

ARTE MODERNA GIULIO CARLO ARGAN

THE LONG ROOTS OF FORMALISM IN BRAZIL THE CONSPIRACY OF MODERN ART THE BRITISH LIBRARY GENERAL CATALOGUE OF PRINTED BOOKS 1976 TO 1982 THE PCI ARTISTS A HISTORY OF ITALIAN ART IN THE 20TH CENTURY L'ARTE MODERNA 1770/1970 ITALIAN ART IN THE 20TH CENTURY CATALOG OF THE AVERY MEMORIAL ARCHITECTURAL LIBRARY OF COLUMBIA UNIVERSITY NATIONAL UNION CATALOG ARCHITECTURE AND CITY PLANNING IN THE TWENTIETH CENTURY MONOGRAPHIC SERIES A NEW ROMANTICISM BOLLETTINO DELLA PROPRIETA INTELLETTUALE L'UNIVERSITA ITALIANA RIVISTA DELL'ISTRUZIONE SUPERIORE LIBRARY OF CONGRESS CATALOGS GUIDA MONACI NATIONAL UNION CATALOG, 1981 THE NATIONAL UNION CATALOGS, 1963- NEW HISTORIES OF ART IN THE GLOBAL POSTWAR ERA ITALIAN ART, 1900-1945 LUIZ RENATO MARTINS LUIZ RENATO MARTINS BRITISH LIBRARY JUAN JOSÉ GÓMEZ GUTIÉRREZ SANDRA PINTO GIULIO CARLO ARGAN ALBERTO ASOR ROSA AVERY LIBRARY VITTORIO MAGNAGO LAMPUGNANI LIBRARY OF CONGRESS HOWARD N. FOX LIBRARY OF CONGRESS LIBRARY OF CONGRESS FLAVIA FRIGERI PONTUS HULTÉN

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THE PRESENT STUDIES ON BRAZILIAN MODERN ART SEEK TO SPECIFY SOME OF THE DOMINANT CONTRADICTIONS OF CAPITALISM'S COMBINED BUT UNEVEN DEVELOPMENT AS THESE APPEAR FROM THE GLOBAL PERIPHERY THE GRAND PROJECT OF BRASILIA IS THE MAIN THEME OF THE FIRST TWO CHAPTERS WHICH TREAT THE IDEAL CITY AS A CASE STUDY IN THE WAYS IN WHICH CREATIVE TALENT IN BRAZIL HAS BEEN MADE TO SERVE IN THE REPRODUCTION OF SOCIAL INIQUITIES WHOSE ORIGINS CAN BE TRACED BACK TO THE AGRARIAN LATIFUNDIA FURTHER CHAPTERS SCRUTINISE THE SOCIO-HISTORICAL BASIS OF BRAZILIAN ART AND DEVELOP AGAINST THE GRAIN OF THE MOST PROMINENT ART HISTORICAL APPROACHES TO MODERN BRAZILIAN CULTURE A CRITICAL APPROACH TO THE DISTINCTLY BRAZILIAN VISUAL LANGUAGE OF GEOMETRICAL ABSTRACTION THE BOOK CONTENDS THAT FROM THE FIFTIES UP TO TODAY FORMALISM IN BRAZIL HAS EXPRESSED THE HEGEMONY OF THE MARKET

IN THE CONSPIRACY OF MODERN ART THE BRAZILIAN CRITIC AND ART HISTORIAN LUIZ RENATO MARTINS PRESENTS A NEW ACCOUNT OF MODERN ART FROM DAVID TO ABSTRACT EXPRESSIONISM THE ONCE VIBRANT DEBATE ON THESE TOUCHSTONES OF MODERNISM HAS GONE STALE VIEWED FROM THE SAO PAULO MEGALOPOLIS THE ART OF PARIS AND NEW YORK EMBODYING REVOLUTION THERMIDOR BONAPARTISM AND BOURGEOIS TRIUMPH ONCE MORE PULSATES IN TRAGIC KEY EQUALLY ATTENTIVE TO FORM AND POLITICS MARTINS INVITES US TO LOOK AGAIN AT FAMILIAR PICTURES IN THE

PROCESS MODERN ART APPEARS IN A NEW LIGHT THESE ESSAYS LARGELY UNKNOWN TO AN ENGLISH SPEAKING AUDIENCE MAY BE THE MOST IMPORTANT CONTRIBUTION TO THE ACCOUNT OF MODERN PAINTING SINCE THE IMPORTANT DEBATES OF THE 1980s

THIS BOOK EXAMINES THE ARTISTIC POLICIES OF THE ITALIAN COMMUNIST PARTY PCI DURING THE EARLY POST WAR YEARS 1944 1951 AFTER THE DEFEAT OF FASCISM IN EUROPE AND THE OUTBREAK OF THE COLD WAR IT BRINGS TOGETHER THEORETICAL DEBATES ON ARTISTS POLITICAL ENGAGEMENT AND AN EXTENSIVE CRITICAL APPARATUS PROVIDING THE READER WITH AN HISTORICAL FRAMEWORK FOR WIDER REFLECTIONS ON THE RELATIONSHIP BETWEEN ART AND POLITICS AFTER 1944 THE PCI BECAME THE BIGGEST COMMUNIST ORGANISATION IN THE WEST PLACING ITALY IN AN AMBIGUOUS POSITION REGARDING THE OTHER EUROPEAN COUNTRIES NEVERTHELESS THE IMMEDIATE STRATEGY OF THE COMMUNISTS WAS NOT REVOLUTION BUT LIBERATION FROM FASCISM AND THE ESTABLISHMENT OF A DEMOCRATIC SYSTEM FROM WHICH A GENUINE ITALIAN PATH TO SOCIALISM COULD BE FOUND TAKING ANTONIO GRAMSCI S NOTION OF HEGEMONY AS A THEORETICAL BASIS THE COMMUNISTS INTENDED TO GENERATE A PROGRESSIVE SOCIAL BLOC CAPABLE OF ACHIEVING WIDE CONSENSUS WITHIN CIVIL SOCIETY BEFORE TAKING POWER IN ORDER TO ACCOMPLISH THIS GOAL THE COLLABORATION FROM INTELLECTUALS WAS NECESSARY THE ARTISTIC POLICY OF THE ITALIAN COMMUNIST PARTY WAS TAILORED TO THIS END COUNTING ON REPRESENTATIVES FROM ALL GROUPS AND TENDENCIES OF THE TIME PARTICULARLY THOSE ARTISTS WHO REJECTED THE IMPERIALISTIC AUTARCHIC PSEUDO CLASSICISM THAT CHARACTERISED MOST OF ITALIAN ART THROUGHOUT THE FASCIST YEARS IN THE 1930s INTERNATIONAL MODERNIST AND COSMOPOLITAN EUROPEAN CULTURE BECAME AN ESCAPE ROUTE TO ARTISTS SEEKING A WAY OUT OF THE OPPRESSIVE CULTURAL ATMOSPHERE OF INTER WAR ITALY HOWEVER IN THE 1940s AND 1950s MANY OF THESE ARTISTS EXPERIENCED A DEEP TRANSFORMATION IN THEIR WORK AFTER THEY BECAME POLITICALLY INVOLVED WITH THE PCI AND WERE EXPOSED TO INTERNATIONAL COMMUNIST CULTURE AND SOCIALIST REALISM IN PARTICULAR THIS WAS CONVEYED NOT ONLY BY CONSCIOUS CHANGES IN THEIR SUBJECTS THEIR STYLE AND THEIR MATERIAL MEANS OF EXPRESSION BUT ALSO IN THE PUBLIC THEY ADDRESSED AND IN THEIR OWN CONCEPTION OF THEMSELVES AS ARTISTIC AUTHORS HENCE AT A TIME WHEN THE WORLD WAS DIVIDED INTO TWO OPPOSED CAMPS EACH HEAVILY INFLECTED BY IDEOLOGICAL ALLEGIANCE AND SUPPORTED BY POWERFUL PROPAGANDA APPARATUSES ITALIAN COMMUNIST ARTISTS BECAME THE PROTAGONISTS OF A NOVEL INTELLECTUAL POLITICAL PROJECT WHICH PURSUED THE SYNTHESIS BETWEEN ANTAGONISTIC CULTURAL BLOCS

THIS VOLUME TRACES A PANORAMA ONE NEVER BEFORE OBSERVED OF THE LAST CENTURY OF ITALIAN ART WITHIN A GLOBAL FRAMEWORK CHOOSING THAT IS THE MOST DISTANCED AND WIDE RANGING PERSPECTIVE IN ORDER TO BE THE MOST ALL INCLUSIVE OUTSIDE ITALY AND EUROPE FURTHERMORE THE HISTORICAL LINE FOLLOWED IS ALSO ONE OF THE FIRST FOR ITALIAN ART TO TAKE ACCOUNT OF THE POSTMODERN REVOLUTION AND TO FOLLOW EVERY STEP OF THE ALTERNATING SUPREMACIES OF MODERNITY AND ANTIMODERNITY IN THE ARTISTIC RESEARCH FROM 1900 TO 2000 BOOK JAKCET

THIRD VOLUME TO APPEAR IN CONJUNCTION WITH SERIES OF EXHIBITIONS OF TWENTIETH CENTURY ART ORGANISED BY THE ROYAL ACADEMY OF ARTS LONDON

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THIS BOOK MAPS KEY MOMENTS IN THE HISTORY OF POSTWAR ART FROM A GLOBAL PERSPECTIVE THE READER IS INTRODUCED TO A NEW GLOBALLY ORIENTED APPROACH TO ART ARTISTS MUSEUMS AND MOVEMENTS OF THE POSTWAR ERA 1945 70 SPECIFICALLY THIS BOOK BRIDGES THE GAP BETWEEN HISTORICAL ARTISTIC CENTERS SUCH AS PARIS AND NEW YORK AND PERIPHERAL LOCI THROUGH CASE STUDIES PREVIOUSLY UNKNOWN NETWORKS CIRCULATIONS DIVIDES AND CONTROVERSIES ARE BROUGHT TO LIGHT FROM THE DEVELOPMENT OF ETHIOPIAN MODERNISM TO THE SHOWCASE OF

BRAZILIAN MODERNITY THIS BOOK PROVIDES READERS WITH A NEW SET OF COORDINATES AND A REASSESSMENT OF WELL TRODDEN ART HISTORICAL NARRATIVES AROUND MODERNISM THIS BOOK WILL BE OF INTEREST TO SCHOLARS IN ART HISTORIOGRAPHY ART HISTORY EXHIBITION AND CURATORIAL STUDIES MODERN ART AND GLOBALIZATION

OVERZICHT VAN DE ITALIAANSE BEELDDE KUNST VAN CA 1900 1945

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