

La Scultura Lingua Morta E Altri Scritti

Il Carrobbio 2003

Tecnica mista. Com'è fatta l'arte del '900 Marina Pugliese 2012-07-23

Biennale internazionale di scultura Città di Carrara Biennale internazionale di scultura Città di Carrara 1998

Spazialismo a Venezia 1987 Catalogo della mostra, tenuta alla Fondazione Bevilacqua La Masa, sullo spazialismo a Venezia nell'immediato dopoguerra e per tutti gli anni Cinquanta. Opere di: E. Bacci, A. Bergolli, A. Burri, G. Capogrossi, R. Crippa, E. Donati, G. Dova, E. Finzi, L. Fontana, L. Gaspari, B. Gasparini, V. Guidi, B. Joppolo, A. Jorn, R. Licata, Matta, G. Morandi, C. Peverelli, S. Rampin, E. Scanavino, J. Serpan, E. Sottsass, Tancredi, V. Vianello.

Artisti a Villa Strohl-Fern AA. VV. 2015-10-21T00:00:00+02:00 “Al centro la dimora del proprietario formava una sorta di “città proibita” con tutt'intorno un'alta recinzione che chi scrive ricorda ancora rasentata al galoppo lungo tutto il grande rettangolo, da due giganteschi cani pastori alsaziani abbaianti. Dentro quella recinzione, dove si accedeva da tre cancelli di ferro con al centro il simbolo di Strohl- Fern - un aspide con il cartiglio “éclair ne broye” (fulmine non fulmini), era un favoloso giardino. (...) Fontane vi erano nella “città proibita” costruite con finti stalattiti a somiglianza di grotte naturali. E grandi serbatoi d'acqua in cemento a forma di cilindro per innaffiare do viziosamente anche il frutteto di peri e meli e cotogni e peschi, e l'orto o grand potager per dirla alla francese. E un deposito d'acqua corrente, a forma di piscina, popolato di pesci rossi e rane e raganelle (...)” [Antonello Trombadori]

Scultura a Milano, 1945-1990 Luciano Caramel 1990

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division 1980

Image of the void : an investigation on Italian art 1958-2006 Bettina Della Casa 2006

La pagina d'arte de "Il mondo" di Mario Pannunzio, 1949-1966 Lorenzo Nuovo 2010

The Missing Pages Cristina Comencini 1994 A girl in Italy is diagnosed with aphasia, the loss of power to use or understand words, but no doctor can put his finger on the problem. She communicates by writing and gradually her problems come out, including an affair with a man she knows only by his first name.

Scrittori italiani di aforismi Gino Ruozi 1994

La scultura del Vuoto Angelo Scardino 2014-12-09 La scultura del vuoto tratta l'opera d'arte, ed in particolare la scultura, da un nuovo punto di vista. Il concetto di un'opera d'arte infatti, oltre ad essere impresso nella materia, viene rivelato dalla scrittura. Da ciò che si dice di quell'opera. In altre parole, noi descriviamo una relazione tra opera e concetti, andiamo e veniamo tra immagini e parole. La scultura, fra le varie arti, occupa realmente uno spazio colmando un vuoto ed allo stesso tempo creandolo. Tutti gli artisti hanno a che fare col vuoto ma alcuni hanno fatto del vuoto vere e proprie opere d'arte. Il testo si propone quindi come strumento utile allo scultore, allo scopo di preservare la ricerca scultorea per una produzione di sculture vive, opere che contrariamente a ciò che diceva Artuto Martini hanno un proprio volgare.

La scultura lingua morta e altri scritti Arturo Martini 2001

Sculptures of the Rijkmuseum Kröller-Müller Rijksmuseum Kröller-Müller 1966

Creatività Alberto Melucci 1994

Arturo Martini Elena Pontiggia 2019-05-06T00:00:00+02:00 Scultore prodigioso nel forgiare immagini e narrare miti, Arturo Martini (1889-1947) si è consacrato interamente a quest'arte “misteriosa ed egoista” che sottrae ogni energia a chi la pratica, come lui stesso scrisse. Un'esistenza, se priva di momenti epici, tutta votata alla reinvenzione dell'iconografia, tanto che avrebbe potuto dire, con il poeta Lucio Piccolo, “la vita in figure mi viene”. L'infanzia lacerata dalla povertà e dai contrasti familiari in una Treviso ancora medioevale, il talento precoce nel dar forma alla creta, l'impiego - ancora giovinetto - nella bottega di un orefice, l'insperata borsa di studio che gli consente di studiare a Venezia con lo scultore Urbano Nono, sono i primi passi di un individuo nato “in condizioni disperate” ma destinato a rinnovare le arti plastiche. La sua parabola lo condurrà poi a Monaco nel 1909, tappa disagiata quanto carica di stimoli, e a Parigi nel 1912, mentre è tra i “ribelli” di Ca' Pesaro e aderisce al Futurismo. Terminata la guerra, Martini ha già trent'anni e, seppur riconosciuto come uno dei migliori interpreti dei nuovi ideali classici incarnati da “Novecento” e Valori Plastici, fatica ancora a mantenere sé e la moglie Brigida. Solo alle soglie dei quaranta arriva per lui la “stagione del canto”, una fase felice accompagnata nel 1930 da un nuovo amore con la giovane Egle e nel 1931 dal leggendario premio di centomila lire alla Quadriennale di Roma. Sono gli anni in cui porta la terracotta a vette monumentali e in cui realizza nuovi capolavori in pietra e in bronzo. La serenità culmina però in un voltafaccia. Ormai all'apice della fama, con un accanimento senza precedenti, Martini si scaglia contro la scultura e la accusa di essere “lingua morta”. A questa inspiegabile abiura si aggiungono, implacabili, la malattia e l'umiliazione di un processo di epurazione nel 1945, che gli mineranno le forze fino a spegnerlo a nemmeno cinquantotto anni. Elena Pontiggia narra le vicende umane e artistiche di Martini con lucidità e chiarezza esemplari, arricchendo il volume di dati inediti che gettano nuova luce sul suo percorso espressivo.

L'arte sotto le dittature Mario De Micheli 2000

Critica d'arte 1988

Domus 1983

Sculptures Rijksmuseum Kröller-Müller 1963

Arte in Italia Raffaele De Grada 1992

9. Biennale internazionale di scultura Città di Carrara Enrico Crispolti 1998

L'eco dei marmi Vincenzo Farinella 2003

Screening Statues Steven Jacobs 2017-09-01 This book examines key sculptural motifs and cinematic sculpture in film history through a series of case studies and through an extensive reference gallery of 150 different films.

Esposizioni Stefania Zuliani 2012

Osservazioni sulla scultura antica Orfeo Boselli 1994 Contains two integral versions of the text of the manuscript "Osservazioni della scultura antica" by Orfeo Boselli.

The Sculpture Journal 2003

Mostra del Novecento italiano (1923-1933). 1983

Sculptures of the Rijksmuseum Kröller-Müller Rijksmuseum Kröller-Müller 1966

Scritti in onore di Filiberto Menna Silvana Sinisi 1991

Modern Sculpture Reader Jon Wood 2007 "... A collection of major texts that have defined sculpture's radically changing status and function since the end of the nineteenth century" - inside cover.

Finding Lost Wax 2020-10-26 This book recounts the revival of lost wax casting and Medardo Rosso's creative serial casts, which transformed the traditional method into a modern, creative endeavour.

Annuario della Scuola Archeologica di Atene e delle Missioni Italiane in Oriente, Volume 95, 2017 2018-09-10 L'Annuario della Scuola Archeologica di Atene e delle Missioni Italiane in Oriente è pubblicato dal 1914.

Presenta articoli originali e di sintesi sull'arte, l'archeologia, l'architettura, la topografia, la storia, le religioni, l'antropologia del mondo antico, l'epigrafia e il diritto. L'interesse è rivolto alla Grecia e alle aree della grecità attraverso il tempo, dalla preistoria all'età bizantina e oltre, nonché alle interazioni con l'Oriente, l'Africa e l'Europa continentale. L'Annuario è composto da tre sezioni: Saggi, Scavi e Ricerche e Atti della Scuola 2017, a cura di Emanuele Papi. Gli articoli vengono approvati dal Comitato Editoriale e da due valutatori anonimi. I contributi sono pubblicati in una delle seguenti lingue: italiano, greco, francese, inglese, spagnolo e tedesco, con riassunti in italiano, greco e inglese.

LE MASCHERE DI DIONISO Figure del corpo tra arti visive, media e tecnologia Giacomo Ravesi 2021-02-09 Oggetto centrale e privilegiato della storia dell'arte tradizionale, la figura umana ha subito, in particolar modo negli ultimi quarant'anni, una modificazione iconica e culturale riconfigurandosi attraverso la relazione corpo-schermo, che ne ridefinisce teorie e pratiche espressive acquisite dal sistema dei media e delle arti contemporanee. Il volume si propone di analizzare le relazioni prevalenti fra figura umana e statuaria, tracciando una mappatura iconografica delle più recenti e significative raffigurazioni del corpo nell'ambito della sperimentazione artistica: dal cinema underground e d'artista alla fotografia, dalla scultura alla performance, alla videoarte. Utilizzando una metodologia versatile che coniuga gli studi visuali e culturali con le teorie dei media e delle arti plastiche, si vuole riflettere su alcune figurazioni caratteristiche dei corpi contemporanei e sui loro processi e modelli rappresentativi. Il centro d'interesse è legato al ruolo capillare e pervasivo che i dispositivi mediali e le loro estensioni e applicazioni tecnologiche hanno assunto nei confronti dei nostri regimi percettivi, iconografici e identitari.

La Civiltà cattolica 1983

AUGUSTALI VOLUME QUARTO FRANCESCO CORONA 2020-05-31 Miscellanea di saggi sulla storia e letteratura di Melfi e del territorio

The 1930s Jean Clair 2008 "On the heels of the Roaring Twenties, the 1930s, which spanned from the economic crisis of 1929 to the outbreak of the Second World War, was a dark decade. Beyond similar governmental mechanisms, these regimes shared an ideology: the will to create what they called the "New Man." "This decade began with a more or less innocent dream of the theme of the original egg, germination, the harmonious growth of a fabric both biological and social, but ended with the nightmarish discovery of the corpses in the concentration camps by the armies of liberation in 1945."--BOOK JACKET.

Scriver d'arte Antonio P. Torresi 2007

La città attraente Matteo Colleoni 2014-03-20T00:00:00+01:00 Le immagini delle città rinviano sempre a quelle delle loro opere più famose. Si tratta di opere di elevato contenuto simbolico che i cittadini sentono proprie e che associano a valori e a temi collettivi. Nelle città storiche erano tali le chiese, i palazzi civici, i teatri e i monumenti. In quelle contemporanee a esse si sono aggiunti nuovi luoghi, forme e pratiche artistiche a cui sempre più affidato il compito di rendere la città da un lato più attraente e attrattiva e dall'altro di migliorarne la qualità sociale degli spazi e di favorire la lettura critica del presente. Di questo tipo di città si occupa il libro. Il discorso prende avvio dal racconto dei luoghi urbani nei quali il consumo, l'incontro e anche la mobilità, diventano fattori di attrazione. La descrizione dei luoghi, e degli elementi che nella storia ne hanno fatto parte, muove dall'assunto che ciascuno di loro riassume i caratteri dell'altro, nella condivisione della comune appartenenza allo statuto urbano. Prosegue con la lettura dell'arte contemporanea fuori dal museo, focalizzandosi sulle esperienze realizzate in Italia. L'arte negli spazi collettivi della città, considerati sia nella propria natura fisica sia in un'accezione contestuale, pone questioni che interessano non solo l'estetica urbana, ma anche temi quali l'abitabilità, la coabitazione e la condivisione.

Lettere a Francesco Messina, 1926-1927 Arturo Martini 1965

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