



The Knot Arte Povera At Ps 1

Douglas Dreishpoon



The Knot Arte Povera At Ps 1:

The Knot Germano Celant, Giovanni Anselmo, P.S. 1 (Gallery), 1985 *The Knot* Germano Celant, P.S. 1, New York (New York), P.S. 1 Museum, 1985 **New York Magazine**, 1985-11-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **The Knot. Arte povera** Germano Celant, 1985 **Exhibiting Italian Art in the United States from Futurism to Arte Povera** Raffaele Bedarida, 2022-06-28 This volume explores how Italian institutions dealers critics and artists constructed a modern national identity for Italy by exporting literally and figuratively contemporary art to the United States in key moments between 1929 and 1969 From artist Fortunato Depero opening his Futurist House in New York City to critic Germano Celant launching Arte Povera in the United States Raffaele Bedarida examines the thick web of individuals and cultural environments beyond the two more canonical movements that shaped this project By interrogating standard narratives of Italian Fascist propaganda on the one hand and American Cold War imperialism on the other this book establishes a more nuanced transnational approach The central thesis is that beyond the immediate aims of political propaganda and conquering a new market for Italian art these art exhibitions publications and the critical discourse aimed at American audiences all reflected back on their makers they forced and helped Italians define their own modernity in relation to the world's new dominant cultural and economic power The book will be of interest to scholars working in art history social history exhibition history and Italian studies *Postwar Italian Art History Today* Sharon Hecker, Marin Sullivan, 2018-06-28 Postwar Italian Art History Today brings fresh critical consideration to the parameters and impact of Italian art and visual culture studies of the past several decades Taking its cue from the thirty year anniversary of curator Germano Celant's landmark exhibition at PS1 in New York The Knot this volume presents innovative case studies and emphasizes new methodologies deployed in the study of postwar Italian art as a means to evaluate the current state of the field Included are fifteen essays that each examine from a different viewpoint the issues concerns and questions driving postwar Italian art history The editors and contributors call for a systematic reconsideration of the artistic origins of postwar Italian art the terminology that is used to describe the work produced and key personalities and institutions that promoted and supported the development and marketing of this art in Italy and abroad *Art Of The Postmodern Era* Irving Sandler, 2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included **New York Magazine**, 1985-11-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the

trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Seeing Through Closed**

Eyelids Elizabeth Mangini,2021-04-07 Can a work of art help us know our world differently In this first scholarly study of Giuseppe Penone art historian Elizabeth Mangini argues that the Italian artist s engagement of the body s multiple senses constitutes a new theory of sculpture as a means to connect with and know the phenomenal world Through close readings of signal works across Penone s five decade career from his emergence in the context of 1960s Arte povera to his position as a pre eminent contemporary artist today Mangini demonstrates how Penone refuses modernist opticality recasts artistic labour and emphasizes a non anthropocentric concept of time Penone s approach challenges viewers to broaden their sensory and temporal perceptions creating structurally significant new ways to understand human experience Giuseppe Penone is best known for his engagement with trees which he employs as raw material imagery and an active force in the creative process Seeing Through Closed Eyelids suggests that such works materialize the perceptible tensions between any organism and its environment By locating Penone s art in its social context and connecting it to broader discourses about art s status theories of phenomenology and the anthropocene this book offers an original reading of Penone s work as well as a wider view of the artistic generation for whom sculpture was a means to probe the nature of experience itself at the dawn of postmodernism

Arte Povera from the Goetz Collection Sammlung Goetz,Rainald Schumacher,2001 Giovanni Anselmo Alighiero Boetti Pier Paolo Calzolari Luciano Fabro Jannis Kounellis Mario Merz Giulio Paolini Pino Pascali Giuseppe Penone Michelangelo Pistoletto Emilio Prini Gilberto Zorio New York Magazine ,1985-12-23 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Arte povera in collection** Castello di Rivoli (Museum : Rivoli, Italy),2000 The Arte Povera movement similar to other movements of its time such as Conceptual Art and Process Art brought about a radical redefinition of art itself and provided an alternative to the increasingly hegemonic art trends of the day Arte Povera In Collection examines a significant nucleus of historical works of the Arte Povera movement from three important collections the Museum of Contemporary Art Castello di Rivoli the Galleria d arte Moderna in Turin and the recent acquisitions of the Fondazione CRT in Turin Included here are 90 works by the protagonists of the Arte Povera movement Giovanni Anselmo Alighiero Boetti Pier Paolo Calzolari Luciano Fabro Jannis Kounellis Mario Merz Marisa Merz Giulio Paolini Giuseppe Penone Michelangelo Pistoletto and Gilberto Zorio The book focuses on these artists classic works from the 60s and 70s but also includes some recent work from each artist In addition the book features new unpublished essays by each of the

artists except for the deceased Boetti and historical texts by major art critics Tommaso Trini Harold Szeemann Jean Christophe Amman and of course Germano Celant who coined the term Arte Povera in 1967 **Vile Days** Gary Indiana, 2018-11-13 Gary Indiana's collected columns of art criticism from the Village Voice documenting from the front lines the 1980s New York art scene In 1985 the Village Voice offered me a job as senior art critic This made my life easier and lousy at the same time I now had to actually enter all those galleries instead of peeking in the windows At times the only tangible perk was having the chump for a fifth of vodka whenever twenty more phonies had flattered my ass off in the course of a working week from Vile Days From March 1985 through June 1988 in The Village Voice Gary Indiana reimagined the weekly art column Thirty years later Vile Days brings together for the first time all of those vivid dispatches too long stuck in archival limbo so that the fire of Indiana's observations can burn again In the midst of Reaganism the grim toll of AIDS and the frequent jingoism of postmodern theory Indiana found a way to be the moment's Baudelaire He turned the art review into a chronicle of life under siege As a critic Indiana combines his novelistic and theatrical gifts with a startling political acumen to assess art and the unruly environments that give it context No one was better positioned to elucidate the work of key artists at crucial junctures of their early careers from Sherrie Levine and Richard Prince to Jeff Koons and Cindy Sherman among others But Indiana also remained alert to the aesthetic consequence of sumo wrestling flower shows public art corporate galleries and furniture design Edited and prefaced by Bruce Hainley Vile Days provides an opportunity to track Indiana's emergence as one of the most prescient writers of his generation *Artistas de lo inmaterial* Javier Chavarría, 2016-06-30 Este libro es un trabajo de género que presenta y analiza tanto las obras como los planteamientos de una serie de artistas que coinciden en una elección formal la desmaterialización del objeto artístico y en una actitud en sus planteamientos la percepción de la obra en tanto que experiencia visual para el espectador La estética de sus obras está definida por el uso de la luz como experiencia plástica que les permite dictar un lenguaje de imprecisión y misterio en el cual el límite de la materia se supera con la luz **Arte Povera** Claire Gilman, 2001 This catalogue shows important Arte Povera works from the Sonnabend Collection that have rarely been exhibited in New York Each of the Arte Povera artists in the Sonnabend Collection is represented The essay of Claire Gilman reexamines the Italian movement that Ileana Sonnabend was instrumental in bringing to the world's attention Ileana Sonnabend's pioneering efforts in the promotion and dissemination of art have long been celebrated Less known is Sonnabend's early and unceasing dedication to European art of the sixties and seventies particularly to the art of Italy Late in 1962 Michael and Ileana Sonnabend opened the Galerie Ileana Sonnabend in Paris where they exhibited the work of American artists but also the work of several young Italians beginning with Mario Schifano 1963 and Michelangelo Pistoletto 1964 In addition to Pistoletto Ileana Sonnabend showed the work of Giovanni Anselmo Pier Paolo Calzolari Jannis Kounellis Mario Merz Giulio Paolini and Gilberto Zorio both in Paris and in the New York gallery that she had opened in 1970 In this way Sonnabend played a seminal role not only in introducing American art to

Europe but also in bringing contemporary European art to America The Arte Povera was a group of twelve artists Giovanni Anselmo Alighiero Boetti Pier Paolo Calzolari Luciano Fabro Jannis Kounellis Mario Merz Marisa Merz Giulio Paolini Pino Pascali Giuseppe Penone Michelangelo Pistoletto Gilberto Zorio They produced one of the most authentic and independent European artistic interventions of the late 1960s Pitted in certain ways against the hegemony of American art specifically that of minimalist sculpture it was also an artistic movement that recuperated the contradictory legacy of Italian avant garde culture from the beginning of the century as defined in the dialectics of Futurism and Giorgio De Chirico's Pittura Metafisica

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