

L'opera d'arte letteraria

Freud and Italian Culture Percorsi di critica Vita nuova periodico settimanale di letteratura, d'arte e di filosofia Giacomo Manzù, Sculptor Guido La Regina Emporium, rivista mensile illustrata d'arte, letteratura, scienze e varietà Studii di letteratura e d'arte Italian Criticism of Russian Literature Gli scrittori d'arte La Civiltà cattolica Marino Marini, Sculptor Emporium rivista mensile illustrata d'arte, letteratura, scienze e varietà Vita moderna giornale d'arte e letteratura Somaini Mostra d'arte cinese Terza esposizione internazionale d'arte della città di Venezia 1899 Prose critiche di storia e d'arte Loss and the Other in the Visionary Work of Anna Maria Ortese A B C rivista d'arte Alessandro Bruschetti. Futurismo aeropittorico e purilumetria Pierluigi Barrotta Rosanna Cioffi Giacomo Manzù Guido La Regina Tullo Massarani Joseph Guerin Fucilla Ferruccio Ulivi Marino Marini Francesco Somaini Venice (Italy) Alfonso Bertoldi Vilma DeGasperi in Aa.Vv.

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this book explores the different ways in which psychoanalysis has been connected to various fields of Italian culture such as literary criticism philosophy and art history as well as discussing scholars who have used

psychoanalytical methods in their work the areas discussed include the city of trieste in chapters devoted to the author italo svevo and the artist arturo nathan psychoanalytic interpretations of women terrorists during the anni di piombo the relationships between the freudian concept of the subconscious and language in philosophical research in italy and a personal reflection by a practising analyst who passes from literary texts to her own clinical experience the volume closes with a chapter by giorgio pressburger a writer who uses freud as his virgil in a narrative of his descent into a modern hell the volume contains contributions in both english and italian

combines theme and genre analysis in a study of the italian author from her first literary writings in the 1930s to her novels in the 1990s

nell'anno del centenario del futurismo la critica e la storiografia più avvedute celebrano il movimento marinettiano in tutta la sua estensione temporale 1909-1944 e tematica pittura, pittura murale, scultura, arti applicate, design. In questa ottica si sono anche riproposte figure di artisti attivi nella stagione degli sviluppi futuristi: dagli anni trenta quella più comunemente nota ma impropriamente come secondo futurismo che, dopo attente ricerche, si sono rivelati interessanti per avere anche loro lasciato un segno autonomo nella grande avventura futurista. In questo volume si analizza a fondo la figura e l'opera di Alessandro Bruschetti (Perugia 1910 - Brugherio 1980), pittore, muralista, eccelso restauratore e insegnante che, seguendo apparentemente il linguaggio aeropittorico del suo concittadino, il più anziano Gerardo Dottori, uno dei protagonisti del futurismo, seppe invece dare un'impronta di originalità al suo linguaggio futurista. Tant'è che, se Marinetti in persona, vedendo il suo dinamismo di cavalli dei primi anni trenta, ne decretò l'ingresso nel suo movimento, la sua pittura d'avanguardia è intrisa di misticismo e lirismo come quella di Dottori. Per l'ambiente umbro-francescano comune alle due esperienze, ma l'analiticità, il nitore cromatico e formale bruschettiano si rivelano ben presto. Parteciperà al gruppo marinettiano a tutte le più importanti esposizioni in Italia e all'estero: biennali di Venezia, quadriennali di Roma, mostre a Berlino, Istanbul. Intanto si era affermato come uno dei più qualificati restauratori d'Italia. Dopo aver frequentato brillantemente a Roma la Scuola superiore per il restauro, cominciando anche a insegnare materie artistiche fra Umbria e Lombardia, a lui si debbono copie perfette su tavola e tela di opere di autori dal quattrocento in poi. A Monza si trasferì nel 1956, dove abitò fino ai primi anni settanta, il che gli consentì di avere stretti legami con

i futuristi milanesi della seconda generazione andreoni acquaviva crali soprattutto rientrato a perugia verso i primi anni settanta si dedicò in particolare a cicli pittorici di grandi dimensioni per edifici sacri col suo nuovo linguaggio astratto geometrico verso la metà degli anni sessanta non volendo diventare epigono di se stesso bruschetti maturò uno stile geometrico spaziale di originalissima concezione non assimilabile a nessun altro sviluppo futurista bensì coerente all'evoluzione della poetica marinettiana che lui definì purilumetria cioè ricerca dello splendore della luce attraverso le geometrie e il colore dopo l'antologica del 1981 e la prima monografia dello stesso anno di franco passoni massimo duranti e antonio carlo ponti pur essendo l'artista comparso in numerose mostre storiche sul futurismo non sono state più organizzate esposizioni personali né erano uscite pubblicazioni su di lui con questa monografia che esce in concomitanza con l'antologica articolata fra castiglione del lago e perugia lo stesso massimo duranti considerato uno dei più qualificati studiosi degli sviluppi del futurismo e del futurismo umbro in particolare coadiuvato da un'equipe di giovani critici e storici dell'arte antonella pesola andrea baffoni francesca duranti e caterina bizzarri riscopre la figura e l'opera del futurista umbro con saggi su tutti gli aspetti del suo lavoro anche attraverso l'esame dell'archivio dell'artista il volume è a cura di massimo duranti con testi di leo strozzi andrea baffoni caterina bizzarri francesca duranti antonella pesola

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