

277 Capire L'arte Contemporanea Di Angela Vettese

L'arte. Critica e conservazione L'arte. Critica e conservazione L'arte che anticipa il futuro Indonesian art. Pleasures of chaos. Ediz. italiana e inglese L'arte nel cesso Terrae Motus L'arte italiana in quindici weekend e mezzo L'arte drammatica Bibliographie der Übersetzungen deutschsprachiger Werke Byzantinische Zeitschrift Schweizerische Blasmusikzeitung Unidentified Flying Object for Contemporary Architecture L'arte Bildhauerei in Mailand Passione per l'arte Abandoned Buildings in Contemporary Cities: Smart Conditions for Actions Ambiente 74 L'arte come espiazione imperfetta L'arte in Italia rivista mensile di belle arti Chinese contemporary art beyond the global market Alessandro Conti Roberto Cassanelli Miriam Mirolla Jim Supangkat Francesco Bonami Flavio Caroli Karl Krumbacher Beatrice Lampariello Luciano Caramel Sandro Chia Isabella M. Lami Giuseppe Dolei

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secondo la teoria dell'entropia si può presupporre che la condizione di disordine che abbiamo oggi

nella vita moderna non sia un sintomo negativo così dichiara jim supangkat autorevole critico e curatore indonesiano nell introduzione di questo volume che indaga la scena artistica contemporanea del suo paese attraverso il lavoro di dieci artisti cardine similmente alla produzione artistica di altre piazze asiatiche soprattutto cina e india anche l indonesiana celebra il caos come appunto sintomo globalizzato non necessariamente privo di possibilità espressive prosegue infatti supangkat quando il caos raggiunge il suo punto critico il processo di decadenza e le condizioni di disordine si concludono e una nuova sostanza prende forma con un livello di ordine che è del tutto differente da quello che esisteva prima

con l autoironia che lo contraddistingue francesco bonami uno dei più brillanti critici d arte internazionali riprende il discorso avviato dieci anni fa in lo potevo fare anch io e ammette che in fondo tante opere alla cui vista restiamo sgomenti forse avremmo potute farle pure noi e comunque anche se le ha fatte qualcun altro prima questo non significa affatto che si tratti di arte per concludere provocatoriamente ma non del tutto che l arte contemporanea che ha avuto inizio nel 1917 con l orinale capovolto fontana di marcel duchamp oggi a un secolo esatto è giunta alla sua fine e deve lasciare il posto a una nuova fase e con che cosa si è conclusa con america il cesso d oro 18 carati di maurizio cattelan esposto nell autunno 2016 al guggenheim di new york dove lo si può non solo ammirare ma persino usare in questi cento anni ci dice bonami abbiamo visto davvero di tutto dagli artisti che sulla scia di duchamp espongono un oggetto a chi propone un concetto come una e tre sedie di joseph kosuth a chi mostra un progetto ovvero parole disegni grafici che vengono presentati come opere d arte ma al momento sono semplici ipotesi in attesa di essere realizzate come accade per esempio con christo ma non con peter fend che in genere espone solo fantasiose e irrealizzabili ipotesi sul mondo come cambiare i confini di certe nazioni o deviare il corso del danubio tutti accomunati dall intento di sorprendere attraverso una serie di racconti e riflessioni l autore ci mostra perché ora all arte non bastano più solo idee che si rincorrono con l obiettivo di essere una più rivoluzionaria dell altra e perché provocazione dopo

provocazione la contemporaneità ha esaurito il suo potere di stupire e conclude che per tornare a essere utile l'arte deve ritrovare la capacità di inventare e narrare storie recuperando quell'essenziale cocktail di ingenuità e genialità che è alla base della creatività umana un po' come fa Charles Ray in polemica con l'astrazione del novecento con il suo bambino che gioca con una macchinina il bambino di Ray non è semplice ma è accessibile scrive Bonami qualsiasi persona di qualsiasi parte del mondo comprende quel gesto l'oggetto quale che sia nella mano del bimbo diventa un universo di pensieri l'inizio di una storia di un viaggio che il bambino farà stando fermo quasi sdraiato per terra praticamente senza muoversi ecco il destino dell'arte farci entrare in una storia farci iniziare un viaggio senza doversi mai spostare

alfano carlo anzinger siegfried barcelò miquel beuys joseph brown james cragg tony cutrone ronnie haring keith kiefer anselm long richard longobardi nino mapplethorpe robert merz mario oberhuber oswald etc

flavio caroli è uno storico dell'arte dalle indiscusse capacità narrative in questo saggio che diventa un romanzo dialoga con un'amica di lunga data accompagnandola per quindici weekend e mezzo alla scoperta di grandi artisti monumenti universalmente noti e gioielli nascosti scelti dopo una oculatissima scrematura nei luoghi nevralgici dell'arte italiana passeggiando per le vie dei centri storici o raggiungendo musei fuoriporta ci presenta in un racconto ricco di immagini protagonisti come Andrea Mantegna che si può incontrare nella basilica di Sant'Andrea a Mantova non solo attraverso le sue opere ma anche sotto forma di un busto scolpito posto nella cappella funeraria e promette di innamorarsi dello sguardo lontano di chi vede la grandezza del passato e subito dopo ne percepisce la caducità e la cenere e non può che rifugiarsi nella melanconia e dar vita con quella agli unici antidoti concessi agli umani che sono l'arte e la bellezza a Venezia dopo una sosta allo storico Harry's Bar ci propone l'incontro con Giovanni Bellini alle gallerie dell'Accademia la linea belliniana incontra la linea introspettiva dell'arte occidentale con una carta in più risolutiva

la luce come elemento realistico drammatico e drammatizzante ai grandi artisti e alle loro imprescindibili opere affianca aneddoti poco noti come l'importanza della cascina pozzobonelli di milano senza la quale il castello sforzesco non sarebbe come lo vediamo oggi un graffito presente nel portico mostra infatti l'aspetto originario del castello con la torre del filarete crollata nel 1521 fu su questa immagine che l'architetto luca beltrami si basò per ricostruire la torre fra il 1892 e il 1905 un percorso nella storia dell'arte che si fa via via racconto personale ricordi quando io ero poco più che un ragazzo e tu mi sgridavi perché a tuo dire perdevi tempo con gli artisti invece di occuparmi di te oggi le opere di alcuni di quegli artisti gli avanguardisti degli anni sessanta appartenenti alla corrente dell'arte povera sono raccolte al castello di rivoli cui dedicare un ultimo mezzo weekend incontrerai le grandi metafore insite nell'occupazione dello spazio metafore legate al naufragio della civiltà classica in jannis kounellis metafore della socialità in luciano fabro metafore dell'infinita ambiguità dei linguaggi che generano l'immagine figurativa in giulio paolini la felice penna di flavio caroli ci indica la via per comprendere appieno il patrimonio artistico italiano nella convinzione che i capolavori sono il riassunto dei pensieri più profondi di un'epoca storica e costituiscono l'apertura visionaria verso il tempo che verrà

the first monographic publication focused on the florentine ufo group 1968 1978 that conducts a historical analysis of its work reveals its close relationship with the contemporary artistic literary and architectural avant garde and finally investigates its legacy for the contemporary project the contemporary context is defined by a unique conjuncture on one hand we witness the revival of the radical architecture that from the avant garde experiments of the origins recovers creative processes and iconographic fragments while nullifying the original ideological and political values on the other hand we see social protests in defense of fundamental rights of democracy as in 1968 with these premises architecture is now reinvestigating those ephemeral experiments that have endured half a century as new stone monuments capable of indicating new perspectives for both research and design placing ufo group one of the authors of those still poorly known monuments

at the core of the contemporary debate means investigating their formal and seductive aspects but also the ideological political and social values with which objects installations and happenings have been innervated transforming them into devices of an architecture nourished by literature art and political commitment for the foundation of an eloquent and activist project even more radical than the well known superstudio and archizoom the collaboration between beatrice lampariello an architecture historian specialized in the 1960s and 1970s and false mirror office a group of historians and designers engaged in the rediscovery of ufo group lead to a monograph focused on the ufo s work and an evaluation of their legacy relative to contemporary architecture this monograph is composed of three sections 1 history a first ever study of ufo by false mirror office via analysis of all archival and bibliographic sources as well as a series of interviews with ufo members and a collection of its writings published and unpublished for the first time translated into english 2 context composed of essays by historians and architectural theorists beatrice lampariello simon sadler anna rosellini giovanni galli jacopo galimberti intended to place ufo s work in the context of the avant garde that influenced its work from the experience of florentine radical architecture to umberto eco s theories on semiotics and the american experiences between pop art video art and happening 3 legacy articulated through graphic contribution and essays by young designers as false mirror office parasite 20 point supreme jimenez lai andrew kovacs adam nathaniel furman traumnovelle ab normal and peter behrbohm to investigate ufo s legacy relative to the contemporary revival of the most distinguishing creative processes and obsessions that shaped the so called radical architecture contributions by beatrice lampariello boris hamzeian and andrea anselmo false mirror office gloria castellini false mirror office simon sadler anna rosellini giovanni galli jacopo galimberti filippo fanciotti and giovanni glorialanza false mirror office parasite 20 point supreme jimenez lai bureau spectacular andrew kovacs adam nathaniel furman traumnovelle ab normal peter behrbohm

this monograph documents sandro chia s brilliant career from 1977 to the present day with

reproductions of the artist's oil paintings mixed media works mosaics and bronze sculptures it also features previously unpublished work from his recent exhibition at the galleria civica di arte contemporanea in trent italy

is it possible to energise the reuse of urban abandoned spaces with low financial capital investment addressing this question requires a normative and cultural change where the rules are less focused on the material processes of producing space and more aimed at fostering the construction of relationships the reality of several european cities shows how traditional forms of stimulating urban renewal with respect to the financing of operations how to design and build and urban planning legislation no longer work this book examines an alternative culture of design and regulation drawing on the richness of the various approaches to the subject to present an integrated study of the phenomenon of reuse across its economic architectural and urban dimensions from this theoretical base it empirically analyses six italian case studies in terms of the broadness of geography and in their governance models and of the important role of the unity of cultural destination for their reuse proposal the book is intended for all those involved in the cultural challenge of reusing urban abandoned spaces including public administrators entrepreneurs architects planners and academics

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