura de su tiempo, sino también al urbanismo, la literatura, la filosofía, la economía y la estética, desde una voluntad marcadamente interpretativa. Su principal lugar de análisis es la ‘gran ciudad’, sumida en una fase de metropolización irreversible: en ambientes urbanos como Londres, París, Viena, Berlín, Moscú, Chicago o Nueva York destaca la riqueza de las relaciones entre lo nuevo y lo viejo, en contextos en los que las huellas del pasado conviven con un futuro imaginado.

Integrating the study of both music and art into an exploration of the early poetry of Eugenio Montale (1896-1982), this book situates Italy’s premier poet of the twentieth century within the Modernist movement. Gian-Paolo Biasin finds in Montale’s poetry broad resonances, reverberations, and comparisons that involve it in the European culture of its time and that invite the reading of poetry, music, and painting as texts in a cultural system. This interdisciplinary approach expands our appreciation of Montale’s work in a way not possible with literary analysis alone. Biasin’s study first shows the structural homology between some of Debussy’s preludes for piano and certain poems in Montale’s Ossi di seppia, emphasizing the rhythmic qualities of the compositions. This formal analysis leads to an understanding of the respective texts’ thematic, symbolic, and cultural meaning—specifically, antiheroism as a choice of life. Similar methodology is then used to reveal the relationship between the poetry of Montale and Giorgio Morandi’s etchings and between Montale’s poetic persona, Arsenio, and the novelistic characters of Svevo and Pirandello. Each of these comparisons brings to light a shared image, that of the clown (or antihero) as a mocking self-portrait of the modern artist. Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts in their durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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L'arte moderna, 1770-1970

Antifascism and Communism in Italian Art, 1944-1951

Giulio Carlo Argan

Fine Arts

L'arte contemporanea

Overzicht van de Italiaanse beeldende kunst van ca. 1900-1945.

Walkscapes deals with strolling as an architecture of landscape. Walking as an autonomous form of art, a primary act in the symbolic transformation of the territory, an aesthetic instrument of knowledge and a physical transformation of the ‘negotiated’ space, which is converted into an urban intervention. From primitive nomadism to Dada and Surrealism, from the Lettrist to the Situationist International, and from Minimalism to Land Art, this book narrates the perception of landscape through a history of the traversed city.

If Airstream made a treehouse, it might look something like the one Italian photgrapher and sculptor Loris Cecchini created. Metallic bands in a bullet shape separate transparent panels, elevated off the ground and wrapped around the trunk. Private and open, an emblem of childhood but with the sleek lines of adult technology, the structure packs in many of Cecchini’s varied sculptural-architectural concerns, comprehensively captured here in some 135 color images. In his drooping casts of homey forms–lamps, ceiling fans, radiators, chairs–he treads the same ground as Rachel Whiteread, with the added punch in their pliability of the old, familiar, functional designs being played out, tired. Throughout this collection of his diverse oeuvre, Cecchini proves himself a unique thinker and idiosyncratic craftsman.

The Grove Dictionary of Art

January 10-February 10, 1996

Arnaldo Pomodoro

Concepto de arte e idea de progreso en la historia del arte

Transnational Moments of Change

The present studies on Brazilian modern art seek to specify some of the dominant contradictions of capitalism’s combined but uneven development as these appear from the global ‘periphery’.

Italian Painting in the Age of Unification reconstructs the artistic motivations and messaging of three artists—Tommaso Minardi, Francesco Hayez, and Gioacchino Toma—from three distinct regions in Italy prior to, during, and directly following political unification in 1861. Each artist, working in Rome, Milan, and Naples, respectively, adopted the visual narratives part to communicate aspects of his political, religious, or social context. By focusing on these three figures, this study will introduce readers outside of Italy to their diversity of practice, and provide a means for understanding their place within the larger field of international nineteenth-century art, albeit a place largely distinct from the better-known French tradition. The working in art history, nationalism, Italian history, or Italian studies.

In 1952 Umbrian artist Alberto Burri scandalized art critics and audiences worldwide with burned wood, flame-red paintings, dramatic combustions of plastic, and a black that was the color of far. Indifferent to the twin temptations of modishness and the market, Burri made a name for himself first in the United States and then in his native Italy. ‘Burri: Seen/Unseen’ previously unknown works. As such, it bears witness to Burri’s ability to continually invent new combinations of forms and materials, and documents his love for small-scale formats“which serve as proof that nontraditional materials can be used even in the most minute and precise forms of painting. ‘Burri: Seen/Unseen’ traces the artist’s creative activity from his previous in-depth examination of his excursions into previously unexplored aesthetic territories.

Zero to Infinity

Who’s who in Italy

Historia del arte y de la arquitectura moderna (1851-1933)

L'arte moderna (1770-1970)-L'arte fino al Duemila

Italian Art, 1900-1945

L'arte Moderna 1770/1970

This book chronicles the demise of the supposedly leftist Italian cultural establishment during the long 1980s. During that time, the nation's literary and intellectual vanguard managed to lose the prominence handed it after the end of World War II and the defeat of Fascism. What emerged instead was a uniquely Italian brand of cultural capital that deliberately avoided any critical questioning of the prevailing order. Ricciardi criticizes the development of this new hegemonic arrangement in film, literature, philosophy, and art criticism. She focuses on several turning points: Fellini's futile, late-career critique of Berlusconi-style commercial television, Calvino's late turn to reactionary belletrism, Vattimo's nihilist and conservative responses to French poststructuralism, and Bonito Oliva's movement of art commodification, Transavanguardia.

"Art history after modernism" does not only mean that art looks different today; it also means that our discourse on art has taken a different direction, if it is safe to say it has taken a direction at all. So begins Hans Belting's brilliant, iconoclastic reconsideration of art and art history at the end of the millennium, which builds upon his earlier and highly successful volume, The End of the History of Art?. "Known for his striking and original theories about the nature of art," according to the Economist, Belting here examines how art is made, viewed, and interpreted today. Arguing that contemporary art has burst out of it, Belting calls for an entirely new approach to thinking and writing about art. He moves effortlessly between contemporary issues—the rise of global and minority art and its consequences for Western art history, installation and video art, and the troubled institution of the art museum—and questions central to art history's definition of itself, such as the distinction between high and low culture, art criticism versus art history, and the invention of modernism in art history. Forty-eight black and white images illustrate the text, perfectly reflecting the state of contemporary art. With Art History after Modernism, Belting retains his place as one of the most original thinkers working in the visual arts today.

El libro expone los conceptos filosóficos más significativos en la constitución de la historia del arte como disciplina. Se concentra en las nociones de arte y progreso de Vasari, Winckelmann o Kant, ilustrando e interpretando los contextos artísticos y culturales en los que surgen sus ideas.

Europe 1945, 1968, 1989

The Long Roots of Formalism in Brazil

da Cézanne alle ultime tendenze

gli anni della solitudine, 1940-1960 : 10 maggio-20 luglio 2003, Palazzo Valentini, Piccole terme traianee, Roma

The Fading Out of the Doctrinaire World?

A Cultural Prehistory of Berlusconi's Italy

Fascism, Architecture, and the Claiming of Modern Milan, 1922–1943 chronicles the dramatic architectural and urban transformation of Milan during the nearly twenty years of fascist rule. The commercial and financial centre of Italy and the birthplace of fascism, Milan played a central role in constructing fascism’s national image and identity as it advanced from a revolutionary movement to an established state power. Using a wide range of archival sources, Lucy M. Maulisty analyses the public buildings, from the relatively modest party headquarters to the grandiose Palace of Justice and the Palazzo del Popolo d’Italia, through which Mussolini intended to enhance the city’s image and solidify fascism’s presence in Milan. Maulisty establishes the extent to which Milan’s economic structure, social composition, and cultural orientation affected Il Duce’s plans for the city, demonstrating the influences on urban development that were beyond the control of the fascist regime. By placing Milan’s urban change in its historic context, this book expands our understanding of the relationship between fascism and the modern city.

Fascismo 1: Scenari, filmati, Filosofia, Musica, Arti figurative, Letteratura. Saggi: M. CACCIARI, Da Hegel a Duchamp; E. TRIAS, Stivnevsky: il grande sacrificio; V. VITIELLO, Arte e natura. Heidegger alessandrino?; A. TRIMARCO, Post-storie. L'estetica della sparizione» e il privilegio dell'arte; P. DE LUCA, Nel segno del bianco. Il colloquio di Maria Zambrano con la pittura; F. FIMIANI, De l'antique Vénus to superbe fantôme. Memoria e riscrittura dell'arte in Der Zauberberg di Thomas Mann, Fascicolo 2: Luoghi e immagini del Moderno. Filosofia, Arte, Religione. Saggi: F. DUQUE, Don Chisciotte, o l'individuo finto; V. VITIELLO, Il Don Quijote e il Faust. Per un'interpretazione dell'alessandrino moderno; M. DONÀ, La creazione dello spazio nell'esperienza estetica. Altri suoni, altri spazi; M. RUSSO, Segno, significato, mimesi. Intorno alla teoria della notazione di Goodman e Adorno; M. ADINOLFI, Il vaso di Ozu. Qualche considerazione sul cinema e l'immagine; G. LINGUA, Invisible luce. Questioni di teoria dell'immagine nell'icona; G. DAL MASO, Danza e silenzio. Teologia e affetti in Bach; M. PASSARO, I pensieri sull'arte di Jawlensky e Gaika.

This book examines the artistic policies of the Italian Communist Party (PCI) during the early post-war years (1944–1951), after the defeat of Fascism in Europe and the outbreak of the Cold War. It brings together theoretical debates on artists’ political engagement and an extensive critical apparatus, providing the reader with an historical framework for wider reflections on the relationship between art and politics. After 1944, the PCI became the biggest Communist organisation in the West, placing Italy in an ambiguous position regarding the other European countries. Nevertheless, the immediate strategy of the Communists was not revolution, but liberation from Fascism and the establishment of a democratic system from which a genuine Italian path to Socialism could be found. Taking Antonio Gramsci’s notion of hegemony as a theoretical basis, the Communists intended to generate a progressive social bloc capable of achieving wide consensus within civil society before taking power. In order to accomplish this goal, the collaboration from intellectuals was necessary. The artistic policy of the Italian Communist Party was tailored to this end, counting on representatives from all groups and tendencies of the time, particularly those artists who rejected the imperialistic, autarchic public classicism that characterised most of Italian art throughout the Fascist years. In the 1930s, international, Modernist and cosmopolitan European culture became an escape route to artists seeking a way out of the oppressive cultural atmosphere of inter-war Italy. However, in the 1940s and 1950s, many of these artists experienced a deep transformation in their work after they became politically involved with the PCI, and were exposed to international Communist culture – and Socialist Realism in particular. This was conveyed not only by conscious changes in their subjects, their style and their material means of expression, but also in the public they addressed and in their own conception of themselves as artistic authors. Hence, at a time when the world was divided into two opposed camps, each heavily reflected by ideological allegiance and supported by powerful propaganda apparatuses, Italian Communist artists became the protagonists of a novel intellectual-political project which pursued the synthesis between antagonistic cultural blocs.

Italian Neorealist Photography

Lumen Naturae

From renaissances to impressionism : styles and movements in western art 1400-1900

Its Legacy and Aftermath

A secret van Gogh. His Mofl and Motives

GENEALOGIA DEL PRESENTE E STORIOGRAFIA DELL'ARCHITETTURA

This book aims at renewing the attention on a niche field, Cultural Festivals, so important for valorizing cultural traditions and local heritage visibility as well as social well-being. Following the disruptive consequences of the COVID-19 pandemic, this fragile sector deserves more attention from public authorities and stakeholders at national and European levels with a suitable and dedicated plan of recovery and valorization. This book provides a comparative analysis of Cultural Festivals in Europe, taking insights from an international range of high-level scholarly contributors. Individual chapters highlight and analyse challenges around the organisation, management and economics of Cultural Festivals. As a whole, the book provides a comprehensive overview of scholarly research in this area, setting the scene for the future research agenda. Matters related to educational programs and new audience development, as well as challenges related to digitalization, are also included. The book employs a tradition versus innovation lens to help readers account for the consequences of the digital revolution, new audience development and an educational agenda. The result is a book which will be valuable reading for researchers, academics and students in the fields of event and cultural management and beyond.

Transnational Moments of Change offers a broad introduction to the methodology and practice of transnational history. To demonstrate the value of this approach, the work focuses on Europe since World War II, a period whose study particularly benefits from a transnational vantage point. Twelve distinguished contributors from around the globe offer a range of transnational approaches to three continent-wide moments of change. The work begins with a look at the close of World War Two, when liberation from Nazi occupation offered the opportunity for social and political experiment. Next, essays explore the late 1960s as generational change and political dissatisfaction rocked urban centers from Paris to Prague. Finally, the book turns to the fall of communism, a moment of revolutionary change that not only spread rapidly from country to country, but even affected and interacted with protest movements in Western Europe and elsewhere. Together, the essays provide both a new perspective on postwar Europe and a range of models for the historian interested in using the transnational approach.

This book present interdisciplinary research in the social sciences and humanities by connecting seemingly disparate sources through a sensitivity to endangered human values. It links reflections on the contemporary relationship between art and technology in a post-modern context, seeing art in terms of crossing boundaries and exploring virtuality. It deals with the consequences of economics colonising other disciplines, in terms of the processes by which the “social” becomes the “economic”. Using Jantsch’s evolutionary paradigm, the concept of self-transcendence is seen as crucial for the understanding of human beings and their social systems. Incorporating recent thinking from the natural sciences, the learning process can be conceived as the life and activity of all complex systems, including those once conceived as organisms, machines, cultures or economies. Without the societal embrace of scientific and technological development no collective or individual meaning can be assigned to the production of new knowledge. The book seeks to recognise the point where a collective learning process becomes the heart of productivity, and where the shift from the hegemony of material labour to immaterial labour becomes fundamental. The author brings new understandings of art, the social, and technology together, based on the idea that history is not a story told in separate physical, social and spiritual spaces and that the most fundamental problem of today is how to find some shared meaning in a fractured world. The author analyses, at a global level, the process of the co-production of scientific and social order, of culture and technology, of life sciences and economic and political regimes. It rightly identifies the rise of the role of knowledge and the move of capital into life sciences as a new stage in the history of capitalism: what we can qualify as cognitive capitalism or biocapitalism. In this new era of capitalism, what is being manufactured and sold are not just tangible and non-tangible goods whose increasing importance, as the author shows, poses unsurmountable theoretical problems to the theoretical apparatus of economic science. The increasing mercantilisation of the world appears at the same time as a bio-power, i.e. a set of instruments creating and controlling different forms of life, forms of communication, standardisation, socialisation, education, the individual and collective imaginary, etc. More fundamentally, the encounter of life sciences and the information technology integrates and subjects the most essential mechanisms of biological and social reproduction to the logic of capital valorization. To understand the complexity of these changes and the ethical and philosophical questions that the development of technology and sciences poses to the future of mankind one must break through the disciplinary barriers delineating different disciplines in social sciences and those separating social sciences from natural sciences. Professor Matko Mestrovic manages to tackle this challenge not only because of his impressive and masterful knowledge of different disciplines in the social and natural sciences, but he does it also owing to his capacity for theoretical elaboration that allows him to lay the foundations of a new transdisciplinary paradigm. This is why his work can raise the awareness of the general public on two issues: on a global and profound vision of the challenges posed by the new millennium; and on the need for a radical theoretical innovation bringing into question the disciplinary certitudes in develop a social science able to better understand the movement and the ambiguity of history.” — Carlo Vercellone, Université de Paris 1, Panthéon-Sorbonne
‘Mestrovj provides a unique insight into the often forgotten relation between economics on the one hand and arts and culture on the other, demonstrating that these ‘domains’ function as a total social facticity and not as separate, entirely independent elements thereof. In doing so he is dispelling the illusions about the disciplinary self-containedness of individual forms of knowledge and is relying on those paradigms of contemporary scientific thought whose ‘epistemological programs’ are based on close cooperation and ‘opening up’ and not on the persuasion about one’s own positions and dispositions.’ — Prof. dr. Rade Kalanj, Redovni profesor na Odjelu za sociologiju

The PCI Artists

The Knot Arte Povera at P.S. 1

Visions of the Abstract in Art and Mathematics

The Conspiracy of Modern Art

Fascism, Architecture, and the Claiming of Modern Milan, 1922-1943

Burri inedito : seen - unseen : [Ex Seccato] del Tabbacco, Città di Castello, 24 giugno - 30 sett. 2000]

Exploring common themes in modern art, mathematics, and science, including the concept of space, the notion of randomness, and the shape of the cosmos. This is a book about art—and a book about mathematics and physics. In Lumen Naturae (the title refers to a purely immanent, non-supernatural form of enlightenment), mathematical physicist Matilde Marcolli explores common themes in modern art and modern science—the concept of space, the notion of randomness, the shape of the cosmos, and other puzzles of the universe—while mapping convergences with the work of such artists as Paul Cezanne, Mark Rothko, Sol LeWitt, and Lee Krasner. Her account, focusing on questions she has investigated in her own scientific work, is illustrated by more than two hundred color images of artworks by modern and contemporary artists. Thus Marcolli finds in still life paintings broad and deep philosophical reflections on space and time, and connects notions of space in mathematics to works by Paul Klee, Salvador Dalí, and others. She considers the relation of entropy and art and how notions of entropy have been expressed by such artists as Hans Arp and Fernand Léger; and traces the evolution of randomness as a mode of artistic expression. She analyzes the relation between graphical illustration and scientific text, and offers her own watercolor–decorated mathematical notebooks. Throughout, she balances discussions of science with explorations of art, using one to inform the other. (She employs some formal notation, which can easily be skipped by general readers.) Marcolli is not simply explaining art to scientists and science to artists; she charts unexpected interdependencies that illuminate the universe.

The author addresses the complex and unsolved relationship that Italians live with their “Cultural Heritage”, analyzing the issue of their management and administration.

This book offers an analysis of the socio-historical conditions of the rise of postwar Italian photography, considers its practices, and outlines its destiny. Antonella Russo provides an incisive examination of Neorealist photography, delineates its periodization, traces its instances and its progressive popularization and subsequent co-optation that occurred with the advent of the industrialization of photographic magazines. This volume examines the ethnographic missions of Ernesto De Martino in the deep South of Italy, the key role played by the Neorealist writer and painter Carlo Levi as “ambassador of international photography”, and the journeys of David Seymour, Henry Cartier Bresson, and Paul Strand in Neorealist Italy. The text includes an account the formation and proliferation of Italian photographic associations and their role in institutionalizing and promoting Italian photography, their link to British and other European photographic societies, and the subsequent decline of Neorealism. It also considers the inception of non-objective photography that thrived soon after the war, in concurrence with the circulation of Neorealism, thus debunking the myth identifying all Italian postwar photography with the Neorealist image. This book will be particularly useful for scholars and students in the history and theory of photography, and Italian history.

Arte Povera, 1962-1972

L'arte moderna 1770/1970

Art and the Italians

Ausst. u.d.T.: Powders of spices and other spaces

Del Crystal Palace a la ciudad funcional

Art History After Modernism

"From the Renaissance and Mannerism to impressionism and Post-Impressionism, from the Gothic Revival to the Arts and Crafts Movement, and Art Nouveau, the history of Western Art is here narrated through more than 180 articles on its most significant styles and movements. Covering all forms of the visual arts - architecture and decorative arts as well as painting and sculpture, each survey discusses the origins, characteristics, leading players, and influence of the most important movements in European, North American, and Latin American art. With articles written in clear, straightforward language and with selective bibliographies, this extensive guide is an essential introduction for anyone with an interest in art and the arts in general."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

An anthology of the pivotal theoretical texts that have defined architecture culture in the late twentieth century. In the discussion of architecture, there is a prevailing sentiment that, since 1968, cultural production in its traditional sense can no longer be understood to rise spontaneously, as a matter of social course, but must now be constructed through ever more self-conscious theoretical procedures. The development of interpretive modes of various stripes—post-structuralist, Marxian, phenomenological, psychoanalytic, as well as others dissenting or eccentric—has given scholars a range of tools for rethinking architecture in relation to other fields and for reasserting architecture’s general importance in intellectual discourse. This anthology presents forty-seven of the primary texts of architecture theory, introducing each with an explication of the concepts and categories necessary for its understanding and evaluation. It also presents twelve documents of projects or events that had major theoretical repercussions for the period. Several of the essays appear here in English for the first time. Contributors Diana Agrest, Stanford Anderson, Archizoom, George Baird, Jennifer Bloomer, Massimo Cacciari, Jean-Louis Cohen, Beatriz Colomina, Alan Colquhoun, Maurice Culot, Jacques Derrida, Ignasi de Solà-Morales, Peter Eisenman, Robin Evans, Michel Foucault, Kenneth Frampton, Mario Gandelsonas, Frank Gehry, Jürgen Habermas, John Hejduk, Denis Hollier, Bernard Huet, Catherine Ingraham, Fredric Jameson, Charles A. Jencks, Jeffrey Kipnis, Fred Koetter, Rem Koolhaas, Leon Krier, Sanford Kwinter, Henri Lefebvre, Daniel Libeskind, Mary McLeod, Alberto Pérez-Gómez, José Quiel Rossi, Aldo Rossi, Colin Rowe, Massimo Scolari, Denise Scott Brown, Robert Segrest, Jorge Silvert, Robert Somol, Martin Steinmann, Robert A. M. Stern, James Stirling, Manfred Tafuri, Georges Teyssot, Bernard Tschumi, Anthony Vidler, Paul Virilio, Mark Wigley

With Zero to Infinity: Arte Povera 1962-1972, the Walker Art Center and the Tate Modern have undertaken an ambitious project - to represent an important yet seldom seen period in Italian modern art. As the U. S. tour sponsor of Zero to Infinity: Arte Povera 1962-1972, the Italian Trade Commission is proud to share the Walker Art Center's enthusiasm in illustrating the evolution of artistic expression in Italy as reflected in all aspects of Italian life.

A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks

Walkscapes

Managing Cultural Festivals

Painting and Sculpture in Europe 1780-1880

The IT Revolution in Architecture. Thoughts on a Paradigm Shift

Il Pensiero, XLIII, 1-2, 2004

From the Classicism of Jacques-Louis David to the Realism of Courbet and the Early Impressionism of Renoir, this book outlines the course taken by painting and sculpture in Europe during the 19th century. Faced with the untidy sprawl of individualism which followed the French Revolution and threw up isolated geniuses like Goya, the author nevertheless charts the currents in what was predominantly a century of Naturalism and also - whilst artists were increasingly preoccupied with the inner man - of great landscape-painting when Friedrich, Corot and the Impressionists proper added light and atmosphere to the former achievements of the great Dutch masters.

L'arte Moderna 1770/1970L'arte moderna, 1770-1970L'arte moderna 1770/1970Giulio Carlo ArganL'arte moderna (1770-1970)-L'arte fino al DuemilaL'arte Moderna 1770/1970L. Millesettecentosettanta/milleyenovecentosettantaThe IT Revolution in Architecture. Thoughts on a Paradigm ShiftLulu.comThe PCI ArtistsAntifascism and Communism in Italian Art, 1944-1951Cambridge Scholars Publishing

Thaw Collection is located in the Southwest Room.

Italian Painting in the Age of Unification

Architecture Theory since 1968

Tradition and Innovation in Europe

I Disegni dell'arte

Alter La Dolce Vita

Dispersion of Meaning