

Centro Muto Napoli Galleria

J Rink

Arte a Napoli dal 1920 al 1945 Mariantonietta Picone Petrusa, 2000

La Mostra d'Oltremare nella Napoli occidentale. Ricerche storiche e restauro del moderno Aldo

Aveta, Alessandro Castagnaro, Fabio Mangone, 2021 [Italiano]: Il presente lavoro nasce con un duplice obiettivo: andare più a fondo nella conoscenza di un caposaldo urbano e al tempo stesso contribuire a delineare per esso uno scenario futuro adeguato al suo valore, a partire da un corretto recupero delle multiformi e pregiate architetture che lo compongono. La necessità di approfondimento ha riguardato azioni e temi plurimi: esaminare il retroterra del progetto della Mostra d'Oltremare, individuato nei nuovi studi non soltanto nel dibattito cittadino su un adeguato spazio per le esposizioni da collocarsi preferibilmente ad occidente, ma anche in interessanti e autoriali soluzioni preliminari, finora sconosciute, che hanno condizionato la conformazione definitiva; mettere in luce la specificità dei singoli elementi del complesso, sopravvissuti o scomparsi, senza limitarsi ai casi più noti e celebrati, ma anche a quelli meno indagati e più difficili da interpretare, senza trascurare gli spazi aperti e il verde; approfondire anche quelle architetture non interpretabili nella linea della modernità, e tuttavia ugualmente emblematiche di quella fase, per cui meritevoli di conservazione; non limitare l'attenzione alla fase eroica, ancorché discutibile, della prima fondazione, ma analizzare con la medesima acribia anche quelle successive, a partire dalla problematica ricostruzione e risignificazione del Dopoguerra; non arrestarsi alla pur vasta ricognizione sistematica di fonti indirette finora non indagate - dai tanti archivi, a scala non solo cittadina ma nazionale, ai quotidiani e alla stampa coeva - ma interrogare con metodo scientifico le stesse consistenze materiali degli edifici; infine, non direzionare lo sguardo solo sul passato e sulla storia della Mostra e delle singole architetture, ma proiettarlo sul futuro individuando le migliori strategie di recupero, restauro e conservazione./[English]: The present work was born with a twofold objective: to go deeper into the knowledge of an urban landmark and, at the same time, to outline a future scenario aligned to its value, starting from a proper recovery of the multiform and valuable architecture that compose it. The deepening arises from the need to study multiple actions and themes: to examine the background project of the Mostra d'Oltremare identified in the new studies, not only in the city debate on a suitable space for exhibitions to be preferably located to the west, but also in authorial preliminary solutions, until now unknown, which have conditioned the final conformation; to highlight the specificity of the single elements of the complex, the survived and the disappeared ones, without limiting the study to the

best known and most celebrated cases, but also to the less investigated and difficult to interpret ones, without neglecting the open spaces and the green areas; to deepen also those architectures that cannot be interpreted in the line of modernity but equally emblematic of that phase, therefore worthy of preservation; not limiting attention to the heroic, albeit debatable, phase of the first foundation, but analyzing with the same acumen the subsequent ones, starting with the problematic reconstruction and redefinition of the post-war period; not stopping at the systematic reconnaissance of indirect sources that have not been investigated until now - from the many archives, not only on a city but also on a national scale, to the newspapers and the press of the time - but questioning the same material consistency of the buildings with a scientific method; finally, not focusing only on the past and on the history of the Exhibition and of the single architectures, but projecting it into the future by identifying the best strategies of recovery, restoration and preservation.

Il Corpo come linguaggio Lea Vergine,1974

Ferdinando 2. galleria nazionale del secolo 19 per D. Galdi Davide Galdi,1861

Muto Mondo Misterioso Giuseppe Costantino Budetta,2011

Potere camorrista Gigi Di Fiore,1993

La Galleria Farnese Silvia Ginzburg Carignani,2008 Il libro mostra un ciclo di affreschi rinascimentali difficilmente visibili nella realtà, poiché si trova nel palazzo Farnese di Roma, oggi sede dell'Ambasciata di Francia, chiuso al pubblico. Silvia Ginzburg, indiscussa studiosa della galleria affrescata da Annibale Carracci, ha costruito una sorta di visita virtuale, in cui ogni porzione della volta è riprodotta attraverso avvicinamenti progressivi fino ai dettagli in primo piano. Tutte le tavole sono puntualmente commentate e analizzate nelle loro caratteristiche iconografiche, artistiche, tecniche. La visione ravvicinata mette a fuoco particolari unici, talvolta addirittura inediti.

Mario Schifano, viaggiatore notturno Mario Schifano,Federica Di Castro,1980

Le Scuole romane ,1988 Catalogo della mostra d'arte tenuta a Verona, Galleria d'Arte Moderna e Contemporanea nel 1988. Esposte opere di: F. angeli, A. Basaldella, M. Basaldella, D. Bianchi, C. Cagli, G. Capogrossi,C. Castellucci, E. Cavalli, B. Ceccobelli, S. Chia, G. Dessì, f. Di Cocco, P. Fazzini, T. Festa, G. Gallo, F. Gentilini, R. Guttuso, V. Guzzi, G. Janni, J. Kounellis, Leoncillo (L. Leonardi), F. Lo Savio, M. Mafai, M. Mazzacurati, R. Melli, Nunzio, P. Pascali, A. Pincherle, F. Pirandello, Pizzi Cannella, M. Schifano, T. Scialoja, G. Stradone, M. Tirelli, A. Ziveri.

QUADRATONOMADE Opere d'arte in scatola per un museo itinerante AA. VV.,2012-02-24T00:00:00+01:00

Quadratonomade è un progetto ideato e coordinato da 100% Periferia. Nasce nel 2009 da un'intuizione: costituire un'esposizione di opere d'arte in movimento. L'opera è originata dall'incontro tra lo spazio di una scatola e l'intervento artistico. L'iniziativa ha previsto il recapito di oltre duecento scatole ad artisti attivi nel panorama contemporaneo nazionale e internazionale. Questo catalogo raccoglie le schede di tutte le opere, le biografie degli artisti e una serie di interventi critici.

Eva Marisaldi Eva Marisaldi, Elena Volpato, Rosalba Paiano, 2002 Tempest dives deeply into the artistic personality of Eva Marisaldi, via both his artworks and his writings, published here for the first time. Featuring installations, videos and drawings that the artist has created since 1988 alongside two critical essays.

MAC Luciano Caramel, 1996

Ricerche contrapposte Anna Caterina Toni, 1984

Napoli e Pompei Cécile Gall, 2003

La Civiltà cattolica , 1954

Uno su mille ce l'ha fatta Franco Esposito, 2017-08-03 Quattro partite vinte. Montagne da scalare, macigni da rimuovere. La vita in salita affrontata in contropiede dal ragazzo partito dai Quartieri Spagnoli di Napoli. Vicoli ambigui, popolati da gente onesta e perbene, e da persone oblique ai margini della legge. Un mix di storia di Napoli, antica e nuova. E questo ragazzo di umile famiglia con la fissazione del calcio, diventato adulto e poi uomo dribblatore di pericolose contaminazioni. Vinta la prima partita, ecco la seconda a debellare la grave malattia paralizzante: l'infido morbo di Guillain-Barrè. Famosi medici escludono che il ragazzo possa riuscire, nel tempo, a recuperare l'abbraccio col calcio e col sogno allevato da bambino. Nel mezzo della terza partita, il no urlato a chi puntava a coinvolgerlo nel pallone lercio in cambio di una cifra importante. La proposta sporca respinta con sdegno al mittente. Un nobile gesto apprezzato nel mondo, premiato con elogi e onorificenze ad annunciare la quarta vittoria. Il debutto in serie A, l'approdo nel porto del sogno, a trent'anni. Una storia che gronda emozione.

La domenica del Corriere supplemento illustrato del Corriere della sera , 1902

Cinema muto italiano: Arte, divismo e mercato, 1910-1914 Aldo Bernardini, 1982

Il Novecento Giovanni Pugliese Carratelli, 1996

Annali del fascismo , 1935

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