

Where To Download Lucio  
Fontana Le Vie Crucis 1947  
1957 Catalogo Della Mostra  
Lucio Fontana Le  
(Milano, 17 Marzo 30 Aprile  
2011) Ediz Illustrata

1957 Catalogo Della  
Mostra (Milano, 17  
Marzo 30 Aprile  
2011) Ediz Illustrata

A comprehensive survey  
of the image of the  
human body in 20th-  
century art, featuring  
drawings, gouaches,  
pastels, and watercolors  
by 200 artists. In the  
course of the 20th  
century, the body has  
become the focus of the

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conflict between norms and deviation, order and excess -- the symbol of a constantly changing concept of human beauty. Covering a broad segment of the history of art in our century, *Ideal and Reality* focuses on the tradition of figural representation and the artist's approach to the image of the nude human body. The selection provides not only a survey of the various approaches to the representation of the body in drawing, but

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also documents the erotic fascination with which artists have viewed the body. This fascination is evident in the early years of the century in powerful works by Klimt, Schiele, Rodin, and Matisse, in which the drawing came to represent the immediate expression of erotic desire. The successive phases of the modern era -- from Post-Impressionism, Symbolism, Expressionism, Neoclassicism, and New

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Objectivity to the  
figural work of artists  
on the fringe of the  
contemporary art scene  
-- reflect the stages in  
the evolutionary process  
that has changed the  
artists image of the  
body over the past 100  
years.

A study of a largely  
forgotten optical device  
and its relation to  
notions of opacity,  
transparency, and  
imagination.

L'aventure d'un artiste,  
la destinée d'un  
mouvement

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1957 Catalogo Della Mostra  
Nouvelle Revue Francaise  
(Milano, 17 Marzo 30 Aprile  
2011) Ediz Illustrata

Lucio Fontana

L'art italien au  
vingtième siècle

Transfixed by Prehistory  
Theater

**This volume explores how Italian institutions, dealers, critics, and artists constructed a modern national identity for Italy by exporting – literally and figuratively – contemporary art to the United States in key moments between 1929 and 1969. From artist Fortunato Depero opening his Futurist House in New York City to critic Germano Celant launching Arte Povera in the United States, Raffaele Bedarida examines the thick web of individuals**

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**and cultural environments beyond the two more canonical movements that shaped this project. By interrogating standard narratives of Italian Fascist propaganda on the one hand and American Cold War imperialism on the other, this book establishes a more nuanced transnational approach. The central thesis is that, beyond the immediate aims of political propaganda and conquering a new market for Italian art, these art exhibitions, publications, and the critical discourse aimed at American audiences all reflected back on their makers: they forced and helped Italians define their own modernity in relation to the world's new dominant cultural and economic power. The book will be of interest to scholars working in art history, social history, exhibition history, and Italian studies.**

Where To Download Lucio  
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1957 Catalogo Della Mostra  
The Art and Politics of Asger Jorn  
The Avant-Garde Won't Give Up  
Routledge  
Lucio Fontana 1899-1968

Cosmos

Presentazione di Luigi Mallé. Torino,  
Galleria civica d'arte moderna, 5  
febbraio-28 marzo 1970

Image of the void : an investigation on  
Italian art 1958-2006  
(Paris, 1953- )

Lucio Fontana - Le Spatialisme

Black Holes, Dark Matter and the End  
of God

A leading figure of the postwar  
avant-garde, Danish artist Asger  
Jorn has long been recognized  
for his founding contributions to  
the Cobra and Situationist  
International movements - yet  
art historical scholarship on Jorn  
has been sparse, particularly in

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**English. This study corrects that imbalance, offering a synthetic account of the essential phases of this prolific artist's career. It addresses his works in various media alongside his extensive writings and his collaborations with various artists' groups from the 1940s through the mid-1960s. Situating Jorn's work in an international, post-Second World War context, Karen Kurczynski reframes our understanding of the 1950s, away from the Abstract-Expressionist focus on individual expression, toward a more open-ended conception of art as a public engagement with contemporary culture and politics. Kurczynski engages**



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(Milano, 17 Marzo - 30 Aprile  
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with issues of interest to twenty-first-century artists and scholars, highlighting Jorn's proposition that the sensory address of art and its complex relationship to popular media can have a direct social impact. Perhaps most significantly, this study foregrounds Jorn's assertion that creativity is crucial to subjectivity itself in our increasingly mediated 'Society of the Spectacle.'

Is the spirit a mysterious internal force or a religious ideal? Is it a tangible reality or a magical construct? This text attempts to answer these questions by proposing a new interpretation of the work of modern and

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contemporary European artists.  
(Milano, 17 Marzo-30 Aprile  
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The Claude Glass  
Lucio Fontana. Catalogo di Aldo  
Passoni  
Library of Congress Catalog  
The Avant-Garde Won't Give Up  
Fare storia dell'arte

This book provides a  
comprehensive analysis of  
the significant growth of  
sculpture as an artistic  
form in Europe and America  
from 1900-1945. Using a  
clearly-defined thematic  
structure it identifies key  
issues and developments  
throughout this important  
period in the history of

Where To Download Lucio Fontana Le Vie Crucis 1947 1957 Catalogo Della Mostra art. Individual chapters cover: public sculpture, the monument, the object, image-making, the built environment, the figurative ideal, and different materials. These themes broadly reflect the changing cultural and political climate of a turbulent period which included two world wars, each preceded by widespread rising nationalism. The practice of sculpture is considered within the wider artistic context of painting and architecture and the development of international art markets. Auguste Rodin, whose ground-breaking exhibition opened in Paris

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1957 Catalogo Della Mostra  
in 1900, serves as the  
book's point of departure,  
(Milano, 17 Marzo 30 Aprile  
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and as a recurrent point of  
reference.

Over a two-year period, from  
2016 to 2018, four French  
museums –Musée des Beaux-  
Arts d'Angers, Musée de  
l'Hospice Saint-Roch  
d'Issoudun, La Citadelle de  
Belfort, La Piscine in  
Roubaix– are joining forces  
to present Peter Briggs'  
work. All four museums are  
multidisciplinary and all  
focus a part of their  
exhibition programme on the  
art of today, and often on  
artists whose singularity  
sets them apart from  
contemporary movements.  
Library Catalog of the

Where To Download Lucio  
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1957 Catalogo Della Mostra  
Metropolitan Museum of Art,  
New York (Milano, 17 Marzo 30 Aprile

2011) Fritz Illustret

Literature on Modern Art  
Peter Briggs : Brouillon

general

Subject catalog

Sculpture 1900-1945

Lucio Fontana: Van der

Marck, J. et Crispolti, E.

Essays

L'Amérique latine de 1890 à  
nos jours - 3ème édition

A cumulative list of works  
represented by Library of  
Congress printed cards.

Notions of crisis have  
long charged the study of  
the European avant-garde  
and modernism, reflecting  
the often turbulent nature  
of their development.

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(Milano, 17 Marzo 30 Aprile  
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Throughout their history, the avant-garde and modernists have both confronted and instigated crises, be they economic or political, aesthetic or philosophical, collective or individual, local or global, short or perennial. The seventh volume in the series European Avant-Garde and Modernism Studies addresses the myriad ways in which the avant-garde and modernism have responded and related to crisis from the late nineteenth to the twenty-first century. How have

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Europe's avant-garde and modernist movements given aesthetic shape to their crisis-laden trajectory? Given the many different watershed moments the avant-garde and modernism have faced over the centuries, what common threads link the critical points of their development?

Alternatively, what kinds of crises have their experimental practices and critical modes yielded?

The volume assembles case studies reflecting upon these questions and more from across all areas of

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avant-garde and modernist  
(Milano, 17 Marzo-30 Aprile  
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art, literature, music,  
architecture, photography,  
theatre, performance,  
curatorial practice,  
fashion and design.

After Rodin

hommage vivant à Aimé

Maeght : 30 juin-5

novembre 2006

Crisis

Le vie di Milano

Lucio Fontana and the

Mysticism of Space

Un fait nouveau en

sculpture

L'ombra Della Regione

**Rose est une jeune biologiste.**

**Elle fait des recherches à**



1957 Catalogo Della Mostra  
(Milano, 17 Marzo-30 Aprile  
2014) illustrato

**Paris et à New York sur une  
luciole, Lamprohiza  
splendidula, qui semble très  
prometteuse pour la  
recherche médicale. Si elle  
étudie avec grande maîtrise  
l'alchimie sexuelle des  
insectes et leur reproduction,  
elle se trouve totalement  
désemparée face à Léo quand  
elle en tombe amoureuse. La  
vie n'est pas comme dans un  
laboratoire. Et ce n'est pas sa  
mère (cachée derrière des  
lunettes noires) ni sa grand-  
mère (qui parle à Dieu et à ses  
doigts de pied) qui vont  
pouvoir l'aider. Bed bug ou le  
désarroi amoureux d'une  
femme au bord d'un lit. « Une  
romancière irrésistible. » «  
Des histoires bien troussées,**

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1957 Catalogo Della Mostra  
(Milano 17 Marzo 29 Aprile  
2014) Ed. La Tribuna

**racontées avec intelligence,  
générosité et ambition. » Le**

**Point « La littérature qui  
donne un peu d'espoir » Le  
Monde « Et si elle était, à sa  
façon, moderne, une  
écumeuse des petits riens qui  
font les grandes choses, des  
observations les plus ténues,  
des couleurs de l'âme ? » Le  
Parisien**

**Some 1600 entries cover  
artists, art groups, and  
movements of the 20th  
century - painting, sculpture,  
and graphics.**

**70 artists of Czech and Slovak  
origin living outside  
Czechoslovakia, 1970-1984  
FMR**

**The Image of the Body in 20th-  
century Art from Bonnard to**

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**Warhol : Works on Paper**

**LOMA**, 17 Marzo 30 Aprile

**Subject Catalog**

**studi offerti a Liana**

**Castelfranchi**

**vie crucis, 1947-1957**

Présente de façon chronologique les lignes de force et les problématiques mises en place par les artistes et les mouvements artistiques italiens tout au long du XXe siècle. Des choix préférentiels pour les artistes ont été opérés par l'auteur, mais les grands noms de l'art italien sont présents, avec des études plus ou moins approfondies.

**PRESENTATION DE L'OUVRAGE**

Cet ouvrage retrace les principales mutations économiques, politiques et

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1957 Catalogo Della Mostra  
(Milano, 17 Marzo-30 Aprile  
2014) Editore Electa

sociales de l'Amérique latine depuis la fin du XIXe siècle jusqu'à la période actuelle. Il rappelle les racines coloniales dont ce sous-continent porte encore les stigmates, et montre combien cette Amérique dite « latine » apparaît de moins en moins ibérique, rurale et autoritaire et de plus en plus multiculturelle, urbaine et démocratique. SOMMAIRE

Première partie : Le lent déclin d'un ordre colonial (1890 - 1930)

1. Une société post-coloniale
2. Une Amérique en quête d'identité
3. Des républiques oligarchiques
4. Le temps des révoltes et des révolutions

Deuxième partie : Le temps des populismes (1930 - 1960)

5. Le modernisme et la quête des

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racines 6. De la crise au  
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7. Gouvernements militaires et  
populismes autoritaires (1930 -  
1945) 8. Des démocraties sur  
fond de guerre froide (1945 -  
1960) Troisième partie : De  
l'espoir à la crise (1960 - 2005)  
9. Révolutions, dictatures  
militaires, démocraties 10. Du  
développement avorté à la crise  
11. Métissage culturel et  
universalisme 12. Espoirs et  
déceptions de la fin du siècle 13.  
Incertitudes à l'aube du XXIe  
siècle PUBLIC - Étudiants en  
histoire, du 1er cycle aux  
concours (Capes et Agrégation) -  
Étudiants en 1er cycle d'espagnol  
(LLCE, LEA)

Library of Congress Catalogs  
Varese, il Ticino e il Verbano,

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1957 Catalogo Della Mostra  
Como, Lecco e il Lario, Monza, la  
(Milano, 17 Marzo-30 Aprile  
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Art International

An Inquiry into Modern Art and  
Time

Bed bug

Contemporary artistic  
sensibilities

Books: subjects; a cumulative list  
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Fontana, c'est avant tout l'aventure  
spatialiste, la découverte d'une  
nouvelle dimension au-delà de la  
toile au moyen du trou de la fente,  
mais aussi le dur combat d'un  
homme pour prouver à ceux qu'il  
aime que l'art est à la fois la  
pertinence d'un concept et la  
capacité de décliner ce concept en  
le "comprenant" dans la matière et

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1957 Catalogo Della Mostra  
(Milano: 17 Marzo-30 Aprile  
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la forme. Cet ouvrage donne vie à  
la première biographie  
chronologique de l'artiste en  
utilisant ses propres termes choisis  
dans ses correspondances, écrits et  
réponses à des entretiens.

L'oeuvre et la vie du peintre et  
sculpteur Lucio Fontana  
(1899-1968), né en Argentine et  
mort en Italie. Le centenaire de sa  
naissance a donné lieu à de  
nombreuses expositions à Milan,  
Londres, Rome, Francfort, Buenos  
Aires...

Use and Meaning of the Black  
Mirror in Western Art

The Magazine of Franco Maria  
Ricci

Phaidon Dictionary of Twentieth-  
century Art

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The Art and Politics of Asger Jorn  
The Avant-Garde and Modernism in  
Critical Modes

Le noir est une couleur

'Like a Giant Screen'

Lucio Fontana (1899-1968) fut un sculpteur, peintre et céramiste italien considéré comme le père du spatialisme, un mouvement moderne du milieu du XXe siècle qui crée un lien entre l'expérimentation artistique et les principes et théories scientifiques. Au milieu des années 1930, après des débuts à Milan, Fontana s'installe à Paris, où il rejoint le groupe Abstraction-Création et réalise des sculptures expressionnistes en céramique et en bronze. Il s'installe plus tard en Argentine, où il développe son fameux Manifeste technique du



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spatialisme, une merveille de modernisme, typique de l'innovation d'après-guerre, qui opère une synthèse entre art, technologie et science, tournée vers l'avenir. Au sein du mouvement spatialiste, Fontana cherche à projeter la couleur et la forme dans l'espace; les exemples les plus connus de cette expérimentation sont ses toiles déchirées ou lacérées, minimalistes, comme sa vaste série Concept spatial, Attente. Cette présentation documentée de l'artiste suit Fontana dans son parcours personnel et artistique pour explorer l'évolution de ses idées pionnières et leur influence capitale sur l'art conceptuel et performatif.

An examination of how modern art was impacted by the concept of prehistory

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1957 Catalogo Della Mostra and the prehistoric Prehistory is an invention of the late nineteenth century.

(Milano, 17 Marzo-30 Aprile 2011) Ediz. Illustrata  
In that moment of technological progress and acceleration of production and circulation, three major Western narratives about time took shape. One after another, these new fields of inquiry delved into the obscure immensity of the past: first, to reckon the age of the Earth; second, to find the point of emergence of human beings; and third, to ponder the age of art. Maria Stavrinaki considers the inseparability of these accounts of temporality from the disruptive forces of modernity. She asks what a history of modernity and its art would look like if considered through these three at once consecutive and interwoven inventions of the *longue durée*. Transfixed by Prehistory attempts to articulate such a

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history, which turns out to be more complex than an inevitable march of progress leading up to the

“ Anthropocene. ” Rather, it is a history of stupor, defamiliarization, regressive acceleration and incessant invention, since the “ new ” was also found in the deep sediments of the Earth. Composed of as much speed as slowness, as much change as deep time, as much confidence as skepticism and doubt, modernity is a complex phenomenon that needs to be rethought. Stavrinaki focuses on this intrinsic tension through major artistic practices (C é zanne, Matisse, De Chirico, Ernst, Picasso, Dubuffet, Smithson, Morris, and contemporary artists such as Pierre Huyghe and Thomas Hirschhorn), philosophical discourses (Bataille,

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Blumenberg, and J ü nger), and the  
(Milano, 17 Marzo, 30 Aprile,  
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book will attract readers interested in the  
intersections of art history,

anthropology, psychoanalysis,  
mythology, geology, and archaeology.

From Goya to De Chirico, from  
Friedrich to Kiefer : Art in Pursuit of the  
Infinite

dizionario della toponomastica milanese

Artbibliographies Modern

Exhibiting Italian Art in the United States  
from Futurism to Arte Povera

Ideal and Reality

Dictionary Catalog of the Research  
Libraries of the New York Public Library,  
1911-1971

Milano e laghi

Aunque no cabe duda de que la  
obra de arte es la fuente originaria

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y primordial de todo el proceso creador, éste no podrá entenderse ni contextualizarse sin la consulta de otras fuentes contemporáneas al artista, que, a modo de eslabones de una cadena, dan sentido a la obra, ayudan a desentrañar las circunstancias que rodearon su creación, y actúan como espejo crítico donde se hace balance de todo el proceso. Las fuentes se convierten así en herramientas o instrumentos de trabajo, a veces difícilmente clasificables (sobre todo en la época contemporánea), que aportan al investigador información orientada a descubrir, resolver o dar forma y sentido al tema que le ocupa. Las fuentes de la historia

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del arte en la época contemporánea, además de paliar el vacío bibliográfico que actualmente existe en este campo, surge con el propósito de servir de apoyo a la investigación y a la docencia. A la investigación, porque las 'fuentes' son los instrumentos de los que se sirven el estudioso para dar forma a la historia, y en este caso a la historia del arte. No importa el tema, pues este repertorio de 540 fuentes (ordenadas por tipologías y cronología), lo que le brinda son 'pistas' para empezar sus búsquedas y, en definitiva, una 'metodología' de trabajo y una 'estructura básica' sobre la que ir montando todo el aparato

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documental de la investigación. Apoyo a la docencia, porque este libro se convierte, por un lado, en insustituible material de consulta y estudio para el alumno, y por otro, en un utilísimo repertorio documental para el profesor a la hora de preparar sus clases, hacer un comentario de texto en el aula o asesorar al estudiante en sus trabajos. Un libro que, además, consigue ir más allá, pues no sólo aporta referencias a textos teóricos, técnicos o legales sino que ofrece amenos comentarios relativos a novelas, poemas, libros de viajes, biografías, repertorios iconográficos, entrevistas, películas... que contextualizan y documentan al artista y a su obra.