

Correnti Artistiche Del 900

Gabriel Aranzueque, Marcello Barison, Massimo Cacciari, Carmela Covino, Massimo Donà, Mariapaola Fimiani, Romano Gasparotti, Mario Guazzelli, Vanna Gessa Kurotschka, Enrico Martini, Giacomo Petrarca, Anna Pia Ruoppo, Francesco Valagussa, Vincenzo Vitiello

Le avanguardie artistiche del Novecento Mario De Micheli, 1988

Italian Art, 1900-1945 Pontus Hultén, Palazzo Grassi, 1989 Overzicht van de Italiaanse beeldende kunst van ca. 1900-1945.

Il Pensiero, XLIX, 1-2, 2010 Gabriel Aranzueque, Marcello Barison, Massimo Cacciari, Carmela Covino, Massimo Donà, Mariapaola Fimiani, Romano Gasparotti, Mario Guazzelli, Vanna Gessa Kurotschka, Enrico Martini, Giacomo Petrarca, Anna Pia Ruoppo, Francesco Valagussa, Vincenzo Vitiello, 2021-01-14T00:00:00 Fascicolo 1: Pensare la vita. Saggi: M. GUAZZELLI, La vita nel corpo. Riflessioni sulla psicobiologia e la psicopatologia delle emozioni; V. VITIELLO, Dal vivente all'uomo; V. GESSA KUROTSCHKA, Vita e autocoscienza in Hegel; G. PETRARCA, Tempo della vita, temporalità dell'angoscia. Su Søren Kierkegaard; A. P. RUOPPO, L'inquieto essere in cammino della vita. Heidegger interprete di Aristotele in dialogo con Lutero; M. FIMIANI, La cognizione della vita. Letture: C. COVINO, Antropologia non antropocentrica; G. ARANZUEQUE, L'orrore di Wallenstein. Tragedia e riconciliazione in Schiller e Hegel. Fascicolo 2: Sulla pittura (a cura di Marcello Barison). Saggi: M. CACCIARI, En attendant Francis Bacon; M. DONÀ, Geometrie dell'assoluto. Piet Mondrian: pittura e 'rapporto puro'; E. MARTINI, Jackson Pollock. Liturgia dell'apparizione; R. GASPAROTTI, Shozo Shimamoto e l'esperienza artistica quale esperienza poetica del pensare; F. VALAGUSSA, L'icona del Novecento. Il Quadrato nero di Malevič; M. BARISON, L'immagine ritrosa. Su Rothko; V. VITIELLO, Moholy-Nagy. La crittura della Luce.

Collana delle riviste letterarie e artistiche del novecento, 1961

Gli studi estetici in Italia nel primo trentennio del '900 Carmelo Sgroi, 1932

Critici, movimenti e riviste del '900 letterario italiano Giorgio Luti, 1986

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Dizionario enciclopedico dei pittori e degli incisori italiani dall' XI al XX secolo ,1983

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Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani ,1975

Romagna Liberty Andrea Speziali,2012 I giovani meritano sempre di essere aiutati e incoraggiati, ma è con vero piacere che do il mio sostegno a un giovane di talento come Andrea Speziali che si sta cimentando in un meritorio lavoro di ricerca e valorizzazione dello stile Liberty. Il campo delle ricerche - un indubbio contributo alla valorizzazione di edifici che sono presenti sul nostro territorio e quindi potranno costituire un ulteriore richiamo per i turisti che affluiscono le nostre riviere. L'interessante volume curato dal giovane riccioneese Andrea Speziali, artista alla 54 ° Esposizione Internazionale d'Arte della Biennale di Venezia e storico dell'arte, analizza con dovizia di particolari e notizie inedite, il periodo storico di inizio '900 che vide, per l'appunto, la nostra Riviera arricchirsi delle prime costruzioni balneari Liberty. Un originale viaggio nei primi decenni del Novecento dove le città giardino come Riccione e Cervia che celebrano il '90 e Centenario erano ricche di villini di inconfondibile eleganza come il capolavoro architettonico Antolini a Riccione progettato dal dalmata Mirko Vucetich

originario di Bologna. L'opera segue la mostra Romagna Liberty che, proprio a Riccione, la Perla Verde dell'Adriatico, ha avuto la sua sede naturale e che tanto successo ha ottenuto anche a livello internazionale. Vasco Errani, Presidente della Regione Emilia-Romagna

Accademie e biblioteche d'Italia ,1987

Arte in ,2004

Visioni di Sardegna Maria Paola Dettori,2015-02-14T00:00:00+01:00 Terra di “parenti poveri” per quanto riguardava la pittura, la Sardegna seppe esprimere all’inizio del XX secolo, nel giro di pochi anni, una scuola di straordinari incisori; l’esordio vincente fu come xilografi, ma alcuni di essi raggiunsero presto l’eccellenza anche nelle altre tecniche. Ci fu allora chi attribuì questo fatto a innate tendenze di razza, chi lo lesse come evolversi del tradizionale intaglio dei pastori, chi più lucidamente, come Stanis Dessy, uno dei più grandi tra loro, ricostruì i momenti iniziali della xilografia in Sardegna legandoli alla stessa circostanza che portò alla sua diffusione anche altrove in Italia, cioè al debutto del gruppo della rivista spezzina “L’Eroica”, cui due sardi - Giuseppe Biasi e, in misura minore, Mario Mossa Demurtas - parteciparono quasi sin dal principio. Privi di una tradizione artistica consolidata i sardi raggiunsero perciò la vetta in una branca dell’arte che in quel momento nel nostro paese doveva anch’essa, in qualche modo, ripartire da zero: affacciatisi solo allora a quel mondo, là dove le condizioni di partenza erano uguali per tutti essi non esitarono a cogliere l’occasione, seppero osare, sperimentare e trionfare, costituendo una scuola regionale dalla quale emersero figure tra le maggiori nella storia dell’incisione del Novecento italiano. Maria Paola Dettori, storico dell’arte, è funzionario della Soprintendenza per i Beni architettonici e storico artistici di Sassari. Si occupa in particolare di catalogazione dei beni culturali, ha progettato e diretto numerosi restauri. Attuale direttrice della Pinacoteca Mus’a di Sassari, ha curato diverse mostre, dedicandosi soprattutto alla storia dell’arte sarda del Novecento; tra le sue pubblicazioni, Pittura sarda del Novecento.

Atti della Settimana d'arte sacra per il clero ,1937

L'Europeo ,1994

Arte rivoluzionaria dai musei sovietici, 1910-1930 Alla Gusarova,1988

Le avanguardie artistiche del Novecento Mario De Micheli,2014-01

Studi piemontesi ,1997

Rassegna della istruzione artistica ,1938

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