



Claudio Parmiggiani

Maria Campitelli



Claudio Parmiggiani:

Claudio Parmiggiani Olafur Gíslason, 2000 **Claudio Parmiggiani** Jean-Luc Nancy, 2006 An installation by Claudio Parmiggiani one of Italy's seminal modern artists in the Chapelle des Brigittines in Brussels Founded in 1663 by the order of St Saviour the Chapelle des Brigittines is one of the most prestigious places today in Brussels for contemporary art Claudio Parmiggiani's installation *L'Isola del Silenzio* The Island of Silence has been sited here a magnificent Lombard bell in bronze placed on the floor in front of an irregular pyramid of books piled up one against the other like the stones of an old building in place of the altar The artist's taste for allegory the close relationship between space and art work the silence the ashes and dust settling on the paper all create a psychological and ethical place characterised by angst and melancholy but also a symbolically resistant rock that silently opposes the devastation of culture The silent shape of the bell now stands where the choir once sang in harmony where there was once a library with its treasury of knowledge and learning a pile of useless paper remains Parmiggiani's cry of alarm and pain is directed with hope towards more attentive and sensitive souls Text in French and Flemish 8 colour 41 b/w illustrations **This Obscure Thing Called Transparency** Emmanuel

Alloa, 2022-03-31 The paradoxical logic of transparency and mediation Transparency is the metaphor of our time Whether in government or corporate governance finance technology health or the media it is ubiquitous today and there is hardly a current debate that does not call for more transparency But what does this word actually stand for and what are the consequences for the life of individuals Can knowledge from the arts and its play of visibility and invisibility tell us something about the paradoxical logics of transparency and mediation This *Obscure Thing Called Transparency* gathers contributions by international experts who critically assess the promises and perils of transparency today [Water and Sea in Word and Image / L'Eau et la mer dans les textes et les images](#), 2023-07-10 To what extent does water constitute an archetypal element producing moral values and prone to ambivalence Myths abound with magical fountains fertile rivers or deadly abysses Water lends itself to rites of lustration or regenerative baptismal immersion Circumnavigation has given rise to epic tales of conquest or exploration populated by monsters and delights The specificity of this volume is the knotting together of the iconic and the verbal by renewing our trust in the exemplary regime of art most capable of apprehending the unpredictable the ephemeral and the continuous Against the backdrop of existential shipwrecks water wars the proliferation of microplastics the scoriae of an unbridled productivity a work like this one can raise awareness about the right to water its beneficial virtues and its inexhaustible imaginary Dans quelle mesure l'eau constitue-t-elle un élément archétypal producteur de valeurs et enclin aux ambivalences Les mythes regorgent de fontaines magiques de fleuves matriciels ou d'abysses mortifères L'eau se prête des rites de lustration ou d'immersion baptismale regnante La circumnavigation a engendré des récits piques visés conquérants ou humanistes peuplés de monstres et de délices Il s'agit ici d'établir un lien entre l'iconique et le verbal en renouvelant notre confiance dans le régime d'exemplarité de l'art seul capable d'appréhender ce qui est imprévisible ph

m re et continu Contre les naufrages existentiels les guerres de l'eau le pullulement des microplastiques scories d'un productivisme effrén un ouvrage comme celui-ci peut sensibiliser au droit l'eau partager ses vertus bienfaitrices et son imaginaire in puisable

Remaking the Readymade Adina Kamien-Kazhdan, 2018-05-11 Replication and originality are central concepts in the artistic oeuvres of Marcel Duchamp and Man Ray Remaking the Readymade reveals the underlying and previously unexplored processes and rationales for the collaboration between Duchamp Man Ray and Arturo Schwarz on the replication of readymades and objects The 1964 editioned replicas of the readymades sent shock waves through the art world Even though the replicas undermined ideas of authorship and problematized the notion of identity and the artist they paradoxically shared in the aura of the originals becoming stand ins for the readymades Scholar poet dealer Arturo Schwarz played a crucial role opening the door to joint or alternate authorship an outstanding relationship between artist and dealer By unearthing previously unpublished correspondence and documentary materials and combining this material with newly conducted exclusive interviews with key participants Remaking the Readymade details heretofore unrevealed aspects of the technical processes involved in the re creation of iconic long lost Dada objects Launched on the heels of the centenary of Duchamp's Fountain this new analysis intensifies and complicates our understanding of Duchamp and Man Ray initial conceptions and raises questions about replication and authorship that will stimulate significant debate about the legacy of the artists the continuing significance of their works and the meaning of terms such as creativity originality and value in the formation of art

Claudio Parmiggiani. Nel Tempo Della Povertà. Ediz. Inglese Massimo Recalcati, 2020

Die Rezeption der Antike in der Postmoderne Michaela Unterdörfer, 1998-01-01 Seit den späten sechziger Jahren verarbeiten einige italienische Künstler Giulio Paolini Claudio Parmiggiani Michelangelo Pistoletto Vettor Pisani und der Grieche Jannis Kounellis Gipskopien klassischer Skulpturen in Montagen und Installationen Die rezeptionsgeschichtliche Studie untersucht ausgehend von der Identifizierung und form und stilgeschichtlichen Einordnung der Bezugswerke deren Rolle im neuen künstlerischen Kontext und fragt nach der Relevanz des antiken Erbes in der zweiten Moderne Historische Abrisse zur Wertschätzung der Kopie und zur wechsellagernden Geschichte der Antikenrezeption stellen Modi der Interpretation zur Verfügung durch die diese erneute Rezeption der Antike als Teil des Paradigmenwechsels der Moderne und als programmatisches Zurückgreifen hinter die historische Avantgarde begriffen werden kann Während postmoderner Kunst häufig Eklektizismus und Beliebigkeit im Umgang mit den zitierten Vorlagen unterstellt wird verdeutlichen exemplarische Werkanalysen neben einem Überblick über die Zitierweise in der Kunst des 20. Jahrhunderts den herausgehobenen Platz der Italiener Werkverzeichnisse der besprochenen Künstler und ein ausführlicher Vorlagenkatalog stellen die unabdingbare Basis für jede Beschäftigung mit dem Antikenzitat in der Postmoderne dar Diss. Nürnberg 1998

Natura naturans Maria Campitelli, 1996

Parmiggiani Peter Weiermair, 2003

Sculpture Daniel Kunitz, 2003

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 2001

Claude Closky, 8002-9891 Michel

Gauthier, Musée d'art contemporain du Val-de-Marne, 2008 Pour sa rétrospective au musée du Val de Marne du 28 mars au 22 juin 2008

Claude Closky réinterprète son œuvre le titre même 8002 9891 évoque lui seul le jeu sur le langage les signes et les symboles Les nombres 1989 2008 figurent ainsi près de 20 ans de création de l'un des artistes français les plus prolifiques et reconnus de sa génération Pour cette exposition monographique Claude Closky nous livre des installations qui sollicitent tant notre mémoire que nos sens grâce la transposition de la réalité visuelle en une expérience sonore

Art of the Twentieth Century, 2006

Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 1998

In Numbers Victor Brand, 2009 In Numbers is a survey of serial publications dating from 1955 To The present day that have been produced by artists from around the world Amid historical groundswells like the rise of the little press in the 1960s The correspondence art movement of the early 1970s And The DIY culture of zines in the 1980s and early 1990s professional artists have seized on the format of magazines and postcards as sites for a new kind of art production These are not publications that feature news items criticism manifestos or reproductions of artworks but are themselves artworks often collaborative and idiosyncratic In large part they are produced by younger artists operating at the peripheries of mainstream art cultures or by established artists looking for an alternative To The marketplace This publication is the first volume to define an overlooked art form that is neither artists book nor ephemera but entirely its own unique object This survey includes Raymond Pettibon's Tripping Corpse Maurizio Cattelan's Permanent Food and many other contemporary examples such as North Drive Press and Continuous Project Approximately 60 publications are surveyed in total In Numbers documents the history of each publication its inception production distribution and significance together with a thorough completely illustrated bibliography for each title Co published with PPP Editions New York English text

Spelt from Sibyl's Leaves Luigi Ballerini, 1982 Le propos de cette exposition est d'apporter un regard sur l'art italien des années 70 Chaque travail présente un est pas significatif du travail connu de chacun des artistes Il s'agit de Alighiero Boetti Italo Bressan Pietro Coletta Dadamaino Alberto Garutti Marci Gastini Paolo Icaro Jannis Kounellis Vittorio Martino Eliseo Mattiacci Mario Merz Marisa Merz Maurizio Mochetti Hidetoshi Nagasawa Claudio Olivieri Giulio Paolini Claudio Parmiggiani Sergio Sermidi Giuseppe Spagnulo et Gilberto Zorio

2000, 日本美術 100年 展覧会 東京国立近代美術館 東京 日本

Identity and Alterity Jean Clair, 1995

Enrique Martínez Celaya Enrique Martínez Celaya, 2000

A Century in Sculpture Amsterdam (Netherlands). Stedelijk Museum, 1992

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