

Storia Dell'arte Contemporanea

Camille Saint-Jacques

Rivista di Estetica 86 AA.VV., 2024-12-11 The concept of speculative thinking is in many ways ambiguous. First, the concept of 'speculation' refers, on the one hand, to philosophical research, i.e., to the need for philosophy to remain committed to 'pure' thought and not to bend to instances alien to conceptual ones, while, on the other hand, it refers to financial transactions, aimed at profiting from fluctuations in market prices. Second, even within philosophical discourse, the term remains equivocal. At times, 'speculation' refers to an inquiry that - precisely by being merely speculative - seems detached from the practical concerns of the world, thereby indicating the essential theoretical element of philosophical inquiry; at others, the term marks the extreme experience of thinking in which ordinary discursiveness touches its limits. After a period of relative oblivion, the notion of the 'speculative' has returned today within contemporary philosophical debate. This special issue focuses on the notion of 'speculative thinking', both in its Hegelian and neo-Hegelian interpretations and in contexts that partially diverge from that tradition, aiming to philosophically explore the term's rich and varied meanings.

Just another exhibition Federica Martini, Vittoria Martini, 2011

Storia dell'arte contemporanea, 1996

Vita d'arte rivista mensile d'arte antica e moderna, 1909

Quale università 2011-2012,

Adriano Pitschen Roberto Pasini, 2003

The Influence of Pre-Raphaelitism on Fin de Siècle Italy Giuliana Pieri, 2007 This volume is the first comprehensive study of the influence of English Pre-Raphaelitism on Italian art and culture in the late nineteenth century. Analysis of the cultural relations between Italy and Britain has focused traditionally on the special place that Italy had in the British imagination, but the cultural and artistic exchanges between the two countries have been much misunderstood. This book aims to correct this imbalance by placing Pre-Raphaelitism in its European context. It explores the nature of its influence on Italy, how it was transmitted, and how it was manifested, by focusing on the role of Italian Anglophiles, the English communities in Florence and Rome, the writings of Gabriele D'Annunzio, and a number of Italian artists active in Tuscany and Rome. The works of Cellini, Ricci, Gioja, De Carolis, and Sartorio in particular fully demonstrate the impact of Pre-Raphaelitism on the young

Italian school of painting which found in the English movement an ideal link with its glorious past on which it could build a new artistic identity. These artists show that English Pre-Raphaelitism was one of the most powerful single influences on fin-de-siècle Italian culture.

Zeusi Anno 1 n. I AA. VV., 2015-07-02T00:00:00+02:00 Editoriale STORIE Maria Toscano Il Nume in festa. Le rappresentazioni del Vesuvio in eruzione tra documentazione e oleografia nella cultura scientifica setteottocentesca Giuseppe Gaeta Febbrile fabrilità. O dell'inquieta relazione tra uomo e natura Vincenzo Esposito Natura, cultura e stile nazionale. Il paesaggio nordico nell'età d'oro del cinema svedese SCRITTURE Valerio Magrelli Saranno cinquant'anni, e sempre, se sto in bagno Marco Di Capua I cani muoiono prima Camillo Sbarbaro Scarsa lingua di terra che orla il mare Rosella Gallo Saper cuocere un uovo: piccola storia dell'arte vista dalla parte del rosso e del bianco VISIONI Maria Thereza Alves Less than 10% Stefano Incerti Neve Marco Petroni Il disagio della natura: Piero Gilardi 82/ Stefano de Stefano Mondrian, dipingere al ritmo di jazz Marco Di Capua Incontro con Giovanni Frangi in 4 tempi IDEE Gilles Clément L'inammissibile libertà del mondo vegetale. Con intervista di Viviana Gravano Federica De Rosa «A come Ambiente». Ripartiamo da qui Incontro con Tomaso Montanari Olga Scotto di Vettimo Natura non facit saltus. vvero il primato della cultura in Codice Italia Intervista a Vincenzo Trione

L'archivio d'artista AA.VV., 2022-04-14T00:00:00+02:00 Legata al concetto di memoria, l'archiviazione risponde da sempre al bisogno di raccogliere e tutelare una testimonianza tramite i documenti che la attestano. Per un artista, l'archivio è essenziale non solo per conservare la traccia materiale del suo passaggio in un determinato ambiente culturale ma anche per la verifica, la difesa e la certificazione dell'autenticità delle opere, nonché per rendere tale patrimonio accessibile e condiviso. Ma che cosa si intende per archivio d'artista e come viene strutturato? Quali normative legali e quali consuetudini si applicano? Come si organizza una successione e come prende forma un catalogo ragionato? Quali competenze coinvolge e quali requisiti lo rendono un punto di riferimento per gli studiosi e per il mercato? Questo volume - nato a partire dal Corso per curatore di archivio d'artista promosso da AitArt (Associazione Italiana Archivi d'Artista) - riunisce punti di vista e competenze diverse spaziando dalle materie umanistico-storiche a quelle economico-giuridiche, senza dimenticare gli aspetti più pratici legati alla schedatura e alla digitalizzazione. Nel suo duplice intento di diffondere principi ispiratori e proporre modalità di gestione, delinea una vera e propria deontologia professionale e si configura così come un vademecum imprescindibile per chiunque voglia sviluppare una professionalità specifica e farsi custode di un ecosistema complesso e prezioso come quello dell'archivio d'artista.

ANNO 2020 IL GOVERNO SECONDA PARTE ANTONIO GIANGRANDE, Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italiani. Perché non abbiamo

orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

La Civiltà cattolica, 1976

Photography and Italy Maria Antonella Pelizzari, 2010-11-15 In this beautifully illustrated book Maria Antonella Pelizzari traces the history of photography in Italy from its beginnings to the present as she guides us through the history of Italy and its ancient sites and Renaissance landmarks. Pelizzari specifically considers the role of photography in the formation of Italian national identity during times of political struggle, such as the lead up to Unification in 1860, and later in the nationalist wars of Mussolini's regime. While many Italians and foreigners— such as Fratelli Alinari or Carlo Ponti, John Ruskin or Kit Talbot—focused their lenses on architectural masterpieces, others documented the changing times and political heroes, creating icons of figures such as Garibaldi and the brigands. Pelizzari's exploration of Italian visual traditions also includes the photographic collages of Bruno Munari, the neorealist work of photographers such as Franco Pinna, the bold stylized compositions of Mario Giacomelli, and the controversial images created by Oliviero Toscani for Benetton advertising in the 1980s. Featuring unpublished works and a rare selection of over one hundred images, this book will appeal to art collectors and students of art history and Italian culture.

Italian Modern Art in the Age of Fascism Anthony White, 2019-07-30 This book examines the work of several modern artists, including Fortunato Depero, Scipione, and Mario Radice, who were working in Italy during the time of Benito Mussolini's rise and fall. It provides a new history of the relationship between modern art and fascism. The study begins from the premise that Italian artists belonging to avant-garde art movements, such as futurism, expressionism, and abstraction, could produce works that were perfectly amenable to the ideologies of Mussolini's regime. A particular focus of the book is the precise relationship between ideas of history and modernity encountered in the art and politics of the time and how compatible these truly were.

Breve storia dell'arte contemporanea Camille Saint-Jacques, 2009

Roma Assoluta Gianfranco Notargiacomo, 2016-03-20 T00:00:00+01:00 È sempre stato così: pensavo un quadro e lo consideravo fatto. Il resto era lavoro. Realizzando un'opera pensata e quindi già conclusa, era come allontanarsene: allontanarsi dalla sua conoscenza immediata. So bene che esiste un altro grado di conoscenza che è proprio quello del fare. Si conosce ciò che si fa, solo mentre si fa. È una conoscenza profonda e complessa, ma è un'altra cosa rispetto al lampo, meglio, a quella serie di lampi che è pensarla. Ma come avvicinare i due momenti senza che il primo si diluisca troppo nell'altro? A me è venuto naturale correre veloce. (G.N.)

Quale università? Anno accademico 2013-2014. Guida completa agli studi post-diploma Vincenzo Pavoni, 2013

Lucio Fontana Lucio Fontana, 1998 Werk van de Italiaanse avantgardekunstenaar (1899-1968).

Il cinema degli architetti AA VV, 2017-11-15T00:00:00+01:00 Questa è una storia di dialoghi mancati, di approdi differiti. Un'avventurosa vicenda, che non era ancora mai stata ricostruita nella sua ricchezza. Ne sono protagonisti, tra gli altri, Le Corbusier e Walter Gropius, Charles e Ray Eames e Yona Friedman, Bruno Munari e Frank Lloyd Wright, Giancarlo De Carlo e Ludovico Quaroni, Emilio Ambasz ed Ettore Sottsass, Gaetano Pesce e Mario Bellini, Michele De Lucchi e Aldo Rossi, Superstudio e Andrea Branzi. Pur diverse, le loro esperienze sono accomunate da una profonda fascinazione per il cinema, medium moderno per eccellenza, straordinaria "arte di vedere lo spazio", strumento per aderire alle architetture e per descriverne dall'interno la sintassi e i vuoti, dispositivo per visualizzare la metropoli contemporanea. Poco disposti a misurarsi con le regole dell'industria cinematografica e a cogliere la specificità del linguaggio filmico, gli architetti-registi concepiscono la settima arte come territorio della libertà, geografia in cui muoversi senza rispettare consuetudini e rituali, luogo delle più sfrenate sperimentazioni. Alcuni atteggiamenti sono ricorrenti: urgenza testimoniale, vocazione critica, desiderio di riciclare materiali già girati, slancio visionario, attitudine concettuale. Se Le Corbusier e De Carlo si servono delle immagini in movimento per divulgare presso un pubblico di non specialisti riflessioni teoriche già ampiamente note a studiosi e a professionisti, altri - come Pesce, De Lucchi, Bellini e Branzi - ricorrono a modelli di matrice avanguardistica, sottraendosi alle leggi della discorsività tradizionale e ai dettami della comunicazione classica. Altri ancora usano i video come luoghi nei quali mettere in scena progetti assurdi, impossibili: è il caso, per esempio, di Acconci e Superstudio. In questo originale volume, curato da Vincenzo Trione, incontreremo tanti architetti per i quali il cinema, per riprendere le parole di Giulio Carlo Argan, non è «puro e semplice sistema di conoscenza», ma «sistema significativo di nuova istituzione»: tra le tecniche artistiche, «la più strutturante». Il volume è pubblicato in formato solo testo.

Image and Word Antonella Braidà, 2017-12-02 What was the role of images in the Western tradition? And how did they relate to the printed work? The essays in this wide-ranging collection address these questions by presenting a variety of material, including visual representations that can be read as texts and traditional book illustrations. The editors offer a critical review of visual arts and texts, encompassing thirteenth-century Spanish miniatures, Italian Renaissance painting and book illustrations, the explosion of inter-arts comparisons in the nineteenth century in the works of such diverse writers as Blake, Mallarmé and D'Annunzio, and the modern debate on the visual arts.

Telemaco Signorini Panconi Tiziano, 19 anni di studi e ricerche, tanto è servito per il reperimento e la consultazione delle oltre 1100 lettere trascritte o citate e per la pubblicazione degli altrettanti dipinti che ricostruiscono l'intero excursus artistico del pittore ribelle e rivoluzionario, considerato il padre della "macchia". 380 pagine di testi storico-critici introducono un tomo di 808 pagine, nelle quali si ridefinisce completamente la biografia del pittore attraverso l'analisi dell'epistolario edito e inedito, a partire dalle lettere dal campo di battaglia inviate al padre, ai familiari e ai compagni d'arte nel corso del secondo '800. Una pubblicazione attesa da più di un secolo, questo il tempo trascorso dalla morte del maestro

fiorentino nel 1901, alla quale sono seguiti numerosi saggi e mostre antologiche. Il Catalogo generale ragionato di Telemaco Signorini, è una rigorosa e completa catalogazione dei dipinti, sulla base di una approfondita e aggiornata ricerca biografica. Per la prima volta, a seguito di estesissime ricerche e acquisizioni documentarie, è stato possibile classificare in una chiara e definitiva monografia, tutte le opere autentiche del famoso macchiaiolo che, al pari di Giovanni Boldini, fu molto imitato e falsificato. Un monumentale lavoro di analisi e documentazione mai tentato in precedenza. Il "Catalogo generale ragionato delle opere dipinte da Telemaco Signorini, di Tiziano Panconi", edito da Museo archives Giovanni Boldini Macchiaioli di Pistoia è da oggi in vendita nelle migliori librerie specializzate, disponibile dal 15 luglio anche online, scrivendo una email a questo indirizzo di posta: segreteria (at) museoboldinimacchiaioli.com e, dai prossimi giorni, su Amazon al prezzo di copertina di € 240,00, oltre a spese di spedizione. Telemaco Signorini (1835-1901) fu avviato alla pittura dal padre Giovanni, studiò all'Accademia di Firenze per poi dedicarsi dal 1854 con O. Borrani alla pittura en plein air; brillante polemista, fu tra i più accesi ispiratori del gruppo di artisti che si riuniva al caffè Michelangiolo a Firenze. Dopo aver partecipato come garibaldino alla campagna del 1859, si recò con V. Cabianca e C. Banti a La Spezia, dipingendo dal vero con effetti fortemente chiaroscurali. Con D. Martelli nel 1867 fondò il Gazzettino delle arti del disegno e si unì al gruppo dei pittori di Piagentina, mentre le sue opere, di un pungente verismo, suscitavano vivaci polemiche. Esponente di spicco del gruppo dei Macchiaioli, dal 1868 alternò lunghi soggiorni in Liguria e in Toscana a frequenti viaggi in Francia, in Scozia e in Inghilterra dove riscosse notevole successo. Nel 1893 pubblicò i suoi numerosi scritti e ricordi in Caricaturisti e caricaturati al Caffè Michelangelo, 1849-1866.

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