

La Vita Di Un Pittore

Spanning four decades of radical political and social change in Italy, this interdisciplinary study explores photography's relationship with Italian painting, film, literature, anthropological research and international photography. Evocative and powerful, Italian social documentary photography from the 1930s to the 1960s is a rich source of cultural history, reflecting a time of dramatic change. This book shows, through a wide range of images (some published for the first time) that to fully understand the photography of this period we must take a more expansive view than scholars have applied to date, considering issues of propaganda, aesthetics, religion, national identity and international influences. By setting Italian photography against a backdrop of social documentary and giving it a distinctive place in the global history of photography, this exciting volume of original research is of interest to art historians and scholars of Italian and visual culture studies.

The special issue of International Yearbook of Futurism Studies for 2015 will investigate the role of Futurism in the oeuvre of a number of Women artists and writers. These include a number of women actively supporting Futurism (e.g. R?žena Zátková, Edyth von Haynau, Olga Rozanova, Eva Kühn), others

periodically involved with the movement (e.g. Valentine de Saint Point, Aleksandra Ekster, Mary Swanzy), others again inspired only by certain aspects of the movement (e.g. Natalia Goncharova, Alice Bailly, Giovanna Klien). Several artists operated on the margins of a Futurist inspired aesthetics, but they felt attracted to Futurism because of its support for women artists or because of its innovatory roles in the social and intellectual spheres. Most of the artists covered in Volume 5 (2015) are far from straightforward cases, but exactly because of this they can offer genuinely new insights into a still largely under-researched domain of twentieth-century art and literature. Guiding questions for these investigations are: How did these women come into contact with Futurist ideas? Was it first-hand knowledge (poems, paintings, manifestos etc) or second-hand knowledge (usually newspaper reports or personal conversions with artists who had been in contact with Futurism)? How did the women respond to the (positive or negative) reports? How did this show up in their œuvre? How did it influence their subsequent, often non-Futurist, career?

This is the first interdisciplinary exploration of machine culture in Italian futurism after the First World War. The machine was a primary concern for the futuristi. As well as being a material tool in the factory it was a social and political agent, an aesthetic emblem, a metonymy of modernity and international circulation and a

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living symbol of past crafts and technologies. Exploring literature, the visual and performing arts, photography, music and film, the book uses the lens of European machine culture to elucidate the work of a broad set of artists and practitioners, including Censi, Depero, Marinetti, Munari and Prampolini. The machine emerges here as an archaeology of technology in modernity: the time machine of futurism.

This thoughtful and provocative book explores the relationship between music and the visual arts in the late nineteenth and twentieth centuries, focusing on the modernist period. Reassessing the work of composers and artists such as Richard Wagner, Pablo Picasso, Paul Klee, Josef Matthias Hauer, and John Cage, Simon Shaw-Miller argues that despite modernism's advocacy of media purity and separation, the boundaries between art and music were permeable at this time, as they have been throughout history. Shaw-Miller begins by discussing the place of Wagner's music and ideas at the time of the birth of modernism, presenting Wagner's aesthetic of the Gesamtkunstwerk as an alternative paradigm for modernist art. He goes on to analyze Picasso's use of musical subjects in his cubist works and Klee's adoption of music and the issue of temporality in his paintings and drawings. He concludes with the radical aesthetic of Cage, the silencing of sound, and the promotion of intermediality in the work of

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Fluxus artists. Through these fascinating examples, Shaw-Miller raises questions about both art and music history that will be of interest to students of both disciplines.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company. Far from frivolous playthings, modern visual poems represent serious experiments. Together with other members of the avant-grade, the visual poets sought to restructure the basic vision of reality that they inherited from their predecessors. This statement describes contemporary visual poets as well who, like their earlier colleagues, strive to say things that are more meaningful in ways that are more meaningful."--BOOK JACKET.

Volume 6 (2016) is an open issue with an emphasis on Nordic countries (Denmark, Finland, Lithuania, Estonia, Iceland). Four essays focus on Russia, two on music; other contributions are concerned with Egypt, USA and Korea. Furthermore there are sections on Futurist archives, Futurism in caricatures and Futurism in fiction.

This volume represents a long overdue reassessment of the Neapolitan painter Paolo de Matteis, an artist largely overlooked in English language scholarly publications, but one who merits our attention for the quality of his work and the originality of its iconography, as well as for his remarkable ability to respond creatively to his patrons' aesthetic ideals and agendas. Following a meticulous examination of the ways in which posterity's impression of de Matteis has been conditioned by a biased biographical and literary tradition, Livio Pestilli devotes rich, detailed analyses to the artist's most significant paintings and drawings. More than just a novel approach to de Matteis and the Neapolitan Baroque, however, the book makes a

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significant contribution to the study and understanding of early eighteenth-century European art and cultural history in general, not only in Naples but in other major European centers, including Paris, Vienna, Genoa, and Rome.

La pittura del Caroselli è incomprendibile se la si estrae dall'uomo. Questi era comunque poco conosciuto (se non dagli addetti ai lavori) e male inquadrato nel XVII secolo, soprattutto poco amato dalla critica: è stato necessario il ricorso alla verifica filologica "ex novo". Con queste parole l'autrice del presente primo "corpus" filologico caroselliano ha affrontato un mondo e una cultura che, a Roma, non erano più quelli tenebrosi dei primi momenti della "Riforma Cattolica", illuminati dai sinistri bagliori dei roghi d'eretici e dai lampi delle lame "a Ponte" (è la voce popolare di Pasquino a ricordare che, "se so' tajate più teste a Ponte che meloni a Banchi!", nonché ammorbati dai fumi di residui pestilenziali, che apparivano intrinseci alle drammatiche "sacre rappresentazioni" del Caravaggio. [dall'introduzione di Maurizio Marini] Daniela Semprebene, romana, si è laureata in lettere con indirizzo storico artistico all'Università la Sapienza, discutendo la tesi ed il percorso pittorico di Angelo Caroselli. Lo ha fatto anche per la laurea specialistica nella quale ha approfondito la vita nella Roma del dissenso, discutendo di due artisti come il Caroselli e Salvator Rosa. Ha poi scritto e ricostruito la vita di cinque architetti del periodo neoclassico, architetti, sconosciuti che insieme ad almeno altri cento, con le colleghe più esperte del XVIII secolo e per la cura della professoressa Elisa De Benedetti, hanno dato vita a tre bellissimi libri sul

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settecento romano.

This publication offers for the first time an inter-disciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a cultural avant-garde and how it influenced the development of modernist art and literature around the world.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were

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predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact.

Imagine mathematics, imagine with the help of mathematics, imagine new worlds, new geometries, new forms. This volume in the series “Imagine Math” casts light on what is new and interesting in the relationships between mathematics, imagination and culture. The book opens by examining the connections between modern and contemporary art and mathematics, including Linda D. Henderson’s contribution. Several further papers are devoted to mathematical models and their influence on modern and contemporary art, including the work of Henry Moore and Hiroshi Sugimoto. Among the many other interesting contributions are an homage to Benoît Mandelbrot with reference to the exhibition held in New York in 2013 and the thoughts of Jean-Pierre Bourguignon on the art and math exhibition at the Fondation Cartier in Paris. An interesting part is dedicated to the connections between math, computer science and theatre with the papers by C. Bardainne and A. Mondot. The topics are treated in a way that is rigorous but captivating, detailed but very evocative. This is an all-embracing look at the world of mathematics and culture.

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"... This user-friendly sourcebook will be an invaluable asset to scholars researching the Fauve movement. No college or university reference department should be without it." Choice

In 1906 the Italian futurist painter Gino Severini arrived in Paris with no money, no name, and very few acquaintances, only to become a key protagonist in the artistic and literary circles that would spearhead the modernist movement. His autobiography from this period, translated for the first time into English, tells the story of the Parisian art world he knew so well, and offers a unique account of the individuals and ideas that created modernism. Here we encounter painters and sculptors such as Matisse, Picasso, Modigliani, Braque, Gris, Dufy, Léger, Delaunay, Duchamp, Lipchitz, and De Chirico; the literary figures Marinetti, Paul Fort, Apollinaire, Cocteau, Reverdy, and Jarry; and also the philosopher and writer Maritain, composers Eric Satie and Igor Stravinsky, and the impresario of the Ballets Russes, Sergei Diaghilev. Severini shared their experiences in the studios, galleries, and cafés of Montmartre and Montparnasse, and re-creates the passionate debates that animated those gatherings. We witness not only the maturing of Severini's art and aesthetic theory but also the intellectual and political turbulence that brought forth a wealth of approaches to art in the first two decades of this century, including futurism, cubism, surrealism, constructivism,

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dadaism, and metaphysical painting. Beginning with an honest, humorous description of his financially ill-fated family in Tuscany, Severini goes on to describe the triumphs and mistakes of his adolescence in the Roman art scene, where he fraternized with Balla and Boccioni. His down-to-earth tone pervades his anecdotes and assessments of the Parisian art world, enabling a casual reader to grasp the many issues at stake. As Severini's status as an important painter gains widespread recognition, this autobiography serves as a valuable resource for critics and a thoroughly delightful, engaging account for anyone interested in learning more about this artist who sheds new light on many of the crucial movements of the century.

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature.

Caravaggio was one of the most important Italian painters of the 17th century. He was, in fact, the wellspring of Baroque painting. In Hibbard's words, Caravaggio's paintings "speak to us more personally and more poignantly than any others of the time". In this study, Howard Hibbard evaluates the work of Caravaggio: notorious as a painter-assassin, hailed by many as an original interpreter of the scriptures, a man whose exploration of nature has been likened to that of Galileo. The Encyclopedia of Italian Literary Studies is a two-volume reference book

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containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

The invention of collage by Picasso and Braque in 1912 proved to be a dramatic turning point in the development of Cubism and Futurism and ultimately one of the most significant innovations in twentieth-century art. Collage has traditionally been viewed as a new expression of modernism, one allied with modernism's search for purity of means, anti-illusionism, unity, and autonomy of form. This book - the first comprehensive study of collage and its relation to modernism - challenges this view. Christine Poggi argues that collage did not become a new

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language of modernism but a new language with which to critique modernism. She focuses on the ways Cubist collage - and the Futurist multimedia work that was inspired by it - undermined prevailing notions of material and stylistic unity, subverted the role of the frame and pictorial ground, and brought the languages of high and low culture into a new relationship of exchange.

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