Painted in Paris on the eve of World War One, the Metaphysical cityscapes of Giorgio de Chirico (1888-1978) redirected the course of modernist painting and the modern architectural imagination alike. Giorgio de Chirico and the Metaphysical City examines the two most salient dimensions of the artist’s early imagery: its representations of architectural space and its sustained engagement with the philosophy of Friedrich Nietzsche. Centering upon a single painting from 1914 – deemed by the painter “the fatal year” – each chapter examines why and how de Chirico’s self-declared “Nietzschean method” takes architecture as its pictorial means and metaphor. The first, full-length study in English to focus on the painter’s seminal work from pre-war Paris, the book places de Chirico’s “literary” images back in the context of the city’s avant-garde, particularly the circle of Guillaume Apollinaire. Merjian’s study sheds light on one of the most influential and least understood figures in 20th-century aesthetics, while also contributing to an understanding of Nietzsche’s paradoxical consequences for modernism.

Scapeland: Writing the Landscape from Diderot's Salons to the Postmodern Museum is a comparative, interdisciplinary study tracing theories of the sublime and a history of spectatorship from Diderot's eighteenth-century French Salons, through art criticism by Baudelaire and Breton, to Jean-François Lyotard's postmodern exhibition Les Immatériaux. In the Salons, an exploration of the painted landscape becomes an encounter with both the limits of representation and the infinite possibilities of fiction. Baudelaire and Breton explore similar limits in their work, set against the backdrop of the
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Paintings of metaphysical images by De Chirico, and their replication in the form of sketches and paintings by Warhol.

This book examines the work of several modern artists, including Fortunato Depero, Scipione, and Mario Radice, who were working in Italy during the time of Benito Mussolini’s rise and fall. It provides a new history of the relationship between modern art and fascism. The study begins from the premise that Italian artists belonging to avant-garde art movements, such as futurism, expressionism, and abstraction, could produce works that were perfectly amenable to the ideologies of Mussolini’s regime. A particular focus of the book is the precise relationship between ideas of history and modernity encountered in the art and politics of the time and how compatible these truly were.

Présente l'histoire de la peinture en Italie pendant l'entre-deux-guerres, une période marquée par une trentaine de peintres, dont Boccioni, Carrà, Balla et surtout De Chirico et la peinture métaphysique, qui se réfère à un héritage latin prestigieux. Ce peintre et ce mouvement remportèrent un grand succès international, avant le "retour à l'ordre", l'art fasciste qui leur succéda vers 1933.

The historical avant-gardes defined themselves largely in terms of their relationship to various versions of realism. At first glance modernism primarily seems to take a counter-position against realism, yet a closer investigation reveals that these relations are more complex. This book is dedicated to the links between realism, modernism and the avant-garde in their international context from the late 19th century up to the present day.

This book offers the first detailed analysis of how the Surrealists utilized the tactics of documentary and how Surrealist ideas in turn influenced the development of documentary photography. The last two decades have seen the re-emergence of Surrealist photography, but with an emphasis on work made in the studio or the darkroom. This, however, is a study of what Louis Aragon called 'surrealist realism': the exploration of a real-life surreality encountered on the streets of the city. This book throws new light on Surrealism, emphasizing its connections with the everyday life of the city.

This comprehensive reconstruction and interpretation of Louise and Walter Arensberg’s groundbreaking collection of modern and pre-Columbian art takes readers room by room, wall by wall, object by object through the couple’s Los Angeles home in which their collection was displayed. Following the Armory Show of 1913, Louise and Walter Arensberg began assembling one of the most important private collections of art in the United States, as well as the world’s largest private library of works by and about the philosopher Sir Francis Bacon. By the time Louise and Walter died—in 1953 and 1954, respectively—they had acquired some four thousand rare books and manuscripts and nearly one thousand works of art, including world-class specimens of Cubism, Surrealism, and Primitivism, the bulk of Marcel Duchamp’s oeuvre, and hundreds of pre-Columbian objects. These exceptional works filled nearly all available space in every room of their house—including
the bathrooms. The Arensbergs have long had a central role in the histories of Modernism and collecting, but images of their collection in situ have never been assembled or examined comprehensively until now. Presenting new research on how the Arensbergs acquired pre-Columbian art and featuring never-before-seen images, Hollywood Arensberg demonstrates the value of seeing the Arensbergs’ collection as part of a single vision, framed by a unique domestic space at the heart of Hollywood’s burgeoning artistic scene. This publication has been generously supported by Furthermore: a program of the J.M. Kaplan fund.

Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time.

This 1980 book is a clear and detailed study of Julio Cortázar's four major novels.

"Examines the shifting roles that dreams have played in twentieth-century art and science [and] features 100 color and 50 black-and-white illustrations depicting works by a broad range of artists in painting, photography, sculpture, artists' books, video, film, performance, and dance."--Jacket.

In this book, Giorgio de Chirico (1888-1978) recounts his early upbringing in Greece and first instruction in drawing at the Athens Polytechnic, his studies in Munich, his impressions of Italy, and his 1911 move to Paris. He relates vivid anecdotes of various Paris artists and personalities, notably Apollinaire, Cocteau, Derain, and Paul Guillaume, giving the key to incidents in Hebdomeros. He describes his sevice in the Italian Army in the First World War, his return to Paris, his association with the surrealist movement, and his subsequent disillusionment and self-isolation.

Modernism on Stage restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s. During those years, the Ballets Russes? stage served as a dynamic forum for the interaction of artistic genres - dance, music and painting - in a mixed-media form inspired by Richard Wagner's Gesamtkunstwerk (total work of art). This
interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists: Pablo Picasso, Sonia Delaunay, Henri Matisse, and Giorgio de Chirico. Experimental both in concept and form, these productions redefine our understanding of the interconnected worlds of the visual and performing arts, elite culture and mass entertainment in Paris between the two world wars. This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal, three-dimensional and corporeal medium of ballet. Analyzing interactions among sets, costumes, choreography, and musical accompaniment, the book establishes what the Ballets Russes' productions looked like and how audiences reacted to them. Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament: she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists? interrogation of the limits of medium.

Mussolini's bold claims upon the monuments and rhetoric of ancient Rome have been the subject of a number of recent books. D. Medina Lasansky shows us a much less familiar side of the cultural politics of Italian Fascism, tracing its wide-ranging efforts to adapt the nation's medieval and Renaissance heritage to satisfy the regime's programs of national regeneration. Anyone acquainted with the beauties of Tuscany will be surprised to learn that architects, planners, and administrators working within Fascist programs fabricated much of what today's tourists admire as authentic. Public squares, town halls, palaces, gardens, and civic rituals (including the famed Palio of Siena) were all "restored" to suit a vision of the past shaped by Fascist notions of virile power, social order, and national achievement in the arts. Ultimately, Lasansky forces readers to question long-standing assumptions about the Renaissance even as she expands the parameters of what constitutes Fascist culture. The arguments in The Renaissance Perfected are based in fresh archival evidence and a rich collection of illustrations, many reproduced for the first time, ranging from photographs and architectural drawings to tourist posters and film stills. Lasansky's groundbreaking book will be essential reading for students of medieval, Renaissance, and twentieth-century Italy as well as all those concerned with visual culture, architectural preservation, heritage studies, and tourism studies.

Contains substantial entries on 600 fine artists born before 1945. The emphasis is historical, focusing on the Western tradition of painting and sculpture, and exploring the problems women encountered in trying to obtain adequate training and professional recognition. Introductory essays examine training opportunities, the changing conditions of work for women since the medieval period, the contribution of women to the applied arts, and training and professionalism in 19th and 20th century Europe, Russia, North America and Australasia. Entries include biographical information, a list of principle exhibitions, selected writings, a bibliography, a representative work, and a description of critical reception, professional and artistic development, individual works and philosophies, and the artist's influences, contemporaries and companions. Annotation copyrighted by Book News, Inc., Portland, OR
The essays in this volume are informed by a variety of theoretical assumptions and of critical methodologies, but they all share an interest in the intersections of word and image in a variety of media. This unifying rationale secures the present collection's central position in the current critical context, defined as it predominantly is by ways of reading that are based on a relational nexus. The intertextual, the intermedial, the intersemiotic are indeed foregrounded and combined in these essays, conceptually as much as in the critical practices favoured by the various contributions. Studies of literature in its relation to pictorial genres enjoy a relative prominence in the volume – but the range of media and of approaches considered is broad enough to include photography, film, video, television, comic strips, animated film, public art, material culture. The backgrounds of contributors are likewise diverse – culturally, academically, linguistically. The volume combines contributions by prominent scholars and critics with essays by younger scholars, from a variety of backgrounds. The resulting plurality of perspective is indeed a source of new insights into the relations between writing and seeing, and it contributes to making this collection an exciting new contribution to word and image studies.

Few recent writers have been as interested in the cross-over between texts and visual art as Italo Calvino (1923-85). Involved for most of his life in the publishing industry, he took as much interest in the visual as in the textual aspects of his own and other writers' books. In this volume twenty international Calvino experts, including Barenghi, Battistini, Belpoliti, Hofstadter, Ricci, Scarpa and others, consider the many facets of the interplay between the visual and textual in Calvino's works, from the use of colours in his fiction to the influence of cartoons, from the graphic qualities of the book covers themselves to the significance of photography and landscape in his fiction and non-fiction. The volume is appropriately illustrated with images evoked by Calvino's major texts.

The first monograph to analyze the Surrealist gesture of photographic appropriation, this study examines "found" photographs in three French Surrealist reviews published in the 1920s and 1930s: La R?lution surr?iste, edited by Andr?retton; Documents, edited by Georges Bataille; and Minotaure, edited by Breton and others. The book asks general questions about the production and deployment of meaning through photographs, but addresses more specifically the construction of a Surrealist practice of photography through the gesture of borrowing and re-contextualization and reveals something crucial both about Surrealist strategies and about the way photographs operate. The book is structured around four case studies, including scientific photographs of an hysteric in Charcot's clinic at the Salp?i? hospital, positioned as poetry rather than pathology; and one of the first crime-scene photographs, depicting Jack the Ripper's last victim, radically transformed into a work of art. Linda Steer traces the trajectory of the found photographs, from their first location to their location in a Surrealist periodical. Her study shows that the act of removal and re-framing highlights the instability and mutability of photographic meaning an instability and mutability that has consequences for our understanding both of
photography and of Surrealism in the 1920s and 1930s.

This volume is based on papers given at the conference 'Imagining the City' held in Cambridge in 2004. Together they examine the city as imagined space and as a matrix for imagined worlds, using French, German, English, Italian, Russian and North American examples.

Gathered from early twentieth-century Italian magazines, manuscripts, correspondence, television recordings, and ephemeral art volumes, Geometry of Shadows is the first comprehensive collection of Giorgio de Chirico's Italian poetry, with award-winning poet Stefania Heim's translations presented alongside the Italian originals.

Recent years have seen an increase of interest in classicism and the reception and survival of antiquity. Classical Reception Studies is a rapidly developing field of research and teaching, and a growing number of new scholars are investigating issues of reception of classical texts, ideas, performance, and material culture across different cultural contexts and in different media. This volume adds new perspectives in this growing field of scholarship. This collection of essays explores the uses of the past from a wide range of perspectives. The papers are drawn from a spectrum of cultures and chronological periods; from medieval to modern times, from Italian to Byzantine, from French to British. The characters involved in each case study accessed the past through different means, employing varying combinations of texts, oral traditions, iconographic representations, and visible remains of the landscape. It is a snapshot of a field in movement, illustrative of current directions and hopeful of producing new ones. The legacy of antiquity is omnipresent, and is as multifaceted as suggested by the wide range of the papers. This volume presents new perspectives, dealing with ever-elusive enigmas and opening the way for future research and investigation to all those who seek to explore the constant fascination with the antique.

Grazia Deledda's Dance of Modernity is a highly original and innovative interpretation of Deledda's narrative in philosophical perspective, which also includes the study of textual variations and considers cultural history in Italy during the early twentieth century.

During the 1990s, Naples' left-wing administration sought to tackle the city's infamous reputation of being poor, crime-ridden, chaotic and dirty by reclaiming the city's cultural and architectural heritage. This book examines the conflicts surrounding the reimaging and reordering of the city's historic centre through detailed case studies of two piazzas and a centro sociale, focusing on a series of issues that include heritage, decorum, security, pedestrianization, tourism, immigration and new forms of urban protest. This monograph is the first in-depth study of the complex transformations of
one of Europe's most fascinating and misunderstood cities. It represents a new critical approach to the questions of public space, citizenship and urban regeneration as well as a broader methodological critique of how we write about contemporary cities.

A wide-ranging look at surrealist and postsurrealist engagements with the culture and imagery of childhood. We all have memories of the object-world of childhood. For many of us, playthings and images from those days continue to resonate. Rereading a swathe of modern and contemporary artistic production through the lens of its engagement with childhood, this book blends in-depth art historical analysis with sustained theoretical exploration of topics such as surrealist temporality, toys, play, nostalgia, memory, and 20th-century constructions of the child. The result is an entirely new approach to the surrealist tradition via its engagement with "childish things." Providing what the author describes as a "long history of surrealism," this book plots a trajectory from surrealism itself to the art of the 1980s and 1990s, through to the present day. It addresses a range of figures from Marcel Duchamp, Giorgio de Chirico, Max Ernst, Hans Bellmer, Joseph Cornell, and Helen Levitt, at one end of the spectrum, to Louise Bourgeois, Eduardo Paolozzi, Claes Oldenburg, Susan Hiller, Martin Sharp, Helen Chadwick, Mike Kelley, and Jeff Koons, at the other.

Giorgio de Chirico (1888-1978), the greatest Italian painter of our time, is also one of the most elusive figures of modern art. Recognized as a forerunner of several important twentieth-century movements - most notably Surrealism - he suddenly, not halfway through his long career, turned his back on his years of modernist experimentation and returned to classicism. But in 1920, after years of experimentation, de Chirico abandoned his metaphysical work and returned to a conservative, academic style. This illustrated survey, with more than sixty full color reproductions of his most important paintings, re-examines the work of this visionary artist.


Highlights the artist's first visit to America and includes work he rendered during his stay in New York.

An interrogation of the notion of space in Surrealist theory and philosophy, this study analyzes the manifestations of space in the paintings and writings done in the framework of the Surrealist Movement. Haim Finkelstein introduces the 'screen' as an important spatial paradigm that clarifies and extends the understanding of Surrealism as it unfolds in the 1920s, exploring the screen and layered depth as fundamental structuring principles associated with the representation of the mental space and of the internal processes that eventually came to be linked with the Surrealist concept of psychic automatism. Extending the discussion of the concepts at stake for Surrealist visual art into the context of film, literature and criticism, this study sheds new light on the way 'film thinking' permeates Surrealist thought and aesthetics. In early chapters, Finkelstein looks at
the concept of the screen as emblematic of a strand of spatial apprehension that informs the work of young writers in the 1920s, such as Robert Desnos and Louis Aragon. He goes on to explore the way the spatial character of the serial films of Louis Feuillade intimated to the Surrealists a related mode of vision, associated with perception of the mystery and the Marvelous lurking behind the surfaces of quotidian reality. The dialectics informing Surrealist thought with regard to the surfaces of the real (with walls, doors and windows as controlling images), are shown to be at the basis of Andretton's notion of the picture as a window. Contrary to the traditional sense of this metaphor, Breton's 'window' is informed by the screen paradigm, with its surface serving as a locus of a dialectics of transparency and opacity, permeability and reflectivity. The main aesthetic and conceptual issues that come up in the consideration of Breton's window metaphor lay the groundwork for an analysis of the work of Giorgio de Chirico, René Magritte, Max Ernst, André Masson, and Joan Miro. He concluding chapter consi

This book examines manufactured waste and remaindered humans in literary critiques of capitalism by twentieth-century writers associated with the historical avant-garde and their descendants. Building on recent work in new materialism and waste studies, Rachele Dini reads waste as a process or phase amenable to interruption. From an initial exploration of waste and re-use in three Surrealist texts by Giorgio de Chirico, André Breton, and Mina Loy, Dini traces the conceptualization of waste in the writing of Samuel Beckett, Donald Barthelme, J.G. Ballard, William Gaddis, and Don DeLillo. In exploring the relationship between waste, capitalism, and literary experimentation, this book shows that the legacy of the historical avant-garde is bound up with an enduring faith in the radical potential of waste. The first study to focus specifically on waste in the twentieth-century imagination, this is a valuable contribution to the expanding field of waste studies.

A study of the art of Giorgio de Chirico, inventor of a symbolic style which had a strong influence on 20th-century art, this text focuses on the artist's mysterious representations of the human form.

Is there such a thing as Los Angeles poetry? How do we assess a poem about a city as elusive of identity as Los Angeles? What features do poems about this unique urban landscape of diverse peoples and terrains have in common? Poetry Los Angeles is the first book to gather and analyze poems about sites as different as Hollywood, Santa Monica and Venice beaches, the freeways, downtown, South Central and East L.A. Laurence Goldstein presents original commentary on six decades of poets who have contributed to the iconography and poetics of Los Angeles literature, including Elizabeth Alexander, Jimmy Santiago Baca, Dorothy Barresi, Victoria Chang, Wanda Coleman, Dana Gioia, Joy Harjo, James Harms, Robert Hass, Eloise Klein Healy, Garrett Hongo, Suzanne Lummis, Paul Monette, Harryette Mullen, Carol Muske-Dukes, Frederick Seidel, Gary Soto, Timothy Steele, Diane Wakoski, Derek Walcott, and Charles Harper Webb. Forty poems are reproduced in their entirety. One chapter is devoted to Charles Bukowski, the celebrity face of the city’s poetry. Other chapters discuss the ways that poets explore “Interiors” and “Exteriors” throughout the cityscape. Goldstein also provides
ample connections to the novels, films, art, and politics of Southern California. In clear prose, Poetry Los Angeles examines the strategies by which poets make significant places meaningful and memorable to readers of every region of the U.S. and elsewhere.

The city is an essential theme of modernity in literature, architecture, photography and film. This book first focuses on ardent reactions to the metropolitan explosion in the nineteenth century, with Baudelaire and Poe as key figures. More recent representations of the city are then investigated, in Europe and the United States. Lombardo reflects on the way in which the changes in human perception created by urbanization are expressed in the various arts, in terms of form and content.

This interdisciplinary volume interrogates bodily thinking in avant-garde texts from Spain and Italy during the early twentieth century and their relevance to larger modernist preoccupations with corporeality. It examines the innovative ways Spanish and Italian avant-gardists explored the body as a locus for various aesthetic and sociopolitical considerations and practices. In reimagining the nexus points where the embodied self and world intersect, the texts surveyed in this book not only shed light on issues such as authority, desire, fetishism, gender, patriarchy, politics, religion, sexuality, subjectivity, violence, and war during a period of unprecedented change, but also explore the complexities of aesthetic and epistemic rupture (and continuity) within Spanish and Italian modernisms. Building on contemporary scholarship in Modernist Studies and avant-garde criticism, this volume brings to light numerous cross-cultural touch points between Spain and Italy, and challenges the center/periphery frameworks of European cultural modernism. In linking disciplines, genres, —isms, and geographical spheres, the book provides new lenses through which to explore the narratives of modernist corporeality. Each contribution centers around the question of the body as it was actively being debated through the medium of poetic, literary, and artistic exchange, exploring the body in its materiality and form, in its sociopolitical representation, relation to Self, cultural formation, spatiality, desires, objectification, commercialization, and aesthetic functions. This comparative approach to Spanish and Italian avant-gardism offers readers an expanded view of the intersections of body and text, broadening the conversation in the larger fields of cultural modernism, European Avant-garde Studies, and Comparative Literature.

The states of Northern Mexico—Tamaulipas, Nuevo León, Coahuila, Chihuahua, Durango, Sonora, Sinaloa, and Baja California Norte and Sur—have architecture, urbanism, and landscape design that offer numerous lessons in how to build well, but this constructed environment is largely undervalued or unknown. To make this architecture better known to a wide professional, academic, and public audience, this book presents the first comprehensive overview in either English or Spanish of the architecture, urban landscapes, and cities of Northern Mexico from the country's emergence as a modern nation in 1821 to the present day. Profusely illustrated with color and black-and-white photographs, maps, and analytical drawings of urban cores of major cities, The Architecture and Cities of Northern Mexico systematically examines significant works of
architecture in large cities and small towns in each state, from the earliest buildings in the urban core to the newest at the periphery. Edward R. Burian describes the most memorable works of architecture in each city in greater detail in terms of their spatial organization, materials, and sensory experience. He also includes a concise geographical and historical summary of the region that provides a useful background for the discussions of the works of architecture. Burian concludes the book with a brief commentary on lessons learned and possible futures for the architectural culture of the region, as well as the first comprehensive biographical listing of the architects practicing in Northern Mexico during the past two centuries.