

## La Scuola Di New York

La Scuola di New Yorkorigini, vicende, protagonistiVita e PensieroAction paintingla Scuola di New York 1943-1959Giunti EditoreLa Scuola di New YorkL' America di Pollock. Jackson Pollock a Venezia. Gli Irascibili e la Scuola di New YorkL'America di Pollockgli "Irascibili" e la scuola di New York, Jackson Pollock a VeneziaPollock e gli irascibili. La Scuola di New York. Catalogo della mostra (Milano, 24 settembre 2013-16 febbraio 2014)Pollock e la scuola di New York. Catalogo della mostra (Roma, dal 10 ottobre 2018 al 24 febbraio 2019). Ediz. illustrataLa scuola di New YorkLa New York di PollockNew York Confidential. Avanguardia, modernità e intellettuali in America, dalla scuola di Chicago alla pop artLa Scuola di New YorkAusstellung Marlborough Galleria d'Arte, aprile 1972Scuola di New YorkThe Italian Fascist Party in PowerA Study in Totalitarian RuleU of Minnesota Press

This book foregrounds the ideas of an important European pedagogue whose writings provide insights for a critical social justice oriented approach to education. Lorenzo Milani has all the credentials to be regarded as potentially a key source of inspiration for critical pedagogy. Milani's approach to education for social justice gives importance to a number of issues, notably social class issues, race issues especially with his critique of North-South relations and cultural/technological transfer, the collective dimension of learning and action (emphasis is placed on reading and writing the word and the world collectively), student-teachers and teacher-students (a remarkable form of peer tutoring), reading and responding critically to the media (newspapers), the existential basis of one's learning (from the occasional to the profound motive) and the fusion of academic and technical knowledge. There is also an anti-war pedagogy that emerges from his defence of the right to 'conscientious objection' with its process of reading/teaching history against the grain. There is much in the work of Milani and his students to provide the basis for a process of schooling that serves as an antidote to the prevailing contemporary system, a system which gives pride of place to testing, standardization, league tables and vouchers. -- Peter Mayo, University of Malta

Offering snapshots of mercantile devotion to saints in different regions, this volume is the first to ask explicitly how merchants invoked saints, and why. Despite medieval and modern stereotypes of merchants as godless and avaricious, medieval traders were highly devout – and rightly so. Overseas trade was dangerous, and merchants' commercial activities were seen as jeopardizing their souls. Merchants turned to saints for protection and succor, identifying those most likely to preserve their goods, families, reputations, and souls. The essays in this collection, written from diverse angles, range across later medieval western Europe, from Spain to Italy to England and the Hanseatic League. They offer a multi-disciplinary examination of the ways that medieval merchants, from petty traders to influential overseas wholesalers, deployed the cults of saints. Three primary themes are addressed: danger, community, and the unity of spiritual and cultural capital. Each of these themes allows the international panel of contributors to demonstrate the significant role of saints in mercantile life. This book is unique in its exploration of saints and commerce, shedding light on the everyday role religion played in medieval life. As such, it will be of keen interest to scholars of religious history, medieval history, art history, and literature.

This volume encompasses latest research presented on the 6th edition of the Disaster Management Conference. The research published in this book is contributed by academics and experts on public health, security and disaster management in order to assess the potential risk from various disasters and discuss ways to prevent or alleviate damage.

The nature of 'fascism' has been hotly contested by scholars since the term was first coined by Mussolini in 1919. However, for the first time since Italian fascism appeared there is now a significant degree of consensus amongst scholars about how to approach the generic term, namely as a revolutionary form of ultra-nationalism. Seen from this perspective, all forms of fascism have three common features: anticonservatism, a myth of ethnic or national renewal and a conception of a nation in crisis. This collection includes articles that show this new consensus, which is inevitably contested, as well as making available material which relates to aspects of fascism independently of any sort of consensus and also covering fascism of the inter and post-war periods. This is a comprehensive selection of texts, reflecting both the extreme multi-faceted nature of fascism as a phenomenon and the extraordinary divergence of interpretations of fascism.

Traces the decline of beauty as an ideal from early German romanticism to the twentieth century. The American abstract expressionist painter Barnett Newman famously declared in 1948 that the impulse of modern art is to destroy beauty. Not long after that, Andy Warhol was reconciling the world of art with the world of everyday life, painting soup cans and soda bottles. In this book, Federico Vercellone provides an account of the decline of beauty as a Platonic ideal from early German Romanticism to the twentieth century. He traces this intellectual trajectory from Goethe, Dilthey, and Nietzsche, through modernism and the avant-garde movement, to the work of Adorno and Heidegger. Rather than the death or destruction of beauty, Vercellone argues instead that beauty in the twentieth century came back to live in reality and everyday life. He suggests this is a new edition of the classical ideal rather than an abandonment of it, and further makes the case for the ecological significance of this orientation and outlook.

"From 1874 to 1882, John Singer Sargent (1856-1925) produced more than 200 paintings and water-colours aside from portraiture that chart his development as an artist. The breadth of his achievement includes figures in landscape settings, architectural studies, seascapes, subject paintings, and studies after old masters. From his powerful studies of models in Paris in the mid-1870s to his compelling paintings set in Venice in the early 1880s, the works published in this volume of the catalogue raisonne show the variety of his aesthetic responses." "Working in the studio and en plein air, Sargent travelled widely during the eight years covered in this volume, painting in Paris, Brittany, Capri, Spain, North Africa and Venice." "This is the first time that Sargent's early work has been mapped so comprehensively. With very few exceptions, this book illustrates all the pictures under discussion in colour. Each painting, including several which have never been published before, is documented in depth with full provenance, exhibition history and bibliography. Original research of primary documents and on-site investigations uncovered much new information, presented in critical discussions of subject matter, dating, style, and significance in the artist's career. The volume reproduces a wealth of Sargent's preliminary and related drawings and of comparative works by other artists." --Book Jacket.

This book will be of special interest to the general reader concerned with the issue of language in the United States, as well as the language specialist and sociolinguist. It has been written to inform those wishing to learn more about the role that languages other than English have had, and continue to have, in the life of the most important United States city, New York. At the same time this volume makes an important contribution to the scholarly literature on urban multilingualism and the sociology of language. The book contains chapters on languages of ethnolinguistic groups who

arrived early in New York and which have been somewhat silenced (Irish, German, Yiddish), the languages of groups who made early contributions and continue to be heard in the city (Italian, Greek, Spanish, Hebrew), and languages which are acquiring an important voice in the city today (Chinese, Indian languages, English creoles, Haitian Creole). Music in the Galant Style is an authoritative and readily understandable study of the core compositional style of the eighteenth century. Gjerdingen adopts a unique approach, based on a massive but little-known corpus of pedagogical workbooks used by the most influential teachers of the century, the Italian partimenti. He has brought this vital repository of compositional methods into confrontation with a set of schemata distilled from an enormous body of eighteenth-century music, much of it known only to specialists, formative of the "galant style."

This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated 'Grove Dictionary of Art' and adding hundreds of new entries, it offers students, researchers and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

"A comprehensive and richly illustrated survey of Venetian Renaissance architecture, sculpture, and painting created between 1400 and 1600 addressed to students, travellers, and the general public. The works of art are analysed within Venice's cultural circumstances--political, economic, intellectual, and religious--and in terms of function, style, iconography, patronage, classical sources, gender, art theories, and artist's innovations, rivalries, and social status. The text has been divided into two parts--the fifteenth century and the sixteenth century--each part preceded by an introduction that recounts the history of Venice to 1500 and to 1600 respectively, including the city's founding, ideology, territorial expansion, social classes, governmental structure, economy, and religion. The twenty-six chapters have been organized to lead readers systematically through the major artistic developments within the three principal categories of art--governmental, ecclesiastic, and domestic--and have been arranged sequentially as follows: civic architecture and urbanism, churches, church decoration (ducal tombs and altarpieces), refectories and refectory decoration (section two only), confraternities (architecture and decoration), palaces, palace decoration (devotional works, portraits, secular painting, and halls of state), villas, and villa decoration. The conclusion offers an overview of the major types of Venetian art and architectural patronage and their funding sources"--Provided by publisher.

Understanding the multi-disciplinary nature of terrorism requires a concerted effort by social sciences - in particular, economics and political science. In this volume, renowned scholars show how their individual perspectives can contribute to a broader understanding of the issue at stake.

In Giacomo Puccini: A Discography, librarian and music historian Roger Flury brings together information on nearly 10,000 recordings of Giacomo Puccini's music. Flury looks at each of Puccini's operas chronologically from *Le Villi* to *Turandot*, followed by sections on Puccini's instrumental, chamber, orchestral, and solo vocal works. Details of each complete opera are listed by recording date, followed by excerpts in the order in which they occur in the opera. Recordings of each aria are listed alphabetically by the name of the artist. For ease of use, Flury establishes as the main criteria for inclusion those recordings assigned a commercial issue number and available for purchase, ensuring that this audio recording history of Puccini is free of gaps.

*Hot Art, Cold War – Southern and Eastern European Writing on American Art 1945-1990* is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources. Translated into English for the first time from sixteen languages and introduced by scholarly essays, the texts in this volume offer a representative selection of the diverse responses to American art in Portugal, Italy, Spain, Greece, Yugoslavia, Romania, Bulgaria, Soviet Union (including the Baltic States), Czechoslovakia, Poland, Hungary, and East Germany (GDR). There was no single European discourse, as attitudes to American art were determined by a wide range of ideological, political, social, cultural and artistic positions that varied considerably across the European nations. This volume and its companion, *Hot Art, Cold War – Northern and Western European Writing on American Art 1945-1990*, offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences. Whilst many are fluent in one or two foreign languages, few are able to read all twenty-five languages represented in the two volumes. These ground-breaking publications significantly enrich the fields of American art studies and European art criticism.

*The Italian Fascist Party in Power* was first published in 1959. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Although much significant material on the Italian Fascist party became available when the regime collapsed, scholars have not made extensive use of it until now. In this study, which is based on all the available sources, Professor Germino describes the functions of the party, explains how it was organized to perform tasks, and discusses conflicts between the party and other power elements in the dictatorship. He reaches a conclusion contrary to that of most other scholars -- that Fascist Italy was a full-fledged totalitarian state resembling Nazi Germany and Soviet Russia in political structure and ideological content. Professor Carl J. Riedrich of Harvard University writes: "I consider this a major contribution to our knowledge of totalitarian dictatorship. There is nothing in the existing literature that can be compared to it either in terms of depth or analysis, range of documentation or breadth of treatment." Professor Taylor Cole of Duke University comments: "Professor Germino has presented an excellent case study of the Italian Fascist Party. He has made use of more materials on the Party than any previous writer in English, and has marshalled them effectively to support his contention that the Fascist Party did not differ 'in kind' from [the Nazi and Soviet Communist parties] on the eve of World War II. His conclusion that on most (though not all) basic counts the Italian Fascist system was to be classified as 'totalitarian' is controversial, but it merits the careful attention of all students who are interested in the Italian Fascist period and in totalitarianism."

"Experience the spectacle of Venice and its rich history as a glassmaking capital through Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano. This exhibition catalogue is the first comprehensive examination of the

American Grand Tour to Venice in the late nineteenth century, revealing the glass furnaces and their new creative boom as a vibrant facet of the city's allure. This gorgeously illustrated catalogue features paintings and prints by John Singer Sargent, James McNeill Whistler, Frank Duveneck, Thomas Moran, William Merritt Chase, Maurice Prendergast, Maxfield Parrish, Louise Cox, and Ellen Day Hale alongside rarely seen Venetian glass mosaic portraits and glass cups, vases, and urns by the leading Murano glassmakers. Reuniting these exquisitely crafted objects with paintings, etchings, and drawings from the same milieu, this catalogue recovers and explains their past significance. Five new essays from experts in the history of American art and of Venetian glass provide the first combined survey of fine and decorative arts from the Venetian Grand Tour, offering a unique and valuable contribution to the fields of American Art and nineteenth-century cultural history. Ultimately, this project demonstrates the lasting impact of the nineteenth-century Venetian glass revival on American art, literature, and education, as well as period concepts of gender and social class."--

Imagine mathematics, imagine with the help of mathematics, imagine new worlds, new geometries, new forms. Imagine building mathematical models that make it possible to manage our world better, imagine combining music, art, poetry, literature, architecture and cinema with mathematics. Imagine the unpredictable and sometimes counterintuitive applications of mathematics in all areas of human endeavour. Imagination and mathematics, imagination and culture, culture and mathematics. This sixth volume in the series begins with a homage to the architect Zaha Hadid, who died on March 31st, 2016, a few weeks before the opening of a large exhibition of her works in Palazzo Franchetti in Venice, where all the Mathematics and Culture conferences have taken place in the last years. A large section of the book is dedicated to literature, narrative and mathematics including a contribution from Simon Singh. It discusses the role of media in mathematics, including museums of science, journals and movies. Mathematics and applications, including blood circulation and preventing crimes using earthquakes, is also addressed, while a section on mathematics and art examines the role of math in design. A large selection presents photos of mathematicians and mathematical objects by Vincent Moncorge. Discussing all topics in a way that is rigorous but captivating, detailed but full of evocations, it offers an all-embracing look at the world of mathematics and culture.

First published in 1976, this standard work on the subject traces the development of Roman art from its beginnings to the end of the fourth century AD, embracing the monuments of the Republic and then of the later Roman empire, demonstrating how all the arts of a given period combine to mirror its social, cultural, and ideological character. This new edition includes an emended text with full notes and references, and an updated bibliography.

[Copyright: d618282f5a63209cf04f4f3f6aa25c35](https://www.digiprint.com/copyright/d618282f5a63209cf04f4f3f6aa25c35)