

1. Record Nr.	UNINA9910495451703321
Autore	Le Corbusier
Titolo	Le Corbusier : lessons in modernism / edited by Giuliana Altea and Antonella Camarda
Pubbl/distr/stampa	Zurich, : Scheidegger & Spiess, 2020
ISBN	9783858818485
Descrizione fisica	183 p. : ill. ; 29 cm
Locazione	FARBC
Collocazione	MON C 820
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Volume pubblicato in occasione della mostra: Le Corbusier, Lessons in Modernism, Museo Nivola, Orani, 22 dicembre 2018 - 17 marzo 2019

2. Record Nr.	UNINA9910324953503321
Autore	Messling Markus
Titolo	Les Hiéroglyphes de Champollion : Philologie et conquête du monde / / Markus Messling
Pubbl/distr/stampa	Grenoble, : UGA Éditions, 2016
ISBN	2-84310-350-9
Descrizione fisica	1 online resource (142 p.)
Soggetti	Language & Linguistics (General) linguistique hiéroglyphes égyptologie philologie
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Jean-François Champollion est l'une des figures les plus brillantes de l'histoire des sciences européennes. Son déchiffrement des hiéroglyphes égyptiens, en 1822, représente à lui seul le triomphe de la philologie du XIXe siècle. Cependant, le récit maintes fois raconté du « coup de génie » masque sciemment les conditions épistémologiques et les luttes idéologiques dans lesquelles ce dernier, à l'époque de la Restauration, a pu être réalisé. La nouvelle façon de comprendre l'Antiquité égyptienne incarnée par Champollion relève de l'aspiration de la modernité européenne à apprêhender le monde et l'humanité comme une grande Histoire du Progrès et à l'inscrire matériellement dans les grandes capitales européennes. Or, ce nouveau savoir a un revers paradoxal, celui de produire, à travers le pillage massif des monuments pharaoniques auquel il contribue, une réalité contraire au plaidoyer émancipateur qu'il promeut. Au moment où l'universalisme impérialiste de l'Europe prend son envol, il dévoile, dans le même mouvement, sa dimension funeste. Champollion en prend clairement conscience sur les bords du Nil et s'ouvre à une autre forme d'universalité, qui ne peut plus faire abstraction des réalités concrètes et

qui reconnaît une responsabilité vraiment mondiale dans la préservation des sites archéologiques comme héritage de l'humanité. De ce regard très moderne sur la culture témoigne la lettre remarquable écrite par Champollion en 1829 au vice-roi d'Égypte, dans laquelle il recommande la mise en oeuvre de fouilles réglementées – texte reproduit à la fin de cet ouvrage, et qui n'a guère perdu de son actualité.

3. Record Nr.	UNINA9910785520403321
Autore	Whiteley Nigel
Titolo	Art and pluralism [[electronic resource]] : Lawrence Alloway's cultural criticism / / Nigel Whiteley
Pubbl/distr/stampa	Liverpool : , : Liverpool University Press, , 2012
ISBN	1-78138-614-5 1-78138-907-1 1-84631-670-7
Descrizione fisica	1 online resource (xiv, 510 pages) : digital, PDF file(s)
Collana	Value, art, politics
Disciplina	709.2
Soggetti	Art critics Art - Philosophy Art, Modern - 20th century Pluralism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 11 Aug 2017).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Half-title Page; Title Page; Copyright; Dedication; Contents; Acknowledgements; Section A: Introduction; 1. Alloway and pluralism; 2. Background; 3. The British art scene; 4. Early career; Section B: Continuum, 1952-1961; 1. Art criticism, 1951-1952; 2. The ICA in the early 1950s; 3. The Independent Group: aesthetic problems; 4. The Independent Group: popular culture; 5. Art criticism, 1953-; 6. Alloway and abstraction; 7. Alloway and figurative art; 8. This Is Tomorrow, 1956; 9. Information Theory; 10. Group 12 and Information Theory; 11. Science fiction

12. The cultural continuum model13. Writings about the movies; 14. Graphics and advertising; 15. Design; 16. Architecture and the city; 17. Channel flows; 18. Art autre; 19. The human image; 20. Modern Art in the United States, 1956; 21. Action Painting; 22. First trip to the USA; 23. The New American Painting,; 24. Alloway and Greenberg; 25. Cold wars; 26. British art and the USA: The Middle Generation; 27. A younger generation and the avant-garde; 28. Hard Edge; 29. Place and the avant-garde,; 30. Situation and its legacy; 31. The emergence of Pop art; 32. Alloway's departure

Section C: Abundance, 1961-19711. Arrival in the USA and "Clemsville"; 2. Junk art; 3. American Pop; 4. Curator at the Guggenheim; 5. Six Painters and the Object and Six More,; 6. Other writings on Pop; 7. Art as human evidence; 8. Alexander Liberman and Paul Feeley; 9. Systemic Painting,; 10. Abstraction and iconography; 11. The communications network; 12. Departure from the Guggenheim; 13. Exile in Carbondale; 14. Arts Magazine; 15. The Venice Biennale; 16. Return to New York: SVA, SUNY, and The Nation; 17. Options; 18. Expanding and disappearing works of art; 19. Alloway's Nation criticism

20. Newness and the avant-garde21. Post-Minimal radicalism; 22. Historical revisions: Abstract Expressionism and Picasso; 23. Mass communications; 24. Film criticism; 25. Violent America; 26. Pluralism as a "unifying theory"; Section D: Alternatives, 1971-1988; 1. Disorientation and dissent in the art world; 2. Alloway and the politicization of art, 1968-1970; 3. Changing values, 1971-1972; 4. Artforum and the art world as a system; 5. 1973 and a new pluralism; 6. The uses and limits of art criticism; 7. Criticism and women's art, 1972-1974; 8. Women's art and criticism, 1975

9. The realist "renewal"10. Photo-Realism; 11. The realist "revival"; 12. Realist revisionism; 13. The decline of the avant-garde; 14. "Legitimate variables"; 15. Earth art; 16. Public art; 17. In praise of plenty; 18. Crises in the art world: criticism; 19. Crises in the art world: feminism; 20. Crises in the art world: curatorship; 21. The co-ops and "alternative" spaces; 22. Turn of the decade decline; 23. Mainstream...; 24. ... and "alternative"; 25. The last years; 26. The complex present; Section E: Summary and Conclusion; 1. Pluralism; 2. "Post-Modernism"; 3. Art history; 4. Art criticism

5. Alloway's reputation

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#### Sommario/riassunto

Lawrence Alloway (1926-1990) was one of the most influential and widely respected (as well as prolific) art writers of the post-war years. His many books, catalogue essays and reviews manifest the changing paradigms of art away from the formal values of modernism towards the inclusiveness of the visual culture model in the 1950s, through the diversity and excesses of the 1960s, to the politicisation in the wake of 1968 and the Vietnam war, on to postmodern concerns in the 1970s. Alloway was in the right places at the right times. From his central involvement with the Independent Group and the ICA in London in the 1950s, he moved to New York, the new world centre of art, at the beginning of the 1960s. In the early 1970s he became deeply involved with the realist revival and the early feminist movement in art - Sylvia Sleigh, the painter, was his wife - and went on to write extensively about the gallery and art market as a system, examining the critic's role within this system. Positioning himself against the formalism and exclusivism associated with Clement Greenberg, Alloway was wholeheartedly committed to pluralism and diversity in both art and society. For him, art and criticism were always to be understood within a wider set of cultural, social and political concerns, with the emphasis on democracy, social inclusiveness, and freedom of expression. Art and Pluralism provides a close critical reading of Alloway's writings, and

sets his work and thought within the cultural contexts of the London and New York art worlds from the 1950s through to the early 1980s. It is a fascinating study of one of the most significant art critics of the twentieth century.

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