

77 Capire Larte Contemporanea Di Angela Vettese

Chinese contemporary art beyond the global market
Site Specific Art at the Fattoria Di Celle
Manzoni Salvo. Ediz. italiana e inglese
Educating in Paradise Neo Baroque!
1946-1968 Encounters 1946-1968 Freie Sicht aufs Mittelmeer
La Biennale 2007 live Progetti di arte pubblica, o lo spirito del luogo
Opera prima God & goods Arte povera in collection
Tecnica e civiltà Art of the Twentieth Century
L'arte e la Tartaruga Archivio Domus
Piero Manzoni Pier Giovanni Castagnoli Micaela Giovannotti
Timothy Stroud Bice Curiger Lorenzo Capellini Il'i□a□ Iosifovich Kabakov
Francesco Bonami Castello di Rivoli (Museum : Rivoli, Italy)
Vitaliano Cinti Silvia Pegoraro
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le circa 250 opere esposte documentano l'attività di Piero Manzoni partendo dai catrami del 1956-57 per passare dal 1958 agli achrome in francese incolore nei quali l'utilizzo di materiali inediti in pittura si unisce alla ricerca di rigorose strutture formali mentre scorre parallela la sua produzione di oggetti che coinvolgono la fisicità del corpo umano come i fiati d'artista il percorso espositivo è arricchito con la presentazione del contesto storico artistico internazionale in cui Manzoni si è trovato ad operare e con cui si è confrontato mettendo così in evidenza il suo contributo

despite postmodernism's inclusive theory much of its practice is aesthetically minimal enter the new baroque aglow with brilliant colors dizzying arabesques and spectacular ornamentation in gold and sparkling crystals it can also be a bit dark with provocative narratives and difficult subject matter the neo baroque is evolving radically differently from modernism as a sensibility rather than a specific style this genus of work and its practitioners those considered here include petah coyne robert longo alexis rockman fred tomaselli and kehinde wiley offer a visual feast for the senses and neo baroque offers proof that the sensibility is infiltrating everything from painting sculpture video and photography to performance and installation a dazzling new cultural signature of the times

exhibition of seven paintings by contemporary italian artists reacting to seven european old master paintings displayed together

a new title of the 5 volume series covering the fundamental events and pivotal works of international art in the 20th century with the third volume this history of art goes past the halfway mark of the 20th century to enter the contemporary sphere the book relates how artists reacted to the greatest tragedy of the 20th century and responded to the advent of the society of mass communication and consumption to the moulding of the world in which we find ourselves ever more deeply immersed today the collapse and rebirth of europe the years of the cold war and the evolution leading to the upheavals of 1968 are fundamental themes of this third volume

during the summer of 2000 ilya kabakov was visiting professor at the corso superiore di arte visiva at the ratti foundation in como together with his wife emilia he offered the students his ideas on total installations exploring their poetry and meanings this volume documents the students end of course exhibition and kabakov's public space installation

the arte povera movement similar to other movements of its time such as conceptual art and process art brought about a radical redefinition of art itself and provided an alternative to the increasingly hegemonic art trends of the day arte povera in collection examines a significant nucleus of historical works of the arte povera movement from three important collections the

museum of contemporary art castello di rivoli the galleria d arte moderna in turin and the recent acquisitions of the fondazione crt in turin included here are 90 works by the protagonists of the arte povera movement giovanni anselmo alighiero boetti pier paolo calzolari luciano fabro jannis kounellis mario merz marisa merz giulio paolini giuseppe penone michelangelo pistoletto and gilberto zorio the book focuses on these artists classic works from the 60s and 70s but also includes some recent work from each artist in addition the book features new unpublished essays by each of the artists except for the deceased boetti and historical texts by major art critics tommaso trini harold szeemann jean christophe amman and of course germano celant who coined the term arte povera in 1967

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