



Arte Povera

Germano Celant



Arte Povera:

Arte Povera Robert Lumley, 2004 The term Arte Povera was coined in 1967 by the critic Germano Celant to describe a group of Italian artists making work that used the simplest means to create poetic statements based on events of everyday life Seen as a reaction against the commercialism of the art market and the dominance of American Minimalist and Pop art the work demonstrated a keen hunger to explore new materials In this fully illustrated survey Robert Lumley provides a concise and highly readable interpretation of Arte Povera informed by extensive interviews with the artists themselves

Arte Povera Simon Baier, Sammling Goetz, 2012 The term Arte Povera was introduced by the influential critic and curator Germano Celant in 1967 to describe a new art that expressed the economic and cultural turbulence of the late 1960s in Italy This art became identified with the use of poor materials such as soil glass wood and wax but in fact its products ranged from paintings and sculptures to photographs and performances Artists such as Giovanni Anselmo Alighiero Boetti Jannis Kounellis Mario Merz Pino Pascali and Michelangelo Pistoletti were the stars of this new movement and their innovations have made for a lasting legacy among subsequent generations exploring raw materials the possibilities of the gallery space and everyday detritus The Sammling Goetz possesses one of the most comprehensive collections of Arte Povera presented in this publication for the first time alongside archival photographs and documents

Earthworks Suzaan Boettger, 2002 Her examination of Earthworks relationship to the ecology movement perceptively corrects a popular misconception about the artists goals while acknowledging the social and cultural complexities of the period

Sculptural Materiality in the Age of Conceptualism Marin R. Sullivan, 2017-07-05 Sculptural Materiality in the Age of Conceptualism is structured around four distinct but interrelated projects initially realized in Italy between 1966 and 1972 Yayoi Kusama s Narcissus Garden Michelangelo Pistoletto s Newspaper Sphere Sfera di giornali Robert Smithson s Asphalt Rundown and Joseph Beuys s Arena These works all utilized non traditional materials collaborative patronage models and alternative modes of display to create a spatially and temporally dispersed arena of matter and action with photography serving as a connective material thread within the sculpture it reflects While created by major artists of the postwar period these particular projects have yet to receive substantive art historical analysis especially from a sculptural perspective Here they anchor a transnational narrative in which sculpture emerged as a node a center of transaction comprising multiple material phenomenon including objects images and actors When seen as entangled polymorphous entities these works suggest that the charge of sculpture in the late postwar period came from its concurrent existence as both three dimensional phenomena and photographic image in the interchanges among the materials that continue to activate and alter the constitution of sculpture within the contemporary sphere

Che Fare? Kunstmuseum Liechtenstein, 2010 The artists of the Arte Povera movement sought to bridge the gap between art and life expanding consciousness by reducing the distance between the artwork and the spectator The familiar ordinary things often regarded as worthless were to be rediscovered as new art

worthy materials previously neglected everyday items were to be transformed into meaningful works of art The new art was to be more simple and more modest in its means and more authentic in its materials This influential groundbreaking movement is explored in images and text in this comprehensive catalogue Arte povera Germano Celant,1985

Site-specific Art Nick Kaye,2000 This text traces the historical antecedents of installation and performance art while also assembling a documentation of contemporary practice around the world It provides individual analyses of the themes of space materials site and frames **Arte Povera** Carolyn Christov-Bakargiev,1999-02-25 In 1967 the critic Germano Celant defined as Arte Povera poor art the work of 13 world renowned young Italian artists This work documents and explains the sculpture and installation work of these artists in the context of the critics who shaped it and the broader cultural framework of contemporary philosophers film makers and curators The innovative works of the artists were lyrical open ended combinations of unlikely fragments like horses wandering through a gallery a slab of marble with a lettuce using the most banal materials a metaphysical dimension The artists included Anselmo Boetti Calzolari Fabro Kounellis Mario and Marisa Merz Paolini Piretti Penone Pistoletto Prini and Zorio many of whom have emerged as world class artists who continue to exhibit internationally Their work and statements are published alongside contemporary texts by critics and other thinkers of their day **Arte Povera Seen by Ingvild Goetz** Douglas Fogle, Chiara Vecchiarelli,2018 An extensive chronology provides an in depth view of Goetz's history with the Arte Povera movement as a gallerist in the 1970s and 1980s and subsequently as a collector Read alongside a conversation with Goetz herself the publication profiles the collector's personal relationship with the Italian art movement and its artists detailing the evolution of her own extensive collection The book includes previously unpublished archival materials that trace the evolution of Goetz's collection as well as newly commissioned essays from curators Douglas Fogle and Chiara Vecchiarelli Fogle explores the connection of Arte Povera and American post minimalist movements more widely of the 1960s and 1970s Vecchiarelli for her part examines the history of the galleries and dealers who first presented Arte Povera and their influence on the evolution of the movement Artists included Claudio Abate Giovanni Anselmo Alighiero Boetti Pier Paolo Calzolari Giorgio Colombo Luciano Fabro Jannis Kounellis Mario Merz Paolo Mussat Sartor Giulio Paolini Pino Pascali Giuseppe Penone Michelangelo Pistoletto Giovanni Prini and Gilberto Zorio

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

Arte Povera Giovanni Lista, 2006 Born in the midst of the delicate political situation in Italy in the 1960s Arte Povera introduced by the Italian art critic and curator Germano Celant was a reaction to Pop and Minimalism reflecting the anti establishment mood of the period with its rejection of a consumer society based on profit

Arte Povera Robert Lumley, 2004-10 Arte Povera poor art came of age in the context of the economic boom of the Italian miracle and the subsequent student and workers revolts of 1968 Its work was motivated by an urge to revolt against not only the primacy achieved by painting in the postwar period but also against certain aspects of the emerging consumer culture Published to accompany an exhibition organized in a collaboration between the Walker Art Center Minneapolis and the Tate Modern this book provides a retrospective of the Arte Povera movement as a historical and aesthetic phenomenon that crossed a wide range of disciplines including sculpture installation drawing and photography as well as film and performance

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

Arte Povera Germano Celant, Carolyn Christov-Bakargiev, 2002 Zero to Infinity Richard Flood, Tate Modern (Gallery), 2001 With Zero to Infinity Arte Povera 1962 1972 the Walker Art Center and the Tate Modern have undertaken an ambitious project to represent an important yet seldom seen period in Italian modern art As the U S tour sponsor of Zero to Infinity Arte Povera 1962 1972 the Italian Trade Commission is proud to share the Walker Art Center s enthusiasm in illustrating the evolution of artistic expression in Italy as reflected in all aspects of Italian life

Art in America Frank Jewett Mather, Frederic Fairchild Sherman, 2002

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 Collectio 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 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. 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, and 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*. *Catalogo*, 2001. *Glossary of Art, Architecture and Design Since 1945*. John Albert Walker, 1992. **Van Abbemuseum**. Stedelijk Van Abbemuseum, 2002. In the early 1930s Henri van Abbe began to dream of building a center in Eindhoven where its people could be introduced to the mysteries of contemporary art, a place where they could enjoy art. In 1936 he realized this dream by donating to the city the Van Abbemuseum, which at that time still consisted primarily of artworks purchased and placed on loan by Henri van Abbe himself. Sixty years later the Stedelijk Van Abbemuseum has grown into one of the most prominent museums for modern art in the world. Through the course of its history, the visionary acquisition policies of its often distinguished directors have given rise to an impressive collection that includes works by modern masters such as Picasso, Braque, Chagall, Kandinsky, El Lissitzky, and Mondrian, as well as by contemporary artists like Douglas Gordon, Pierre Huyghe, Mike Kelley, and Marijke van Warmerdam. This publication of this first reference work on the Van Abbemuseum's collection marks the opening of the museum's new building in January 2003. A well-illustrated book, it offers detailed descriptions of the collection, the history of the museum, and its collecting policies. Each chapter examines a theme such as De Stijl, CoBrA, Conceptualism, and Minimal art, and considers works from the collection in their historical context. The catalog offers a representative overview of the Van Abbemuseum collection but also serves as a general introduction to the art of the twentieth century. Published in conjunction with Stedelijk Van Abbemuseum, Eindhoven.

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