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### Lucio Fontana: Van der Marck, J. et Crispolti, E. Essays

Catalogue for the major retrospective of this breakthrough Italian artist.

### Seeing the Light

### Art Books

## Fontana

Lucio Fontana (1899–1968), a major figure of postwar European art, blurred numerous boundaries in his life and his work. Moving beyond the slashed canvases for which he is renowned, this book takes a fresh look at Fontana's innovations in painting, drawing, ceramics, sculpture, and installation art. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana} Fontana was an important figure in both Italy and his native Argentina, where he pushed the painterly into the sculptural and redefined the relationship between mediums. Archival images of environments, public commissions, installations, and now-destroyed pieces accompany lavish illustrations of his work from 1930 to the late 1960s, providing a new approach to an artist who helped define the political, cultural, and technological thresholds of the mid-twentieth century.

## Marshall Plan Modernism

### Lucio Fontana

Lucio Fontana (1899-1968) radically transformed our conception of painting, sculpture and space by transcending the two-dimensionality of the canvas, foreshadowing many movements of the 1960s and '70s such as Arte Povera, conceptualism and land art. As the founder of Spatialism, an artistic movement that emerged in Italy in the late '40s, Fontana did away with the distinction between painting and

sculpture, with his famous slashes and holes in the canvas. *Environments* is focused on Fontana's pioneering work in installation art, with a selection of his seminal *Ambienti spaziali* (seen together for the first time). The *Ambienti spaziali*--rooms and corridors that the artist began to conceive and design in the late 1940s--were almost always destroyed once the exhibition was over; they are Fontana's most experimental yet least-known works, due to their ephemeral nature.

### **Lucio Fontana: concetti spaziali**

### **Ausstellungskat**

Italian artist Lucio Fontana literally tore the art establishment apart. Trained as a sculptor, he combined form and color in radical spatial gestures, most famously his slashed canvases of the 1950s and '60s. Regarded as the father of midcentury Spatialism, his provocative practice channeled postwar innovation in a pioneering synthesis of art,

### **Lucio Fontana e l'infinito. Scultori italiani del Novecento**

### **Lucio Fontana, 1899-1968, a Retrospective**

Best known for the slashed and cut canvases--and related spatial environments--of the *Concetti*

spazialithat he created primarily in the 1950s and 60s, Argentine-Italian artist Lucio Fontana (1899–1968) trained as a sculptor at the Academy of Fine Arts of Brera and used ceramics and clay modeling to explore larger problems in sculpture and painting. Lucio Fontana: Sculpture is published in conjunction with the first U.S. museum exhibition dedicated solely to the artist's groundbreaking ceramic work, and explores the innovative and often contrarian ways in which Fontana made use of the medium. With a foreword by Aspen Art Museum CEO and Director, Chief Curator, Heidi Zuckerman Jacobson, the publication collects landmark text by Jan van der Marck, Paolo Campiglio and Lucio Fontana himself, and features thoughts on Fontana's influence from contemporary sculptors Kathy Butterly, Charles Long and Katy Schimert.

### **Space-age Aesthetics**

### **Lucio Fontana: Environments**

### **Lucio Fontana en Las Colecciones Públicas de la Argentina**

### **Declaring Space**

### **Minimalia**

## **Lucio Fontana**

The leading figure in qualitative health research (QHR), Janice M. Morse, asserts that QHR is its own separate discipline?distinct from both traditional health research and other kinds of qualitative research?and examines the implications of this position for theory, research, and practice. She contends that the health care environments transform many of the traditional norms of qualitative research and shape a new and different kind of research tradition. Similarly, the humanizing ethos of qualitative health research has much to teach traditional researchers and practitioners in health disciplines. She explores how the discipline of QHR can play out in practice, both in the clinic and in the classroom, in North America and around the world. A challenging, thought-provoking call to rethink how to conduct qualitative research in health settings.

## **Lucio Fontana**

"Explores an international network of artists, artist groups, and critics linked by their aesthetic and theoretical responses to science, science fiction, and new media. Focuses on the Italian spatial artist, Lucio Fontana and French painter of space, Yves Klein"--Provided by publisher.

## **Lucio Fontana**

## **Modern & Contemporary Art**

## **Immaterial: Lucio Fontana Ceramics**

Artwork by Lucio Fontana. Contributions by Enrico Crispolti.

### **L Fontana**

### **Lucio Fontana**

In 1961, a solo exhibition by Argentine-Italian artist Lucio Fontana met with a scathing critical response from New York art critics. Fontana (1899--1968), well known in Europe for his series of slashed monochrome paintings, offered New York ten canvases slashed and punctured, thickly painted in luridly brilliant hues and embellished with chunks of colored glass. One critic described the work as "halfway between constructivism and costume

jewelry," unwittingly putting his finger on the contradiction at the heart of these paintings and much of Fontana's work: the cut canvases suggest avant-garde iconoclasm, but the glittery ornamentation evokes outmoded forms of kitsch. In *Lucio Fontana*, Anthony White examines a selection of the artist's work from the 1930s to the 1960s, arguing that Fontana attacked the idealism of twentieth-century art by marrying modernist aesthetics to industrialized mass culture, and attacked modernism's purity in a way that anticipated both pop art and postmodernism. Fontana painted expressionist and abstract sculptures in the pinks and golds of mass-produced knick-knacks, saturated architectural installations with fluorescent paint and ultraviolet light, and encrusted candy-colored monochrome canvases with glitter. In doing so, White argues, he challenged Clement Greenberg's dictum that avant-garde and kitsch are diametrically opposed. Relating Fontana's art to the political and social context in which he worked, White shows how Fontana used the materials and techniques of mass culture to comment on the fate of the avant-garde under Italian fascism and the postwar "economic miracle." At a time when Fontana's work is commanding record prices, this new interpretation of the work assures that it has unprecedented critical relevance.

## **Catalogue of Sotheby's Sale of Lucio Fontana Concetto Spaziale**

## **Lucio Fontana**

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Focusing on artwork by Lucio Fontana, Alberto Burri, and Piero Manzoni, Jaleh Mansoor demonstrates and reveals how abstract painting, especially the monochrome, broke with fascist-associated futurism and functioned as an index of social transition in postwar Italy. Mansoor refuses to read the singularly striking formal and procedural violence of Fontana's slit canvasses, Burri's burnt and exploded plastics, and Manzoni's "achromes" as metaphors of traumatic memories of World War II. Rather, she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy. Reconfiguring the relationship between politics and aesthetics, Mansoor illuminates how the monochrome's reemergence reflected Fontana, Burri, and Manzoni's aesthetic and political critique of the Marshall Plan's economic warfare and growing American hegemony. It also anticipated the struggles in Italy's factories, classrooms, and streets that gave rise to Autonomia in the 1960s. Marshall Plan Modernism refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle.

## **Black Holes, Dark Matter and the End of God**

Lucio Fontana (1899–1968), a major figure of postwar

European art, blurred numerous boundaries in his life and his work. Moving beyond the slashed canvases for which he is renowned, this book takes a fresh look at Fontana's innovations in painting, drawing, ceramics, sculpture, and installation art. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana} Fontana was an important figure in both Italy and his native Argentina, where he pushed the painterly into the sculptural and redefined the relationship between mediums. Archival images of environments, public commissions, installations, and now-destroyed pieces accompany lavish illustrations of his work from 1930 to the late 1960s, providing a new approach to an artist who helped define the political, cultural, and technological thresholds of the mid-twentieth century.

### **Lucio Fontana: Concetto Spaziale**

On Lucio Fontana's little-known engagement with ceramics Given the sculptural properties of his famous slashed canvases, it is perhaps little wonder that Lucio Fontana (1899-1968) began his career as a sculptor. Less well-known is his work as a ceramicist, which commenced in the mid-1930s and produced an exploration of materiality that profoundly informed his practice as an artist. This interest was developed parallel to his painting and was, in many ways, indistinguishable from his work as a sculptor. As Fontana continued to create ceramics, he became increasingly obsessed with the concept of matter as it related to the mass and volume of the sculpted object. His exploration of the physicality and weight of

a work of art prefigured his later desire to diminish the materiality of his art. As Fontana scholar Paolo Campiglio writes here, "he sought to discover a form that could exceed its own materiality. He sought to test the possibilities of space. He sought to create an object with absolute plasticity. And he sought to discover an ideal abstract form, opposed to the accepted, geometrical forms."

### **Lucio Fontana**

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The evolution and philosophy of color field painting, as revealed by four masters of the movement. Developed at the tail end of the abstract expressionist movement, color field painting is distinguished by pure, unmodulated areas of color, flat, two-dimensional space, and large, often irregularly shaped canvases. The genre is often associated with American painting, but was actually embraced by an international group of artists. Four of the most exciting of those practitioners are the focus of this penetrating study. Michael Auping sees the work of each of these artists as representing a different stage in the development of abstract painting in the 1950s and 1960s.

### **Thinking Italian**

This spiritual companion for mourners affirms their need to mourn and invites them to journey through their very unique and personal grief. Organized around the six needs of mourning that all mourners must yield to and eventually embrace to find continued meaning in life and living, this book offers reflective passages for each need that help mourners work through their thoughts and feelings.

### **Lucio Fontana e la sua eredità**

Fontana is considered one of the fathers of postwar monochromatic abstraction and conceptual art. This book introduces two rare bodies of work created around the cities of Venice and New York, presented together for the first time.

### **Lucio Fontana**

### **Fontana**

This engrossing volume takes us on a fascinating visual journey through the most groundbreaking and avant-garde art of the early 20th century to the present. Stunning, high-quality photographs of major artworks accompany illuminating discussions of the masters of modern and contemporary painting, sculpture, architecture, and conceptual art. Here are giants of invention such as Picasso and Matisse, the German expressionists, Dadaists, constructivists, surrealists, abstract expressionists, minimalists, pop artists, and today's cutting-edge creators. They're all

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carefully placed in cultural context, with ideas, movements, events, artists, and works beautifully examined. Scholars, art aficionados, students, gallery owners, and art historians will all find this mainstream, accessible guide appealing.

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