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The Galleria nazionale d'arte moderna in Rome shows ... the feminist art movement of the 1970s as Feminist Avant-Garde, in order to emphasise its trailblazing role, as it is, like no other art ...

Martha Wilson

Tropic á lia had the same intention to modernize Brazilian culture as the Semana de Arte Moderna movement of 1922 ... feels that having courage was easier in the late sixties and that comfort now ...

Times of Gall

This year, works by Michelangelo Pistoletto – one of Italy ' s leading figures in conceptual art, as well as a founding father of Arte Povera - will take up ... three of

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The art of summer

We learn, here, not only of works of art, but of the people of the Florentine Republic - of condemned criminals, prostitutes, merchants, government officials, guild members from the Arte della Lana ...

Public Painting and Visual Culture in Early Republican Florence

There is a selection of photographs by Lucien Herv é who in some ways invented the `image` of Le Corbusier`s late works. The last time in Britain ... and Stirling`s Florey Building (1970). In each case ...

LE CORBUSIER: THE LIFE OF FORMS
Romanus, Kerlijne Baeten, Jan Poblome, Jeroen Accardo, Sabina Degryse, Patrick Jacobs, Pierre De Vos, Dirk and Waelkens, Marc 2009. Wine and olive oil permeation

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Roman Pottery in the Archaeological Record

How do children construct, negotiate and organize space? The study of social space in any human group is fraught with limitations, and to these we must add the ...

Children, Spaces and Identity

However it's too late for one part of this masterpiece... The "most stolen" artwork of all time: Hubert and Jan van Eyck ' s Adoration of the Mystic Lamb The lower left panel of the Altarpiece was ...

Priceless stolen treasures found in unlikely places

El espect á culo sobre la historia de amor entre Don Lockwood y Kathy Selden se estren ó en el Gershwin Theatre en 1985 ...

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BroadwayWorld Newsroom

Among preterm infants, 1570 cases (95% CI: 1400 – 1770; 47.3% of the overall) and 360 deaths (95% CI: 280 – 460; 92.3% of the overall) occurred annually. Conclusions: The burden of invasive EOS ...

The Burden of Invasive Early-onset Neonatal Sepsis in the United States, 2005 – 2008

El espect á culo sobre la historia de amor entre Don Lockwood y Kathy Selden se estren ó en el Gershwin Theatre en 1985 ...

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"Fausto Melotti (Rovereto, 1901 - Milan, 1986) is one of the most important Italian artists of the 20th century. From his pioneering experiments with abstraction in the 1930s to his fragile explorations of space in brass and dreamlike narratives in ceramics of the 1970s and 1980s, Melotti has been a major and influential figure in the development of Italian art. This retrospective at Acquavella Galleries covers the entire range of Melotti's contribution to modern art and provides the first

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opportunity for American audiences to appreciate the unique nature of his art. In creating his work, Melotti harmoniously fused his love for music, passion for poetry and gift for mathematics with a sense of dreamlike fantasy. Melotti's early sculptures in plaster and steel reflect the mathematical rules of music and the geometry of classical beauty while his later works in plaster, I teatrini (Theaters), present imaginary scenes inhabited by fantastic objects and characters. Melotti's great achievement is to express freedom of thought and dream in three dimensions. Thanks to the significant contributions of Elena Geuna, Germano Celant and Steven Nash, this is the first U.S. monograph to provide a detailed analysis of this important artist's entire artistic journey."

-- Provided by publisher

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The first comprehensive research guide and bibliography to the literature of Braque, this volume includes more than 1,100 entries and much more.

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

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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

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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.

Fascism, Architecture, and the Claiming of
Modern Milan, 1922 – 1943 chronicles the

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dramatic architectural and urban transformation of Milan during the nearly twenty years of fascist rule. The commercial and financial centre of Italy and the birthplace of fascism, Milan played a central role in constructing fascism ' s national image and identity as it advanced from a revolutionary movement to an established state power. Using a wide range of archival sources, Lucy M. Maulsby analyses the public buildings, from the relatively modest party headquarters to the grandiose Palace of Justice and the Palazzo del Popolo d ' Italia, through which Mussolini intended to enhance the city ' s image and solidify fascism ' s presence in Milan. Maulsby establishes the extent to which Milan ' s economic structure, social composition, and cultural orientation affected Il Duce ' s plans for the city, demonstrating the influences on urban development that were beyond the control

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of the fascist regime. By placing Milan ' s urban change in its historic context, this book expands our understanding of the relationship between fascism and the modern city.

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