



Stefano Arienti

Sammlung Goetz, Rainald Schumacher

Stefano Arienti:

The Asian Shore Stefano Arienti, 2007 Arienti encourages viewers to see think and feel more perceptively more deeply to move beyond the instant decoding of imagery that is so commonly practiced today His goal is for audiences to ponder and puzzle to return repeatedly to an image discovering in it untold details and depths and above all bringing to it a sense of wonderment Drawing is of course no longer exclusively a product of pencil applied to paper Arienti works with myriad alternate approaches to the medium from tracing drilling folding and punching to piercing scratching cutting stitching and burning always with an eye to exploring all possible nuances of color texture and surface Pieranna Cavalchini inside publication

Science and Art Antonio Sgamellotti, Brunetto Giovanni Brunetti, Costanza Miliani, 2020-02-24 Science and art are increasingly interconnected in the activities of the study and conservation of works of art Science plays a key role in cultural heritage from developing new analytical techniques for studying the art to investigating new ways of preserving the materials for the future For example high resolution multispectral examination of paintings allows art historians to view underdrawings barely visible before while the use of non invasive and micro sampling analytical techniques allow scientists to identify pigments and binders that help art conservators in their work It also allows curators to understand more about how the artwork was originally painted Through a series of case studies written by scientists together with art historians archaeologists and conservators Science and Art The Painted Surface demonstrates how the cooperation between science and humanities can lead to an increased understanding of the history of art and to better techniques in conservation The examples used in the book cover paintings from ancient history Renaissance modern and contemporary art belonging to the artistic expressions of world regions from the Far East to America and Europe Topics covered include the study of polychrome surfaces from pre Columbian and medieval manuscripts the revelation of hidden images below the surface of Van Gogh paintings and conservation of acrylic paints in contemporary art Presented in an easily readable form for a large audience the book guides readers into new areas uncovered by the link between science and art The book features contributions from leading institutions across the globe including the Metropolitan Museum of Art New York Art Institute of Chicago Getty Conservation Institute Opificio delle Pietre Dure Firenze National Gallery of London Tate Britain Warsaw Academy of Fine Art and the National Gallery of Denmark as well as a chapter covering the Thangka paintings by Nobel Prize winner Richard Ernst

The Anthropologist as Curator Roger Sansi, 2020-05-27 Why do contemporary art curators define their work as ethnography How can curation illuminate the practice of contemporary anthropology Does anthropology risk disappearing as a specific discipline within the general model of the curatorial The Anthropologist as Curator collects together the research of international scholars working at the intersection of anthropology and contemporary art in order to explore these questions The essays in the book challenge what it means to do ethnographic work as well as the very definition of the discipline of anthropology in confrontation with the model of the curatorial The contributors examine these

ideas from a variety of angles and the book includes perspectives from anthropologists who have set up their own exhibitions those who have conducted fieldwork on the arts including participatory practices digital images and sound and contributors who are currently working in a curatorial capacity at a museum With case studies from the USA Canada Germany Brazil Mexico India and Japan the book represents an international perspective and is relevant to students and scholars of anthropology contemporary art museum studies curatorial studies and heritage studies **Stefano Arienti** ,2007 **The Materiality of Terracotta Sculpture in Early Modern Europe** Zuzanna Sarnecka, Agnieszka Dziki, 2023-07-31 Through meticulously researched case studies this book explores the materiality of terracotta sculpture in early modern Europe Chapters present a broad geographical perspective showcasing examples of modelling firing painting and gilding of clay in Portugal Spain Italy Germany and the Netherlands The volume considers known artworks by celebrated artists such as Luca della Robbia Andrea del Verrocchio Filipe Hodart or Hans Reichle in parallel with several lesser studied terracotta sculptures and tin glazed earthenware made by anonymous artisans This book challenges arbitrary distinctions into the fine art and the applied arts that obscured the image of artistic production in the early modern world The centrality of clay in the creative processes of artists working with two and three dimensional artefacts comes to the fore The role of terracotta figures in religious practices as well as processes of material substitutions or mimesis confirm the medium s significance for European visual and material culture in general This book will be of interest to scholars working in art history Renaissance studies and material culture Frieze Art Fair Yearbook 2009-10 Rosalind Furness, Anna Starling, 2009 An essential publication for anyone interested in contemporary visual art the Frieze Art Yearbook 200910 profiles almost 300 emerging and established artists from around the world with a critical text and a colour image of their work The book also contains thoughtful interviews with artists from Frieze Projects Frieze Art Fairs critically acclaimed programme of commissions The Yearbook provides a wealth of information comprising details for all the galleries participating at Frieze Art Fair and a global directory of over 2 000 leading contemporary artists Artscribe ,1991 Art Issues ,1999 Artbibliographies Modern ,2004 Artforum International ,2003 Flash Art ,2005 Flash art/Heute Kunst ,1993 Artscribe International ,1991 **Art in America** ,2005 **Art & Text** ,1997 Frieze ,2005 Being There/being Here Merle Schipper, 1991 *The Galleries Book* Norman Rosenthal, Max Wigram, 2002 Accompanying an exhibition at the Royal Academy of Arts in September 2002 this text provides an invaluable resource for the interested outsider wishing to break into the mysterious world of cutting edge art in London Contemporary ,2006 Arte Povera from the Goetz Collection Sammlung Goetz, Rainald Schumacher, 2001 Giovanni Anselmo Alighiero Boetti Pier Paolo Calzolari Luciano Fabro Jannis Kounellis Mario Merz Giulio Paolini Pino Pascali Giuseppe Penone Michelangelo Pistoletto Emilio Prini Gilberto Zorio

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Stefano Arienti Introduction

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