

Lucio Fontana BETWEEN UTOPIA AND KITSCH ANTHONY WHITE

<u>Lucio Fontana Between Utopia And Kitsch October</u> <u>Books</u>

Barbara Lange, Dirk Hildebrandt, Agata Pietrasik

Lucio Fontana Between Utopia And Kitsch October Books:

Lucio Fontana Anthony White, 2014-02-14 A new view of Fontana showing how the artist combined modernist aesthetics with outmoded forms of kitsch In 1961 a solo exhibition by Argentine Italian artist Lucio Fontana met with a scathing critical response from New York art critics Fontana 1899 1968 well known in Europe for his series of slashed monochrome paintings offered New York ten canvases slashed and punctured thickly painted in luridly brilliant hues and embellished with chunks of colored glass One critic described the work as halfway between constructivism and costume jewelry unwittingly putting his finger on the contradiction at the heart of these paintings and much of Fontana's work the cut canvases suggest avant garde iconoclasm but the glittery ornamentation evokes outmoded forms of kitsch In Lucio Fontana Anthony White examines a selection of the artist's work from the 1930s to the 1960s arguing that Fontana attacked the idealism of twentieth century art by marrying modernist aesthetics to industrialized mass culture and attacked modernism s purity in a way that anticipated both pop art and postmodernism Fontana painted expressionist and abstract sculptures in the pinks and golds of mass produced knick knacks saturated architectural installations with fluorescent paint and ultraviolet light and encrusted candy colored monochrome canvases with glitter In doing so White argues he challenged Clement Greenberg's dictum that avant garde and kitsch are diametrically opposed Relating Fontana's art to the political and social context in which he worked White shows how Fontana used the materials and techniques of mass culture to comment on the fate of the avant garde under Italian fascism and the postwar economic miracle At a time when Fontana's work is commanding record prices this new interpretation of the work assures that it has unprecedented critical relevance **Lucio Fontana** Pia Gottschaller.2012 Lucio Fontana 1899 1968 is widely regarded as one of the most influential and innovative post World War II Italian artists Best known for his tagli slashed mostly monochromatic canvases Fontana fashioned a remarkably multifaceted oeuvre that encompasses architecture sculpture and ceramics as well as painting In his quest to expand the vocabulary of his art Fontana subjected the pictorial surface of his paintings to a remarkable assortment of punctures gashes and slashes as well as adornments of glass fragments glittering aluminum flakes and sand This richly illustrated book the third in the Getty Conservation Institute's Artist's Materials series presents the first technical study in English of this important painter Initial chapters present an informative overview of Fontana's life and work Subsequent chapters examine the nine major cycles of work on canvas that constitute his most important achievement focusing on the physical genesis of these landmark paintings How did Fontana's philosophical concerns influence his choice of materials Once he had settled on an aesthetic concept what precise means did he use to realize it Did physical constraints imposed by the material force him to adjust his concepts In considering these questions this book seeks to illuminate how Fontana's material choices over the course of his career fit into the gradual evolution of idea into form **Marshall Plan Modernism** Jaleh Mansoor, 2016-09-02 Focusing on artwork by Lucio Fontana Alberto Burri and Piero Manzoni Jaleh Mansoor demonstrates and reveals how abstract painting especially the

monochrome broke with fascist associated futurism and functioned as an index of social transition in postwar Italy Mansoor refuses to read the singularly striking formal and procedural violence of Fontana's slit canvasses Burri's burnt and exploded plastics and Manzoni s achromes as metaphors of traumatic memories of World War II Rather she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy Reconfiguring the relationship between politics and aesthetics Mansoor illuminates how the monochrome's reemergence reflected Fontana Burri and Manzoni s aesthetic and political critique of the Marshall Plan s economic warfare and growing American hegemony It also anticipated the struggles in Italy's factories classrooms and streets that gave rise to Autonomia in the 1960s Marshall Plan Modernism refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle Rethinking Postwar Europe Barbara Lange, Dirk Hildebrandt, Agata Pietrasik, 2019-12-09 The book Rethinking Postwar Europe offers an in depth insight into the largely unexplored topic of artistic practices in the 1940s and 1950s in Europe which until recently had been obscured by ideologies of the Cold War Thanks to the authors diverse methodological backgrounds the volume presents for the first time a comprehensive multilayered narrative focusing on the complexities and entanglements in the artistic field Instead of assessing the postwar period in the traditional way as divided by the Iron Curtain the contributions investigate processes of contact interaction dissemination overlapping and networking Consequently the analysis of a diversified European modernism in both its aesthetic and its socio political dimension resonates with all the different case studies In particular the volume looks at how artists developed designed and re negotiated identities and discourses and sheds new light on the power of art and creative powers in general in a postwar setting of mutilations losses and devastations **Atmospheres of Projection** Giuliana Bruno, 2022-10-13 Following on the success of Surface Bruno s previous book with us in this new one she explores the act and art of projection in its manifold guises and what those can tell us about how we think and feel and create the world we inhabit This is not just an exploration of the psychological operation of projection the idea that we cast onto others the qualities we refuse to acknowledge in ourselves It is a major work of cultural history and media archaeology As a way to transform space and atmosphere projection has a long history in the arts dating back to shadow plays camera obscuras magic lantern shows and phantasmagoria But the atmosphere of projection is not a thing of the past alone It is alive and well today It continues to fascinate us as screens filled with moving figures pervade the spaces of the art gallery and the museum as well as the environments of our daily lives What is the root of our fascination How does it manifest in contemporary art How do we define atmosphere How is projection an atmosphere Are these two modalities conceptually and historically related and how so Why are artists today so interested in environments and in elements of projection To explain this continual fascination with projection and atmosphere Bruno traverses psychoanalysis architecture the history of science visual art and moving image culture to see how projective mechanisms and their environments have developed over time

Lucio Fontana Anthony George White, 2000 Space-age Aesthetics Stephen Petersen, 2009 Explores an international network of artists artist groups and critics linked by their aesthetic and theoretical responses to science science fiction and new media Focuses on the Italian Spatial Artist Lucio Fontana and French Painter of Space Yves Klein Arte desde 1900 Hal Foster, Yve-Alain Bois, Benjamin H. D. Buchloh, Rosalind E. Krauss, 2006-10-27 Con una estructura clara a o a a o los autores presentan m s de un centenar de art culos que centrados en un acontecimiento crucial la creaci n de una obra seminal la publicaci n de un texto importante o la inauguraci n de una exposici n fundamental por ejemplo contienen un gran volumen de informaci n sobre el arte desde 1900 hasta nuestros d as Se exploran en profundidad todos los puntos de inflexi n y los avances clave de la modernidad y la posmodernidad sin olvidar las frecuentes reacciones modernas que propon an visiones alternativas del arte y del mundo Cada uno de los autores ha escrito una introducci n en la que se ocupa de las metodolog as en boga en la historia del arte informando y aumentando el grado de comprensi n del lector en lo tocante a su pr ctica actual La estructura flexible y las numerosas referencias cruzadas permiten que ste trace su propio camino a lo largo del siglo y siga cualquiera de las muchas narraciones que se despliegan en el libro ya sea la historia de un medio como la pintura el desarrollo del arte en un pa s determinado la influencia de un movimiento como el Surrealismo o la aparici n de un corpus estil stico o conceptual como la abstracci n o el Minimalismo El texto est ilustrado con m s de seiscientas obras can nicas y antican nicas del siglo la mayor a en color Recuadros con informaci n sobre acontecimientos lugares y personajes clave as como un glosario y una amplia bibliograf a completan este excepcional volumen Adem s de las introducciones a sus enfogues te ricos los autores tambi n han tomado parte en dos mesas redondas una situada a mediados de siglo la otra al final del libro en las que se discuten algunas de las cuestiones planteadas por las d cadas precedentes al tiempo que dirigen su mirada al arte del futuro Destinada a convertirse en la referencia sobre la materia Arte desde 1900 es una lectura esencial para cualquier persona que quiera comprender las complejidades del arte en el mundo contempor neo Lucio Fontana De Pury & Luxembourg (Gallery),2002 Lucio Fontana .2002 **Lucio Fontana** Lucio Fontana.2019 Lucio Fontana Discursus politicus de causis & remediis malorum Poloniæ, retrospective ,1977 **Lucio Fontana** Lucio Fontana.2000 edidtio 2., Cracoviensi longe correctior, et aliquantum auctior, 1661 Lucio Fontana: Environments Lucio Fontana, 2018-05-22 Lucio Fontana 1899 1968 radically transformed our conception of painting sculpture and space by transcending the two dimensionality of the canvas foreshadowing many movements of the 1960s and 70s such as Arte Povera conceptualism and land art As the founder of Spatialism an artistic movement that emerged in Italy in the late 40s Fontana did away with the distinction between painting and sculpture with his famous slashes and holes in the canvas Environments is focused on Fontana's pioneering work in installation art with a selection of his seminal Ambienti spaziali seen together for the first time The Ambienti spaziali rooms and corridors that the artist began to conceive and design in the late 1940s were almost always destroyed once the exhibition was over they are Fontana's most experimental yet least known works due to

their ephemeral nature Lucio Fontana, 1899-1968 Lucio Fontana, 1990 Lucio Fontana, Fontana Lucio Fontana, 1962 Lucio Fontana Lucio Fontana, Jan Van der Marck, 1986 Lucio Fontana Enrico Crispolti, Luca Massimo Barbero, 2023-08-14 This catalog which includes in depth archival and iconographic research accompanies a Lucio Fontana 1899 1968 exhibition at the Tornabuoni Gallery in RomeLucio Fontana 1899 1968 is universally acknowledged as one of the foremost figures in the generation of artists who in the 1950s and 60s helped bring about a radical conceptual and linguistic change in contemporary art The role he played was explored by scholars and critics in the early years of the post war period and his work constituted a model for the younger generation of artists in Europe In the past two decades Fontana has achieved significant international renown The essays in this catalog by Enrico Crispolti Luca Massimo Barbero Caterina Toschi and Piero Dorazio offer insights into the origins and characteristics of Spatialism the artistic movement Fontana founded which synthesized color sound space movement and time into a new type of art Text in English and Italian

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