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1700-1870

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il Mulino

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Alle Origini Dellopera Darte Contemporanea

Richard Wagner



Alle Origini Dellopera Darte Contemporanea:

Alle origini dell'opera d'arte contemporanea Claudio Zambianchi, Giuseppe Di Giacomo, 2018-09-27 T00:00:00+02:00
Nove saggi che sono pietre miliari della riflessione internazionale sull'arte alcuni dei quali alla loro prima pubblicazione in Italia delineano confini e nodi teorici del dibattito artistico nel XX secolo Il volume ha l'obiettivo di fornire al lettore una mappa autorevole per comprendere i punti di snodo essenziali dell'arte del Ventesimo secolo I temi toccati delineano i confini e i luoghi caldi del dibattito l'abbandono dell'idea dell'arte come riproduzione delle apparenze del mondo visibile a vantaggio di una proposta dell'opera come espressione di una specifica qualità d'emozione il richiamo a non dimenticare le basi sociali dell'arte anche quando come nell'astrazione sarebbe facile perderle di vista la riproducibilità tecnica la perdita dell'aura e il rapporto tra l'arte moderna e le masse l'avanguardia come unica possibilità di sopravvivenza della cultura di fronte alla definizione e la critica al Modernismo il new dada l'arte pop la definizione di un'arte postmoderna Chiudono la scelta antologica alcune pagine dalla Teoria estetica di Theodor W Adorno che affronta la questione dell'arte moderna nel suo rapporto di autonomia e insieme di non autonomia nei confronti della realtà Alcuni dei saggi proposti in queste pagine sono del tutto inediti per il pubblico di lingua italiana

Fuori dagli schemi Giuseppe Di Giacomo, 2015-05-01 T00:00:00+02:00 Un percorso che attraversa più di un secolo di storia dell'arte dall'Astrattismo all'Espressionismo astratto dal Dadaismo alla Pop Art dal Cubismo alle tendenze più significative degli ultimi decenni Giuseppe Di Giacomo individua i temi e i problemi teorici fondamentali della produzione artistica moderna contemporanea il rapporto tra arte e realtà il ruolo del mercato e quella connessione di etica ed estetica di memoria e testimonianza che caratterizza alcuni fenomeni artistici dagli anni Ottanta in poi

Configurations of the architectural envelope , Michelangelo's Sculpture Leo Steinberg, 2018-11-28 Leo Steinberg was one of the most original and daring art historians of the twentieth century known for taking interpretative risks that challenged the profession by overturning reigning orthodoxies In essays and lectures that ranged from old masters to contemporary art he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it His works sometimes provocative and controversial remain vital and influential reading For half a century Steinberg delved into Michelangelo's work revealing the symbolic structures underlying the artist's highly charged idiom This volume of essays and unpublished lectures explicates many of Michelangelo's most celebrated sculptures applying principles gleaned from long hard looking Almost everything Steinberg wrote included passages of old fashioned formal analysis but here put to the service of interpretation He understood that Michelangelo's rendering of figures as well as their gestures and interrelations conveys an emblematic significance masquerading under the guise of naturalism Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor using the language of the body and its actions to express fundamental Christian tenets once expressible only by poets and preachers or as Steinberg put it in Michelangelo's art anatomy becomes theology Michelangelo's Sculpture

is the first in a series of volumes of Steinberg's selected writings and unpublished lectures edited by his longtime associate Sheila Schwartz. The volume also includes a book review debunking psychoanalytic interpretation of the master's work, a light-hearted look at Michelangelo and the medical profession, and finally the shortest piece Steinberg ever published.

Renaissance and Baroque Art Leo Steinberg, 2021-02 Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to contemporary art, he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital and influential reading. Steinberg's perceptions evolved from long hard looking at his objects of study. Almost everything he wrote included passages of formal analysis but always put into the service of interpretation. This volume begins and ends with thematic essays on two fundamental precepts of Steinberg's art history: how dependence on textual authority mutes the visual truths of images and why artists routinely copy or adapt earlier artworks. In between are fourteen chapters on masterpieces of Renaissance and Baroque art with bold and enlightening interpretations of works by Mantegna, Filippo Lippi, Pontormo, El Greco, Caravaggio, Steen, and finally Velázquez. Four chapters are devoted to some of Velázquez's best-known paintings, ending with the famously enigmatic *Las Meninas*.

Renaissance and Baroque Art is the third volume in a series that presents Steinberg's writings, selected and edited by his longtime associate Sheila Schwartz.

Michelangelo's Painting Leo Steinberg, 2019-12-31 Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to contemporary art, he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital and influential reading. For half a century, Steinberg delved into Michelangelo's work, revealing the symbolic structures underlying the artist's highly charged idiom. This volume of essays and unpublished lectures elucidates many of Michelangelo's paintings, from frescoes in the Sistine Chapel to the *Conversion of St. Paul* and the *Crucifixion of St. Peter*, the artist's lesser-known works in the Vatican's Pauline Chapel. Also included is a study of the relationship of the *Doni Madonna* to Leonardo. Steinberg's perceptions evolved from long hard looking. Almost everything he wrote included passages of old-fashioned formal analysis but always put into the service of interpretation. He understood that Michelangelo's rendering of figures, as well as their gestures and interrelations, conveys an emblematic significance masquerading under the guise of naturalism. Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor, using the language of the body to express fundamental Christian tenets once expressible only by poets and preachers. Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. Michelangelo

s Painting is the second volume in a series that presents Steinberg's writings selected and edited by his longtime associate Sheila Schwartz

Insoliti percorsi d'arte Noemi Di Gioia, Giuseppe Tarditi, 2023-05-19T00:00:00+02:00 Il saggio di Di Gioia e Tarditi guida attraverso percorsi atipici nella storia dell'arte per mostrare il forte legame che sussiste tra le rappresentazioni artistiche e gli accadimenti della vita. Gli autori approfondiscono alcuni dei principali temi che agitano l'esistenza e l'animo umano quali l'amore e la morte, la solitudine, il rapporto con la vecchiaia, la dimensione del lavoro inteso come fatica ed espressione di valori universali interpretando inoltre le grandi trasformazioni della storia tramite il prisma dell'opera artistica. Ne sono un emblema la linea curva che in antitesi alla compostezza della linea retta si presenta proprio nei momenti di crisi o il grido ribelle con cui l'Eva di Masaccio prorompe nell'Umanesimo: altri esempi sono la riscossa del mutamento sulla staticità nella pittura impressionista e la rivoluzione anticlassica di Picasso che prende vita ne *Les Femmes d'Alger*. Impreziosisce il volume la Prefazione di Vittorio Sgarbi in grado di farne emergere in modo brillante lo spirito e gli scopi.

L'opera d'arte del futuro. Alle origini della multimedialità Richard Wagner, 2017-02-08 Torna disponibile al grande pubblico un'opera fondamentale per capire la modernità e gli sviluppi dell'arte e dell'estetica contemporanea. Si tratta di un libro seminale che ha influenzato intere generazioni di artisti e pensatori come mostrano i tre saggi introduttivi di Paolo Bolpagni, Andrea Balzola e Anna Maria Monteverdi. Con questa opera breve, intensa, polemica e alle volte confusa ma geniale, scritta nell'anno spartiacque del 1849, Wagner si proponeva di rivoluzionare l'intero concetto di arte della tradizione occidentale riconducendolo all'ideale dei classici. Wagner era categorico: un'opera d'arte moderna non può che essere inclusiva di tutte le forme artistiche: la poesia, la danza, la pittura, la scultura, la musica, l'architettura e la parola. Non forse questo il moderno concetto di mash up? Non forse questo quello che ricercano la produzione artistica contemporanea e la comunicazione più innovativa? Sar per primo lo stesso Wagner che cercherà di realizzare nelle sue opere questo ideale multimediale. La lettura di questa operetta vi porterà all'origine del tutto. Buon viaggio a bordo della macchina del tempo.

Estetica dell'arte contemporanea Giovanni Ferrario, 2019-10-10T00:00:00+02:00 Questa raccolta di saggi inediti cerca di mostrare la complessità concettuale dell'estetica e dell'arte contemporanea a partire dai temi più dibattuti e controversi che l'arte degli ultimi trent'anni suggerisce. Il testo propone un percorso di riflessione che si articola a partire da singole coordinate estetologiche: Gusto, Bello, Brutto, Percezione, Mimesi, Forma, Tecnica, Media, Immaginazione, Tempo. Coordinate che vengono arricchite mettendo in evidenza la linea di continuità tra passato e presente e le problematicità all'interno di una lunga e complessa storia del pensiero artistico filosofico.

Law and art: diritto civile e arte contemporanea. Alessandra Donati, 2014-01-01T00:00:00+01:00 Al giurista esperto di arte contemporanea oggi appare palese una certa inadeguatezza delle categorie giuridiche create e riconosciute dal diritto per regolamentare il mondo dell'arte. Si tratta infatti di categorie classiche quali quelle di unicità e originalità dell'opera dal punto di vista del diritto d'autore che erano state suggerite da un'arte classica e che ben si adattavano ad un modo di esprimere la creatività quando questa era centrata sulla figura dell'artista.

soggetto e sul suo prodotto oggetto l'opera Oggi quando ci si sofferma ad osservare la trasformazione delle modalità espressive dell'arte contemporanea divenuta concettuale effimera ibrida e appropriazionista il ritardo del diritto si manifesta in modo evidente La riflessione dunque dedicata ai limiti posti dal diritto privato d'autore dei beni dei contratti e delle prove alla possibilità di riconoscere come valida ed efficace la circolazione e la tutela di queste opere effimere e sempre in divenire limiti che variano nelle legislazioni nazionali e che ben evidenziano divergenze e difformità di fondo tra sistemi di civil law e quelli di common law

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