

LEZIONE 6

L'IDEA E IL CONCETTO

L'idea > il concetto

Regola	Simbolo	Figura	Poetica	Filosofia	Tempo
Ordine	Allegoria	Icona	Avanguardia	Memoria	Spazio
Ritmo	Metafora	Prospettiva	Gruppo	Utopia	Vita
Numero	Metonimia	Anamorfosi	Tendenza	Progetto	
Misura	Rizoma	Astrazione		Logica	
Equilibrio		Enigma		Matematica	
		Invisibile		Gioco	

- Tutta l'arte
- Duchamp
- Happening
- New Dada
- Pop Art
- Minimal
- Body Art
- N. Realism
- Arte povera
- Arte Zero
- Poesia Visiva
- Cinetica
- Conceptual
- Fluxus
- Land Art
- Iperrealism
- Cattelan Art



Tiziano, *Concerto campestre*, 1511 ca, Louvre.



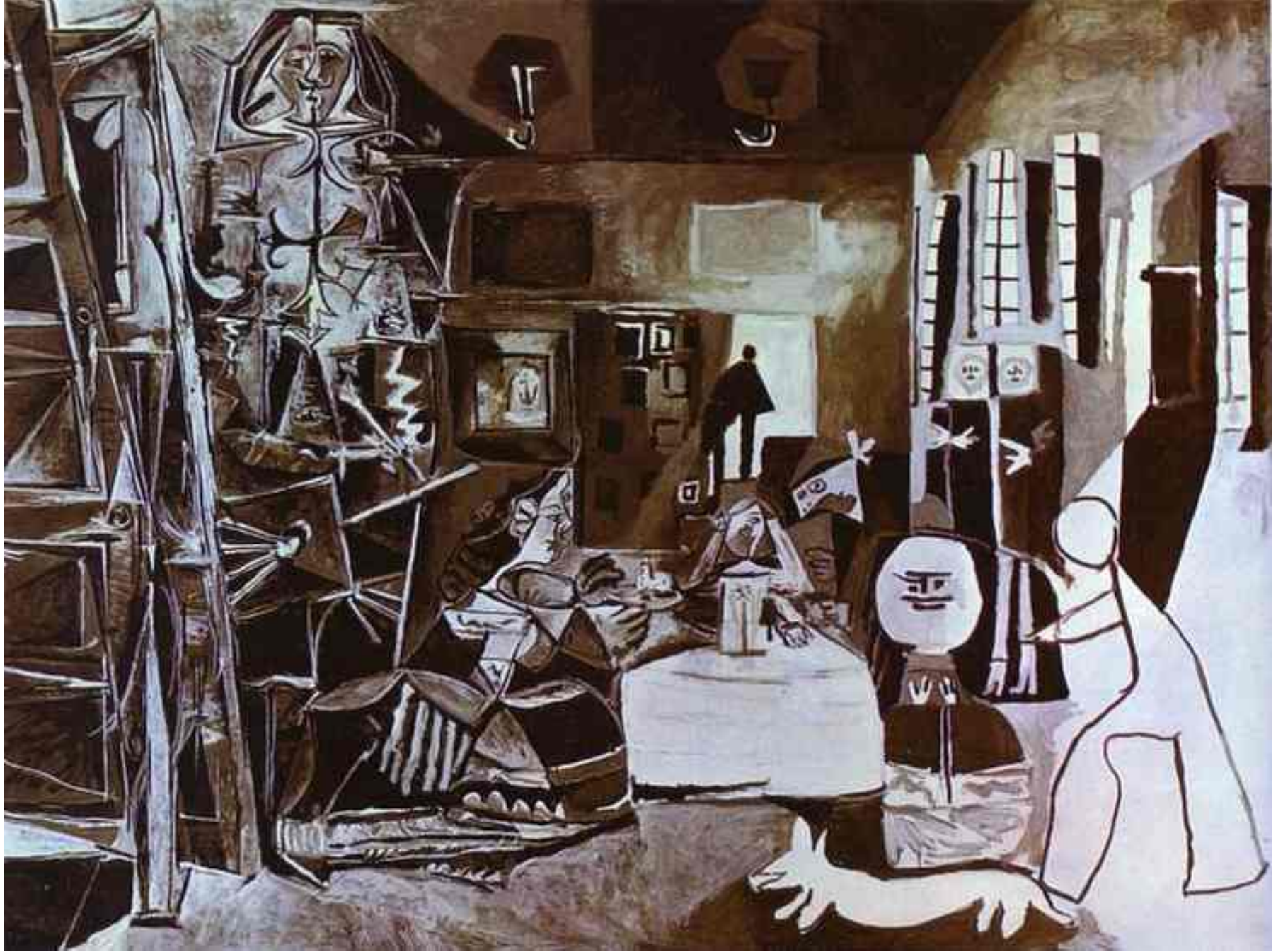
Francesco Sarakinopilos, *Incredulità di Tommaso*, 1560-70; Anish Kapoor, *The Healing of St. Thomas*, (1989), Biennale di Venezia, 1993, foto elf.



Diego Velazquez, *Las Meninas* (*La famiglia di Filippo IV* o *Le damigelle d'onore*), 1656, Museo del Prado, Madrid.



Ceci n'est pas une pipe.



Pablo Picasso, *Las Meninas*, 1957, Museo Picasso, Barcellona.



Jan Vermeer, *Allegoria della fede*, 1671-74, Metropolitan Museum, New York. Jan Vermeer, *L'arte della pittura*, 1665-67, Kunsthistorisches Museum, Vienna.



Diego Velazquez, *La fabula de Aracne*, 1657, Prado, Madrid.



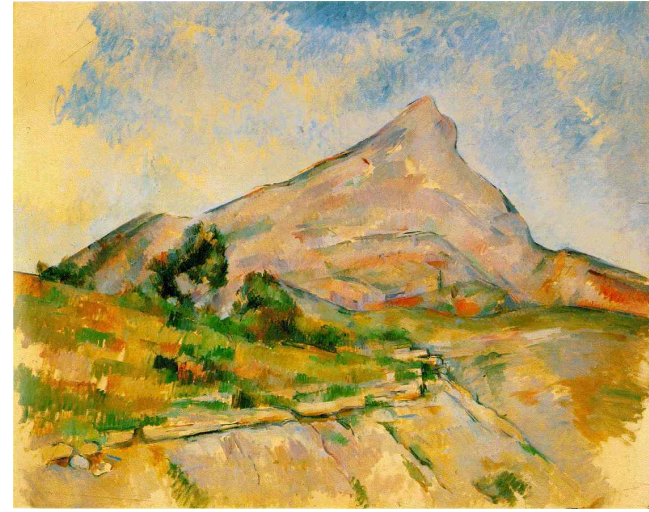
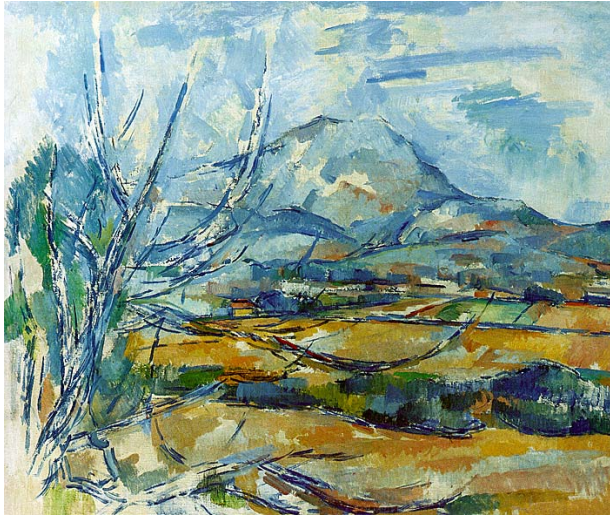
Harmensz Rijn Rembrandt, *Rembrandt e Sasia nella scena del figlio prodigo nella taverna*, 1635 ca, Gemaldegalerie, Dresda.



Edgar Degas, *Portrait au miroir d'Henry Lerolle et de ses deux filles, Yvonne et Christine*, 1895 o 1896, 28,5 x 37,5, Musée d'Orsay, Parigi.



Claude Monet, *La Barque*, 1887, Musée Marmottan Monet, Parigi.

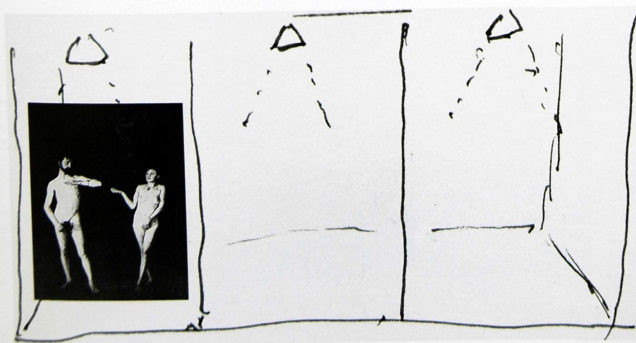


Paul Cezanne, *Montaigne Saint Victoire*: 1890-94, National Gallery of Scotland, Edimburgo; 1897-98, Hermitage, Pietroburgo; 1885-95, The Barnes Foundation, Merion (Pennsylvania); 1902-04, Philadelphia Museum of Art (da sinistra in alto).



Lucas Cranach
Adam und Eva
 1533, Lipsia
 Museum der Bildenden
 Künste

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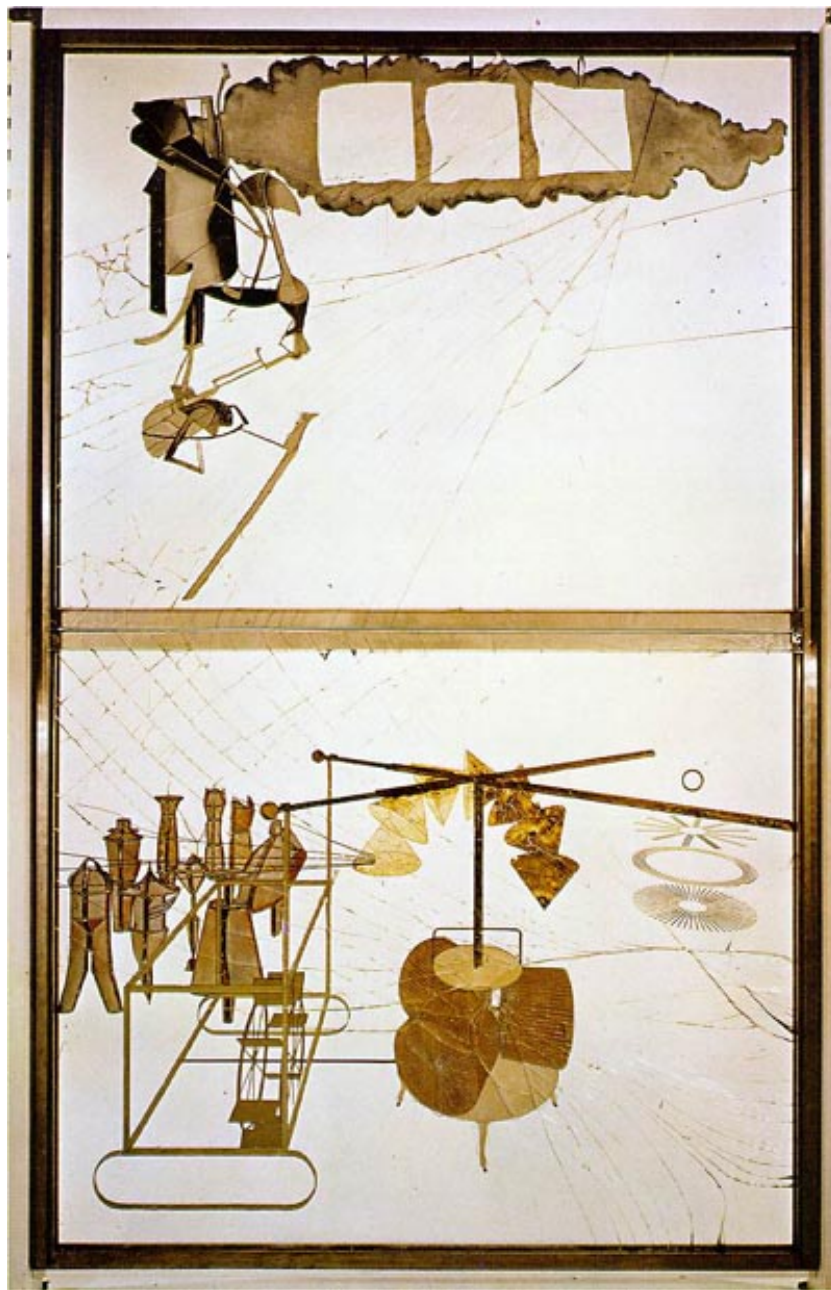


René Clair
 schizzo del set per *Ciné Sketch*, testo di F. Picabia,
 Parigi, 31 dicembre 1924

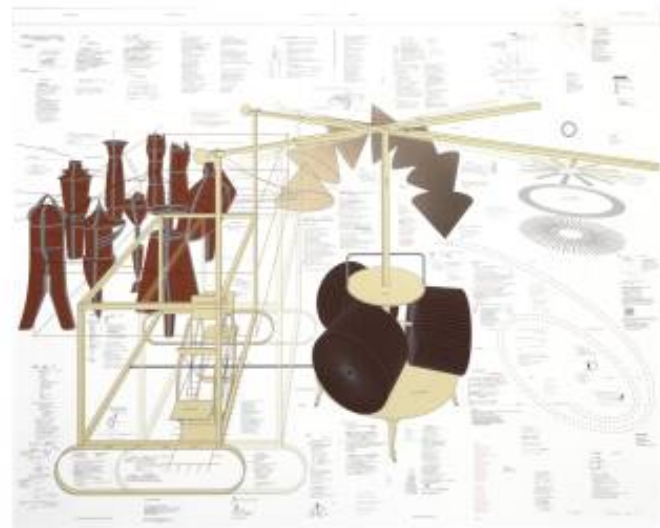
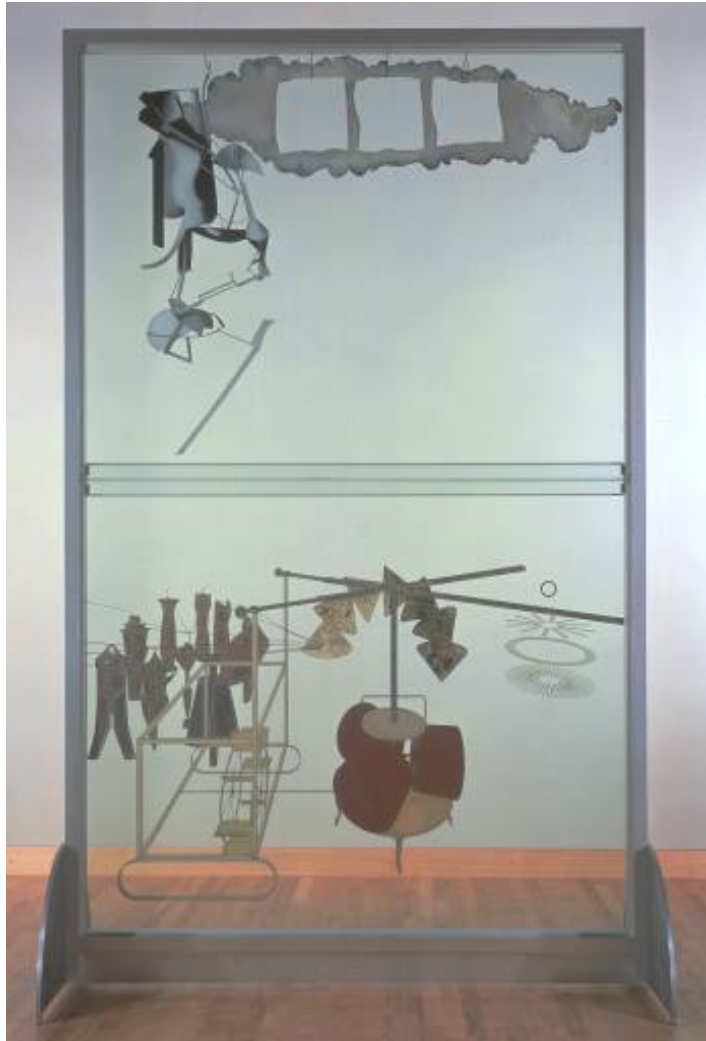
Marcel Duchamp
 e Bronja Perlmutter ripresi
 come Adamo ed Eva
 in *Ciné Sketch*,
 31 dicembre 1924



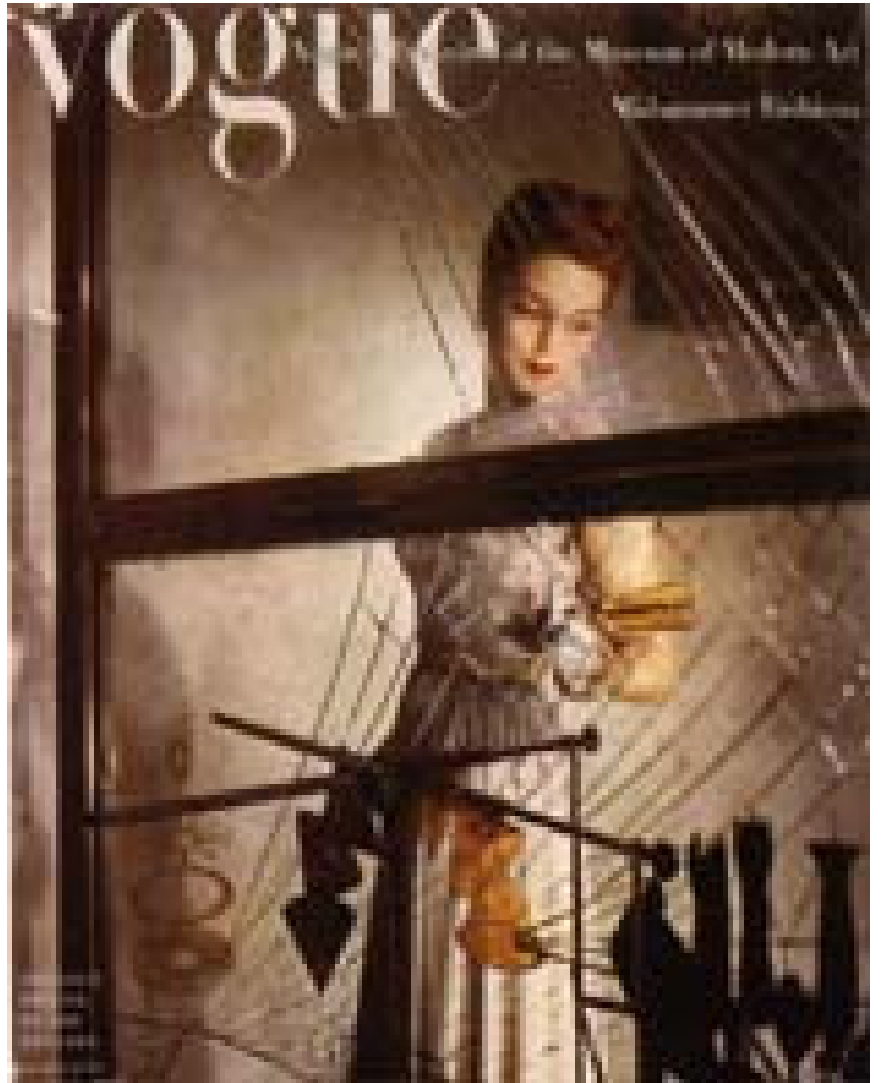
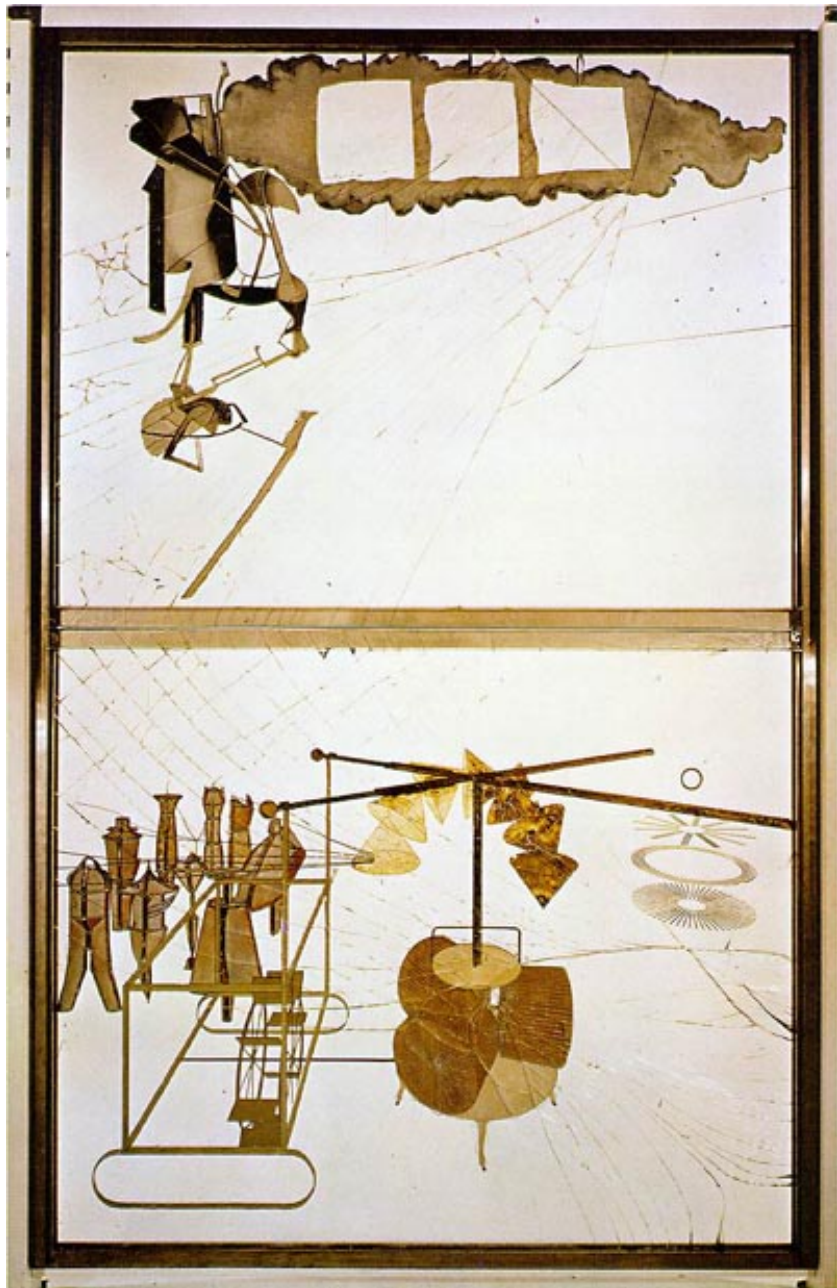
Lucas Cranach, *Adamo und Eva*, 1533, Museum der Bildenden Kunste, Lipsia; René Clair, schizzo del set per *Ciné Sketch*, testo di Francis Picabia, Parigi, 31 dicembre 1924; Marcel Duchamp e Bronja Perlmutter ripresi come Adamo ed Eva in *Ciné Sketch*.



Marcel Duchamp, *La Marié mise a nu par son celibetaires, meme (Le Grand Verre)*, 1915-23, Museum of Art, Philadelphia.



Richard Hamilton, *The Bride Stripped by her Bachelors, Even (The Large Glass)*, 1915-23, replica 1956-57, Tate Gallery, Londra;
Richard Hamilton, *Typo-Typography of Marcel Duchamp's Large Glass*, 2003, Tate Gallery, Londra.





Marcel Duchamp, *Fountain*, 1917, ricostruito 1964, MoMA, San Francisco; Sherrie Levine, *Fountain*, 1991; Sigalit Landau, *Fountain*, 1998, foto elf.



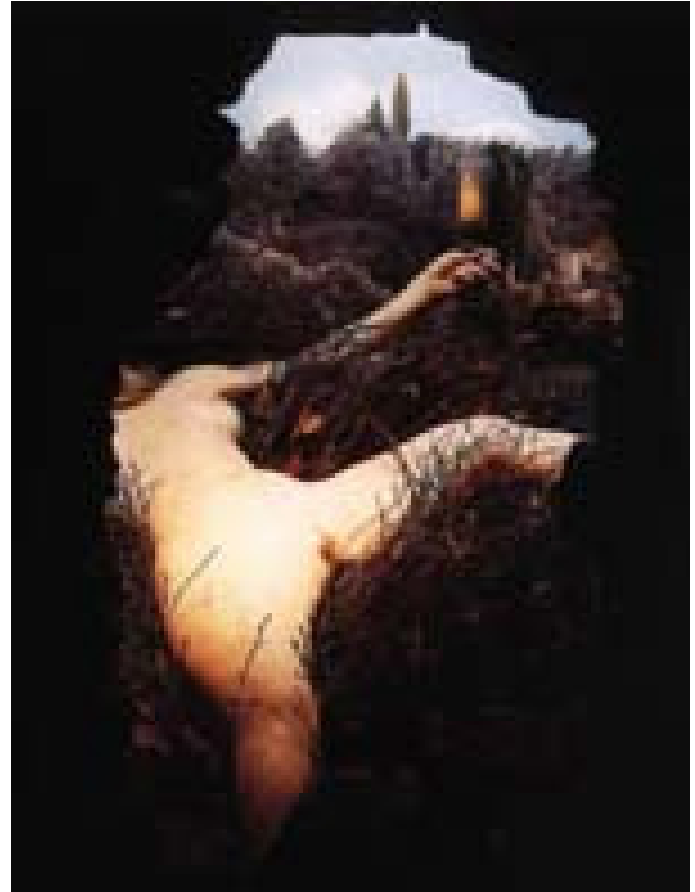
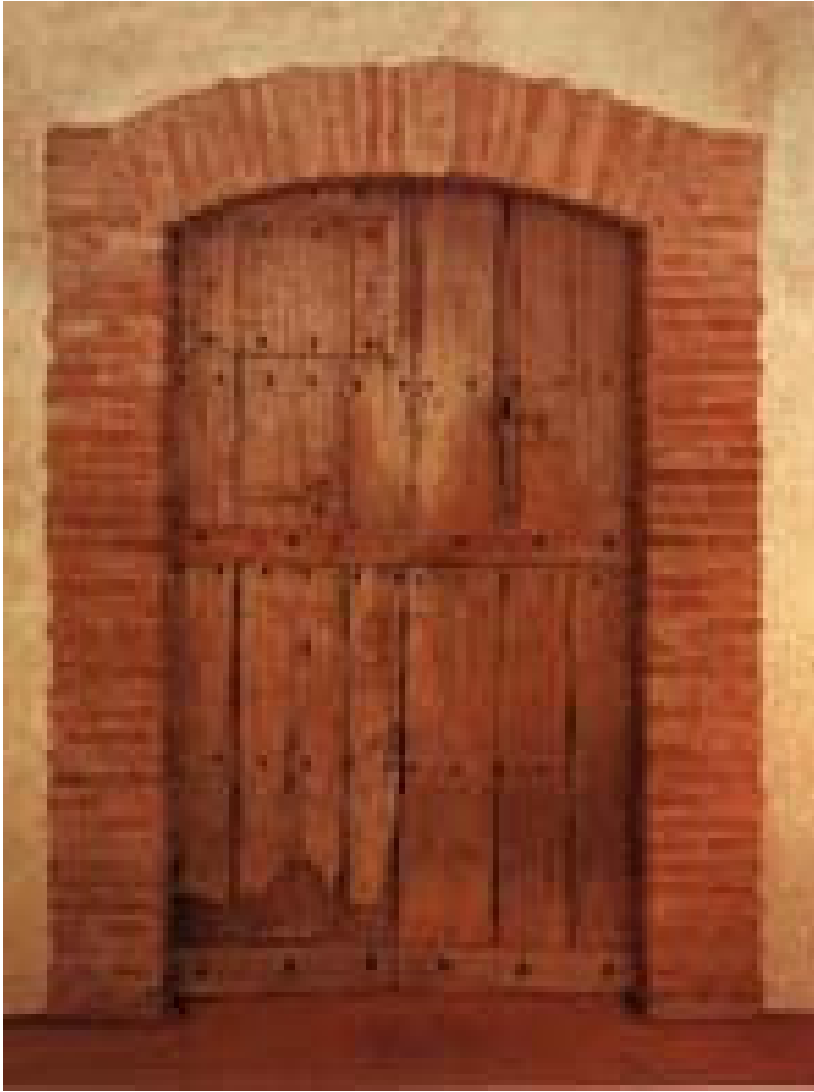
Marcel Duchamp, *Bicycle Wheel*, 1951, terza versione dopo la perdita dell'originale del 1913, MoMA, New York; elf, *Rimettere in moto la ruota*, 1982, Gruppo Tata; Shigeko Kubota, *Bicycle Wheel*, 1983, foto elf.



Marcel Duchamp, *Nudo che discende le scale (n 2)*, 1912, Museum of Art, Philadelphia; Shigeko Kubota, *Stair*, 1983.



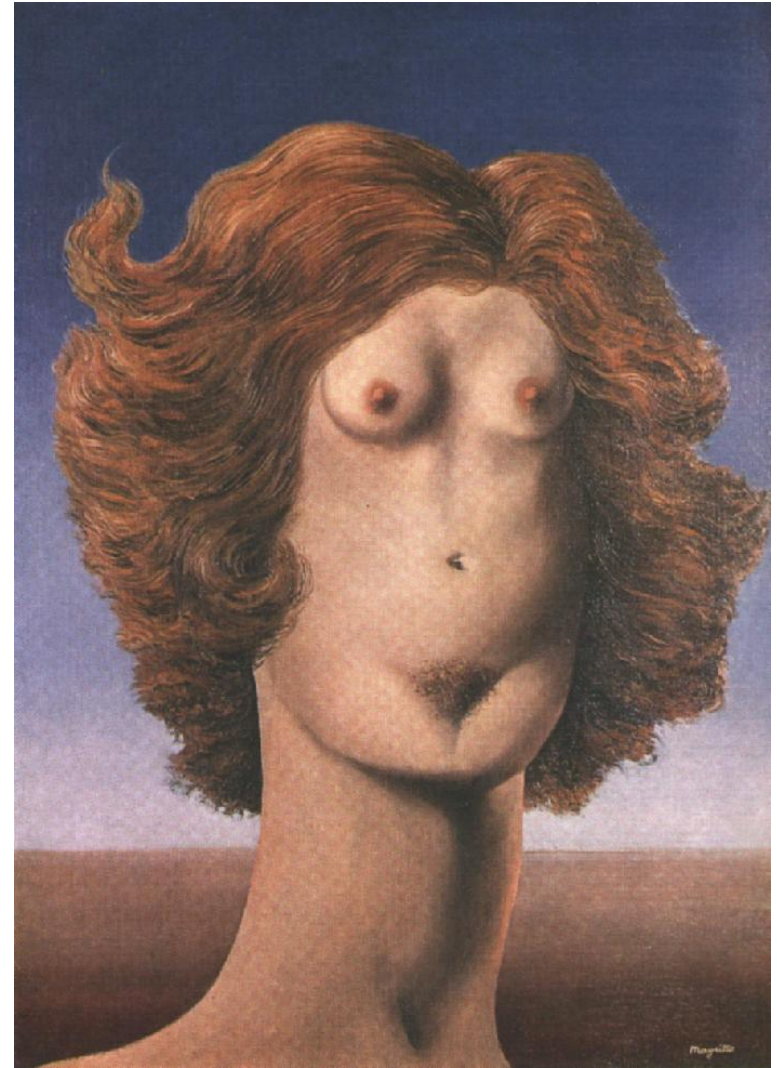
Marcel Duchamp, *Porte, rue Larrey*, 1927, nel 1963 l'originale viene rimosso ed esposto come tale; repliche 1961, 1963, 1963.



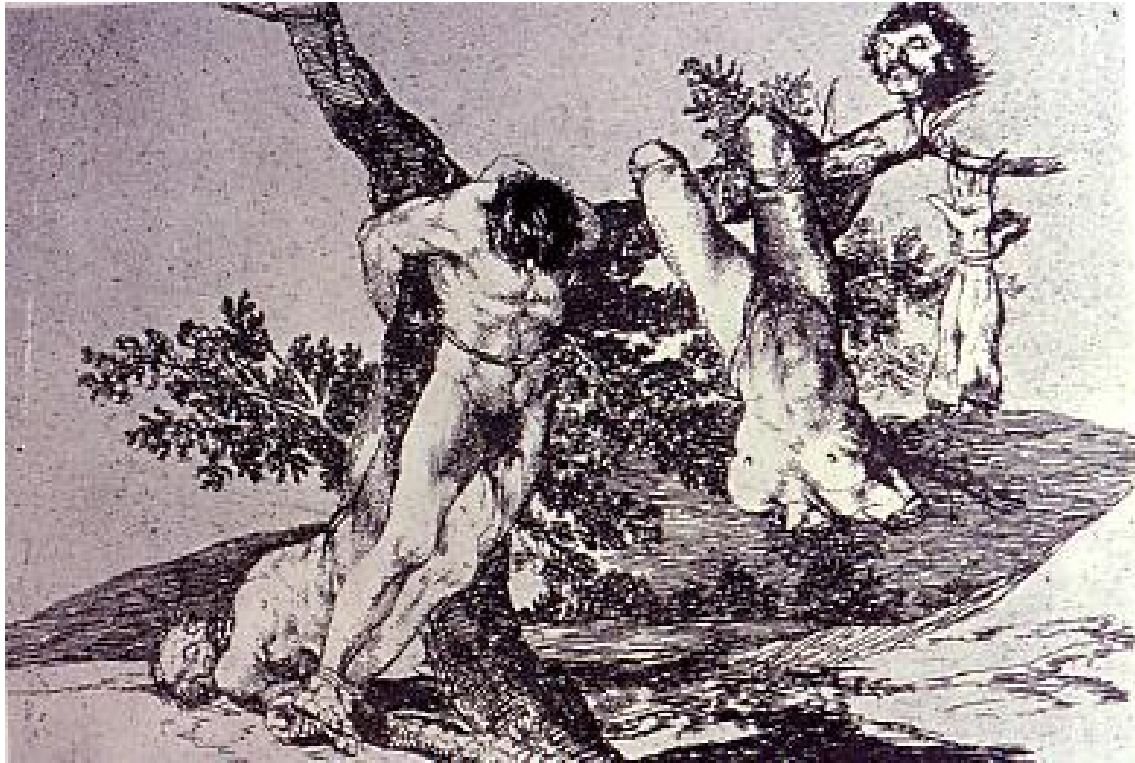
Marcel Duchamp, *Etant donnés: 1° la chute d'eau, 2° le gaz d'éclairage* (Given: 1° the waterfall, 2° the illuminating gaz), 1946-66, Museum of Art, Philadelphia; esterno ed interno. <http://www.freshwidow.com/etant-donnes2.html>



Marcel Duchamp, *Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove*, 1938 (parte dell'installazione per la *Exposition Internationale du Surréalisme*, Parigi); Jannis Kounellis, *Senza titolo*, 1998.



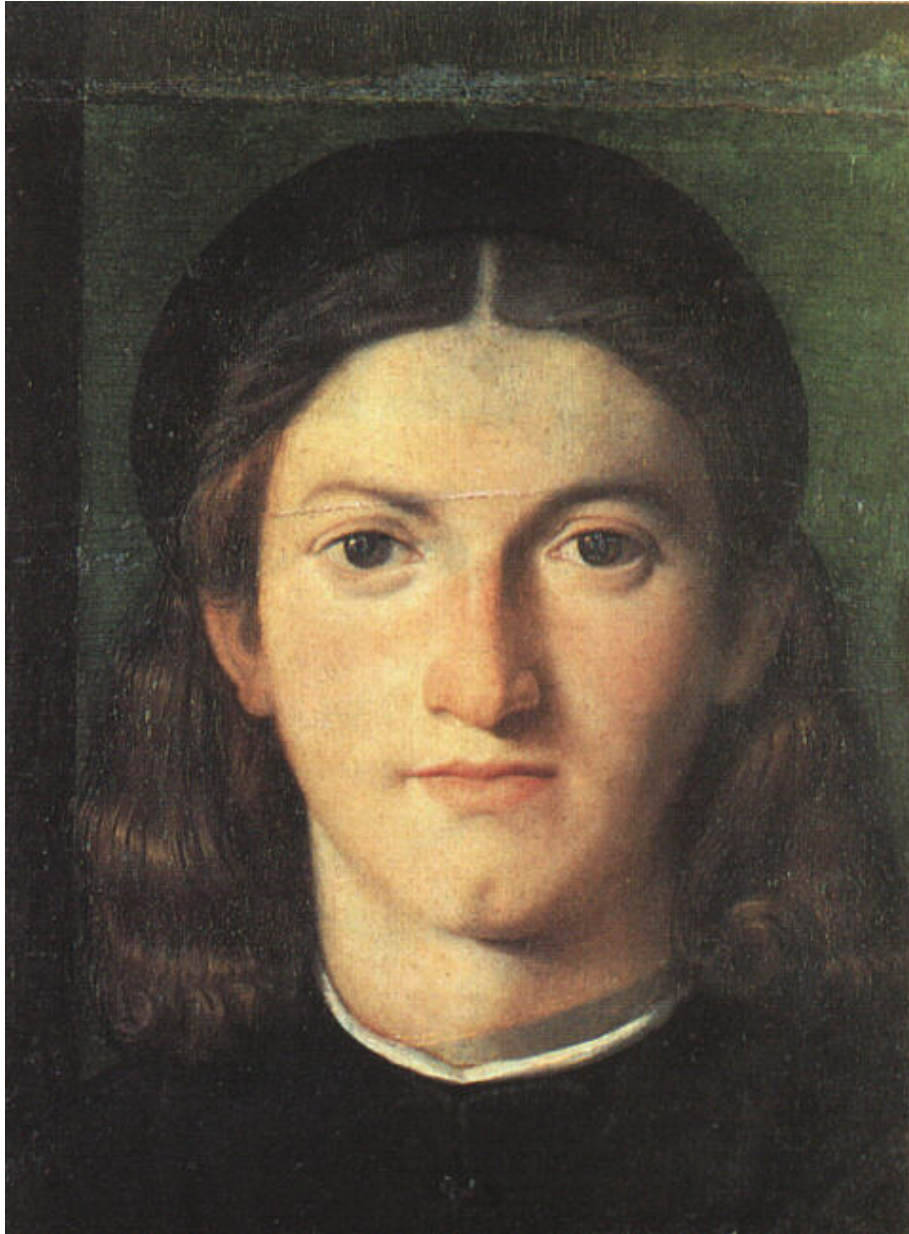
Renè Magritte, *L'Esprit de Géométrie*, 1937, Tate Gallery, Londra.; Renè Magritte, *Lo stupro*, 1934.



Francisco Goya, Grande hazaña ! Con muertos! (Grande impresa! Con morti!), acquaforte da I disastri della guerra, 1810 – 1815; Jake e Dinos Chapman, Great Deeds Against the Dead, 1994, foto elf.

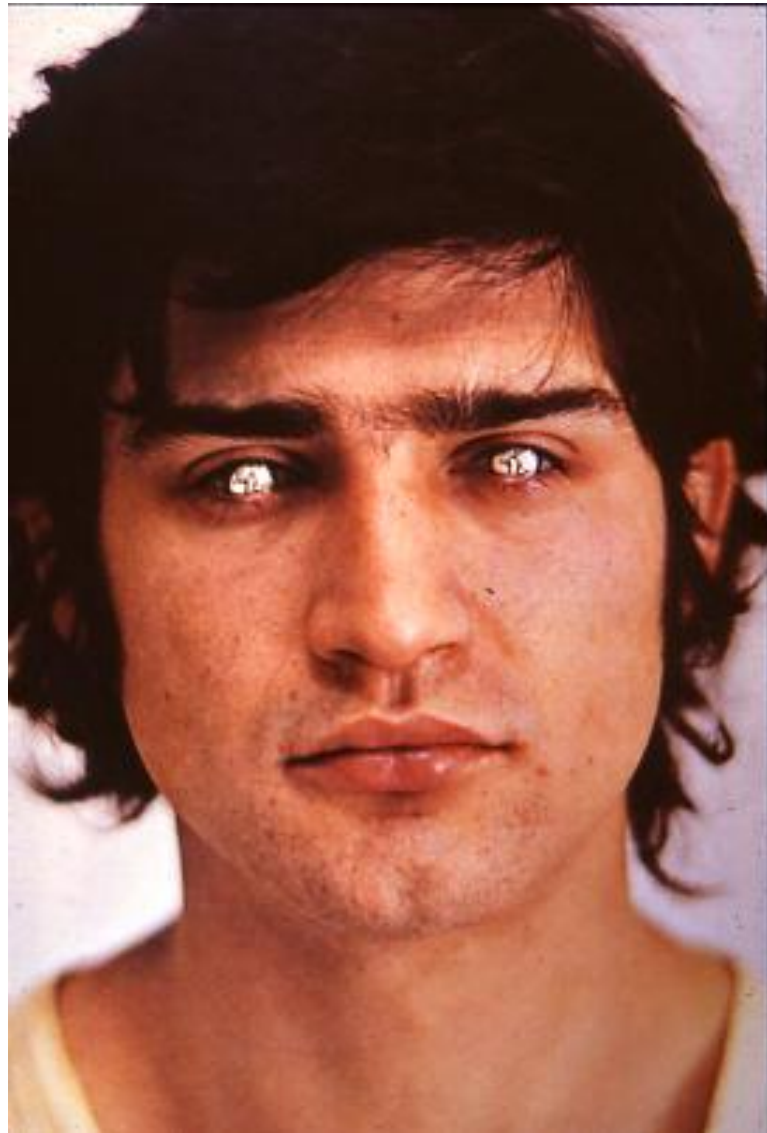


Pablo Picasso, *Las Meninas*, 1957, Museo Picasso, Barcellona; Richard Hamilton, *Picasso's Meninas*, 1973, Tate Gallery, Londra.



Lorenzo Lotto, *Giovanetto*, 1506 ca, Uffizi, Firenze.

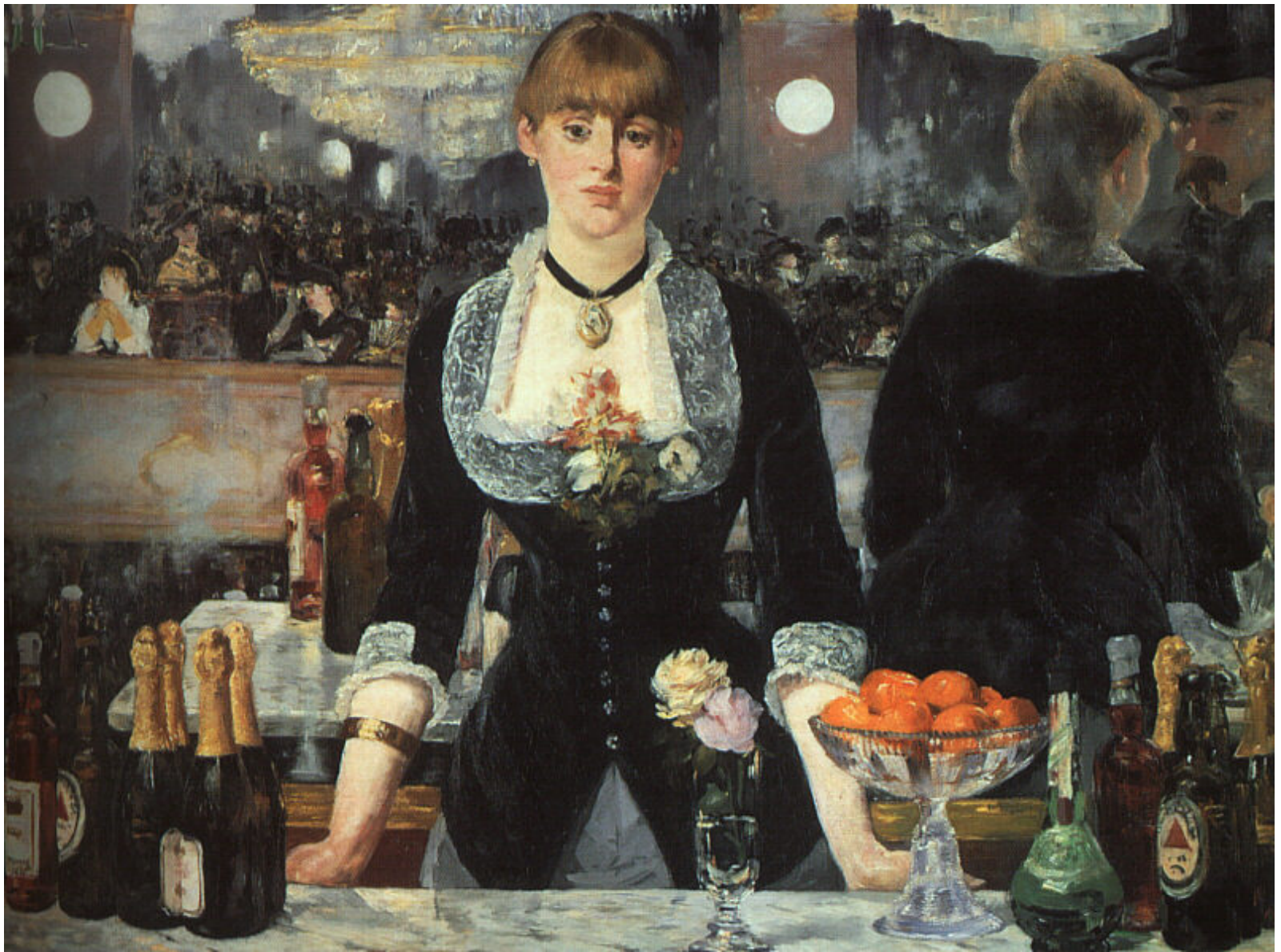
Giulio Paolini, *Giovane che guarda Lorenzo Lotto*, 1967.



Giuseppe Penone, *Rovesciare i propri occhi*, 1970.



Francisco Goya, *Carlo IV e la sua famiglia*, 1800 ca, Prado, Madrid.



Edouard Manet, *Il bar delle Folies-Bergère*, 1881, Tate Gallery, Londra.



Claude Monet, La sale delle ninfee (1916-23) all' Orangerie, Parigi.



Henry Matisse, *Lo studio rosso*, 1911, MoMA, New York; Henry Matisse, *La Serpentine. Issy-les-Moulineaux*, 1909, MoMA, New York.



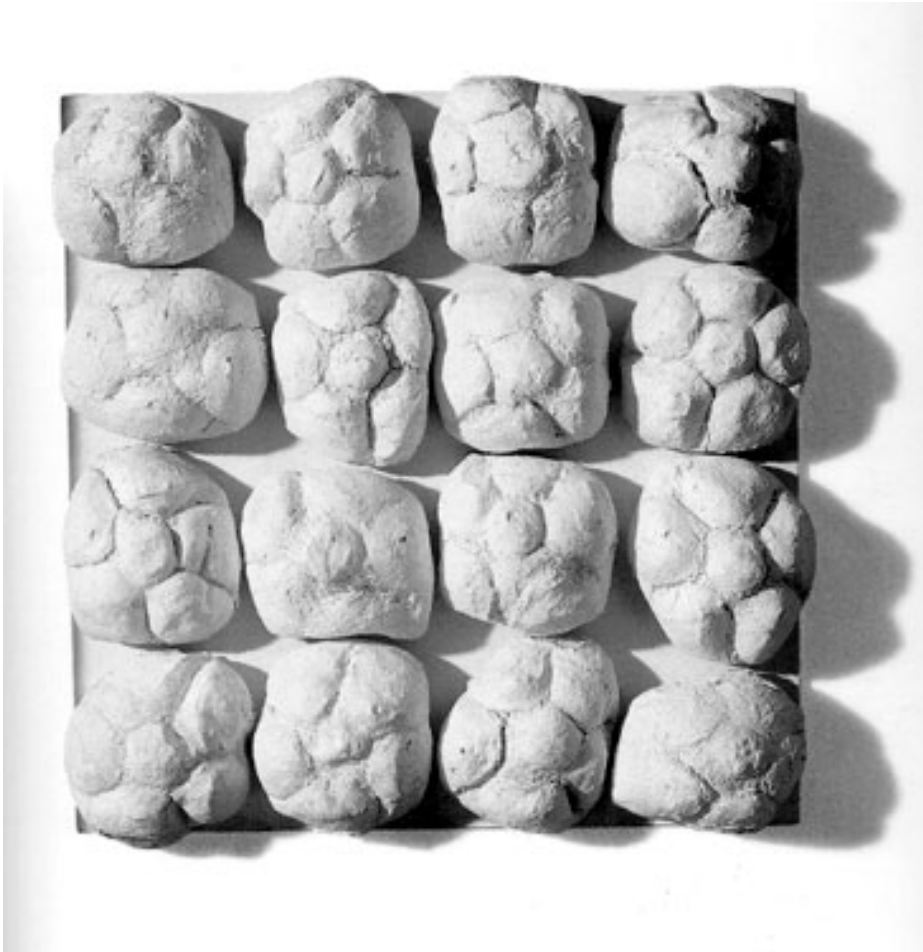
Matisse al MoMa, New York, foto elf.



Pablo Picasso, *Babouino con il piccolo*, 1951, MoMA, New York.



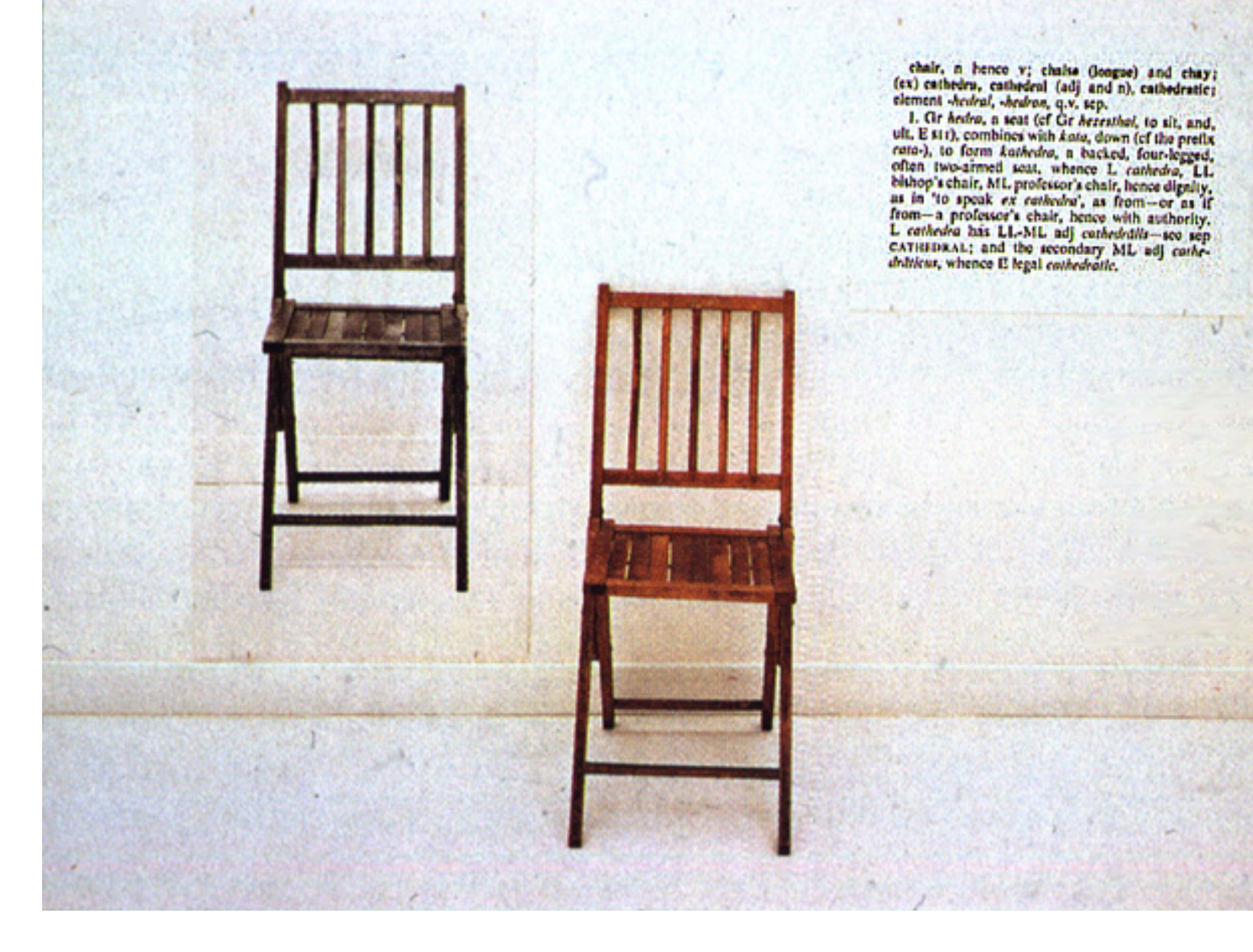
Andy Warhol, *Brillo Boxes*, 1964 (edizione del 1970), Allen Art Museum at the University of North Carolina.



Piero Manzoni, *Achrome*, 1961-62, pane e caolino su tela; Piero Manzoni, *Achrome*, 1962, MoMA, New York..

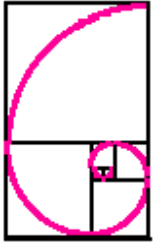


Piero Manzoni, Linea di metri 11, 1959; Socle du Monde, 1961, Museumgrade, Herning; Merda d'artista, 1961; Uova preparate per essere mangiate dagli spettatori, 1960.



chair, n hence v; *chaise* (Jongae) and *chay*;
(ex) *cathedra*, *cathedral* (adj and n), *cathedralic*;
element *-dral*, *-dranon*, q.v. sep.

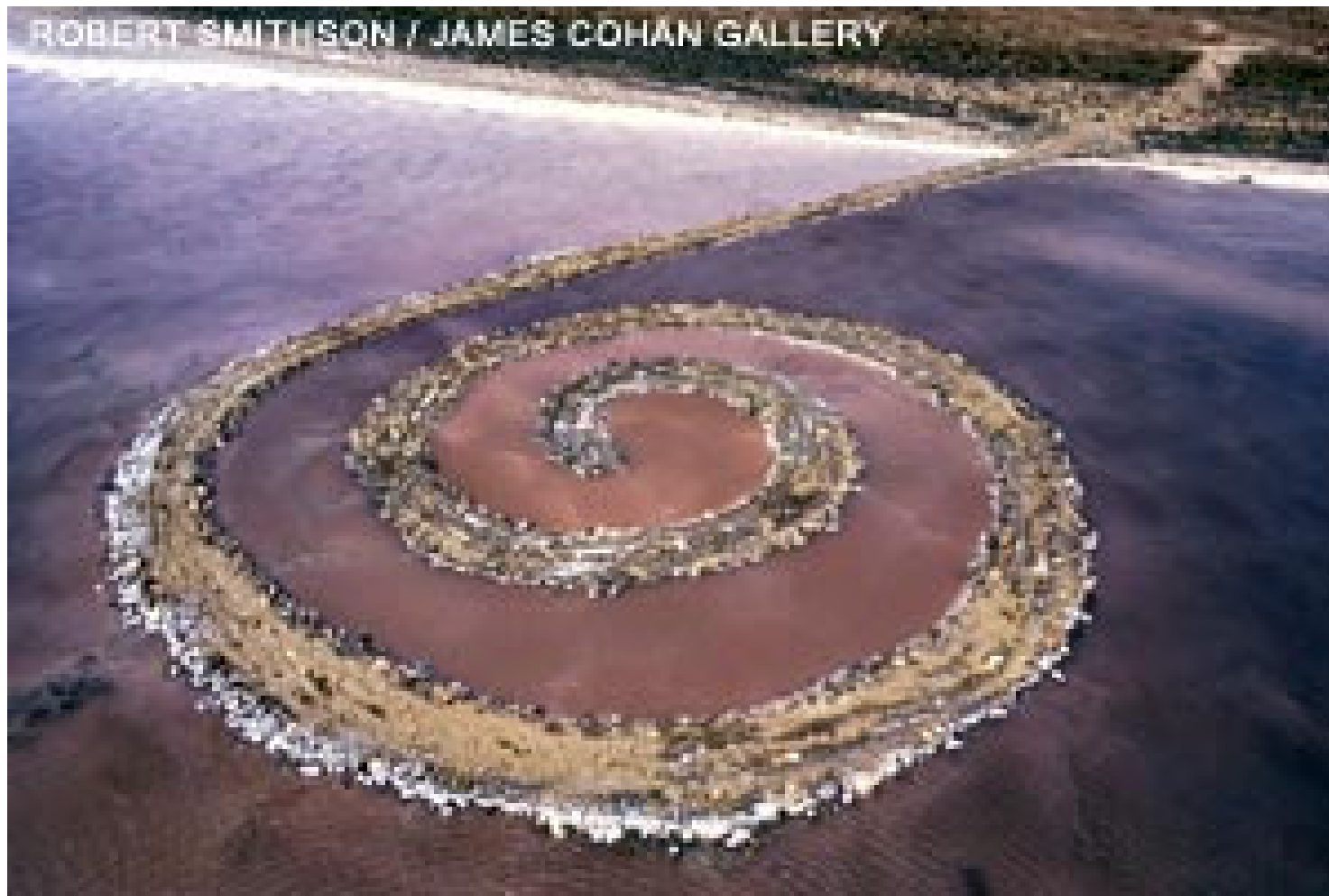
1. Gr *kathedra*, n seat (cf Gr *kathēsthai*, to sit, and, ult. E 811), combines with *kata*, down (cf the prefix *cata-*), to form *kathedra*, n backed, four-legged, often two-armed seat, whence L *cathedra*, LL bishop's chair, ML professor's chair, hence dignity, as in 'to speak *ex cathedra*', as from—or as if from—a professor's chair, hence with authority. L *cathedra* has LL-ML adj *cathedrālis*—see sep CATHEDRAL; and the secondary ML adj *cathedricus*, whence E legal *cathedralic*.



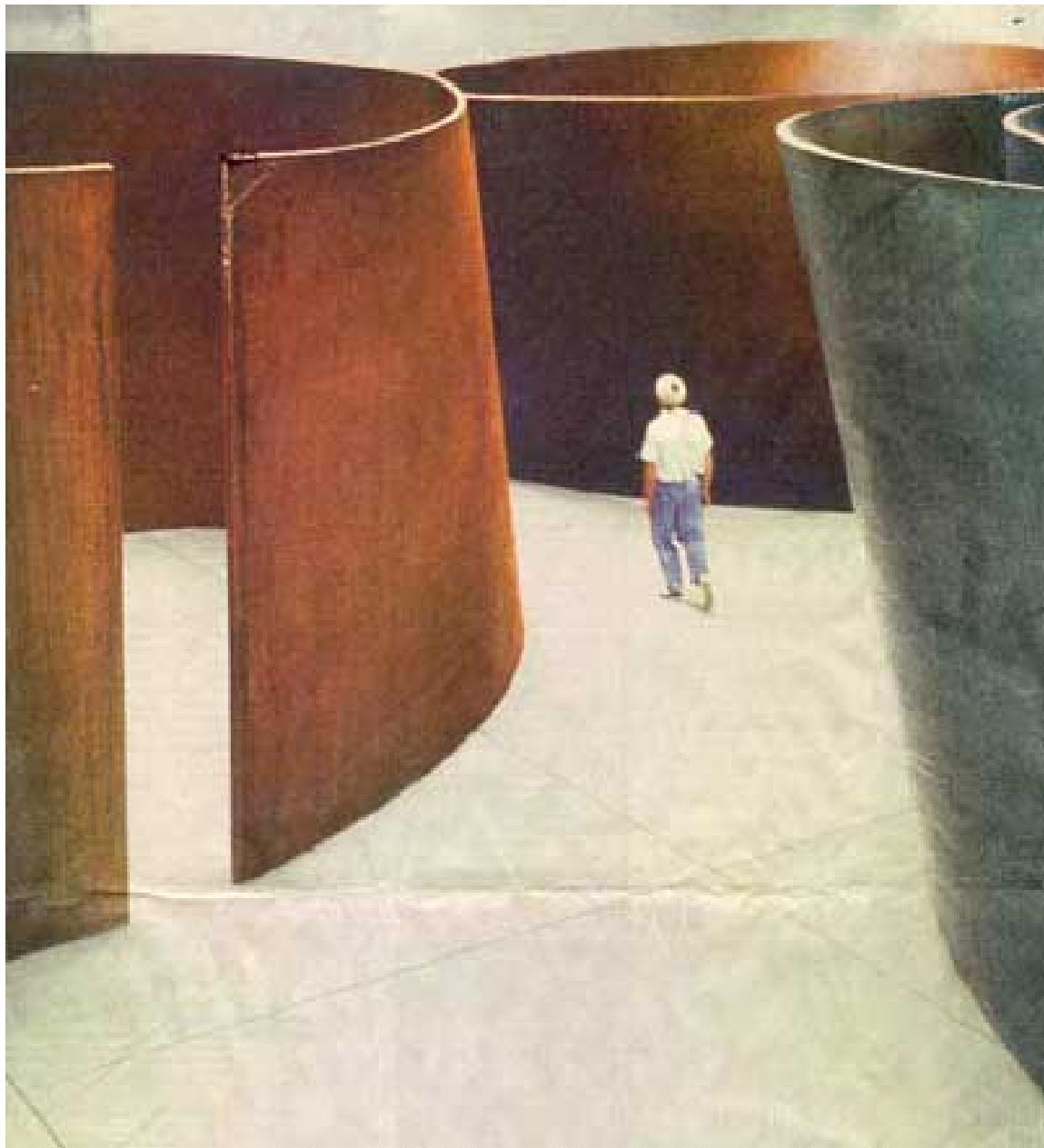
	13	
6	2	3
	8	5



Mario Merz, *Nineteen Hundred Eighty-Nine*, 1989, Solomon R. Guggenheim Museum, New York.



Robert Smithson, *Spiral Jetty*, Rozel Point, Great salt Lake, Utah, 1970 (mud, precipitated salt crystals, rocks, water coil). Robert Smithson, view (foto Francisco Kjolseth).



Richard Serra, *Torqued Ellipses*, 1997, New York.



Michelangelo Pistoletto , *Venere degli stracci* (1967), Fondazione Sandretto Re Rebaudengo, Torino; Michelangelo Pistoletto, *Marzia con la bambina*, 1967 ca.



Andres Serrano, *Morgue, Knifed to Death*,



Jake and Dinos Chapman, Zygotic acceleration, biogenetic



Damien Hirst, *Mother and Child Divided*, 1993.



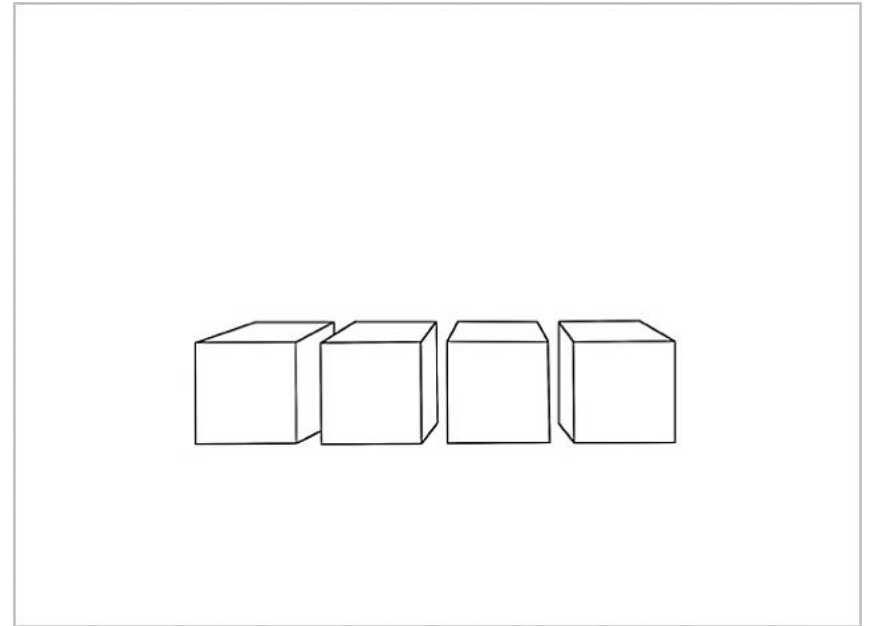
Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991.



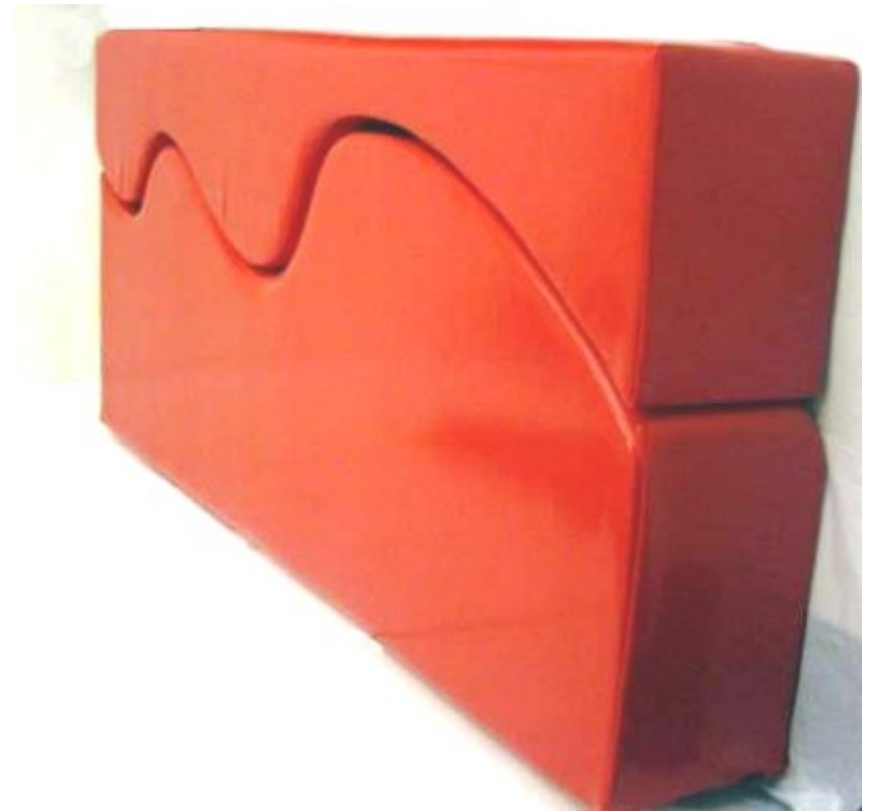
Damien Hirst, *A Thousand Years*, 1990.



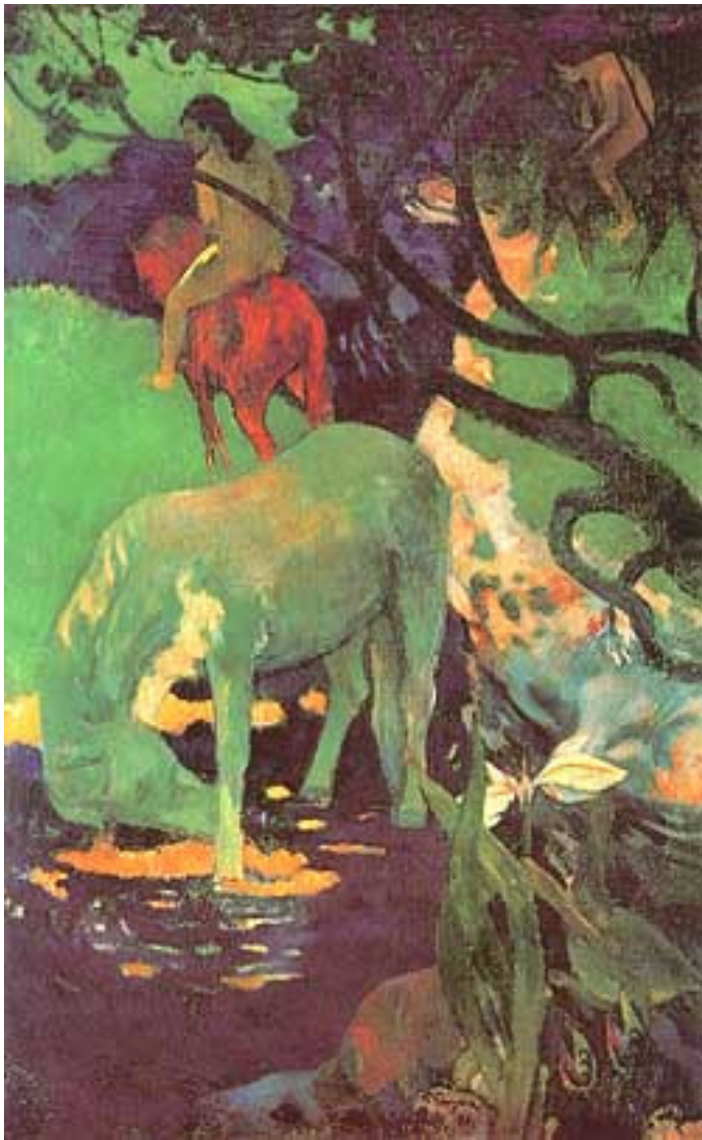
Dan Flavin, *The Dan Flavin Art Institute*, 1977, installazione in Bridghampton, New York.



Donald Judd , *Untitled (Six Boxes)*, 1974, National Gallery of Australia, Canberra; Donald Judd, *Untitled*, 1974.



Archizoom, *Superonda*, 19xx.



Paul Gauguin, *Le cheval blanc*, 1898, Musée d'Orsay, Parigi; Jannis Kounellis, *Senza titolo (12 cavalli vivi)*, 1969.

Art (ārt), *n*. ME. [a. OF. *art*—L. *artem*, prob. f. *ar-* to fit. The OF. *ars*, nom. (sing. and pl.), was also used.] I. Skill. Sing. *art*; no pl. 1. *gen.* Skill as the result of knowledge and practice. a. Human skill (opp. to *nature*) ME. 3. The learning of the schools; see II. 1. fa. *spec.* The *trivium*, or any of its subjects—1573. b. *gen.* Learning, science (*arch.*) 1588. 14. *spec.* Technical or professional skill—1677. 5. The application of skill to subjects of taste, as poetry, music, etc.; *esp.* in mod. use: Perfection of workmanship or execution as an object in itself 1620. 6. Skill applied to the arts of imitation and design, *Painting, Architecture*, etc.; the cultivation of these in its principles, practice, and results. (The most usual mod. sense of *art* when used simply.) 1668.



Pino Pascali, *Bachi da setola*, 1968.





Jenny Holzer, Torino 2005.



Thomas Schuette, *Stahlfrau*, 1, 2, 3; Biennale di Venezia 2005,



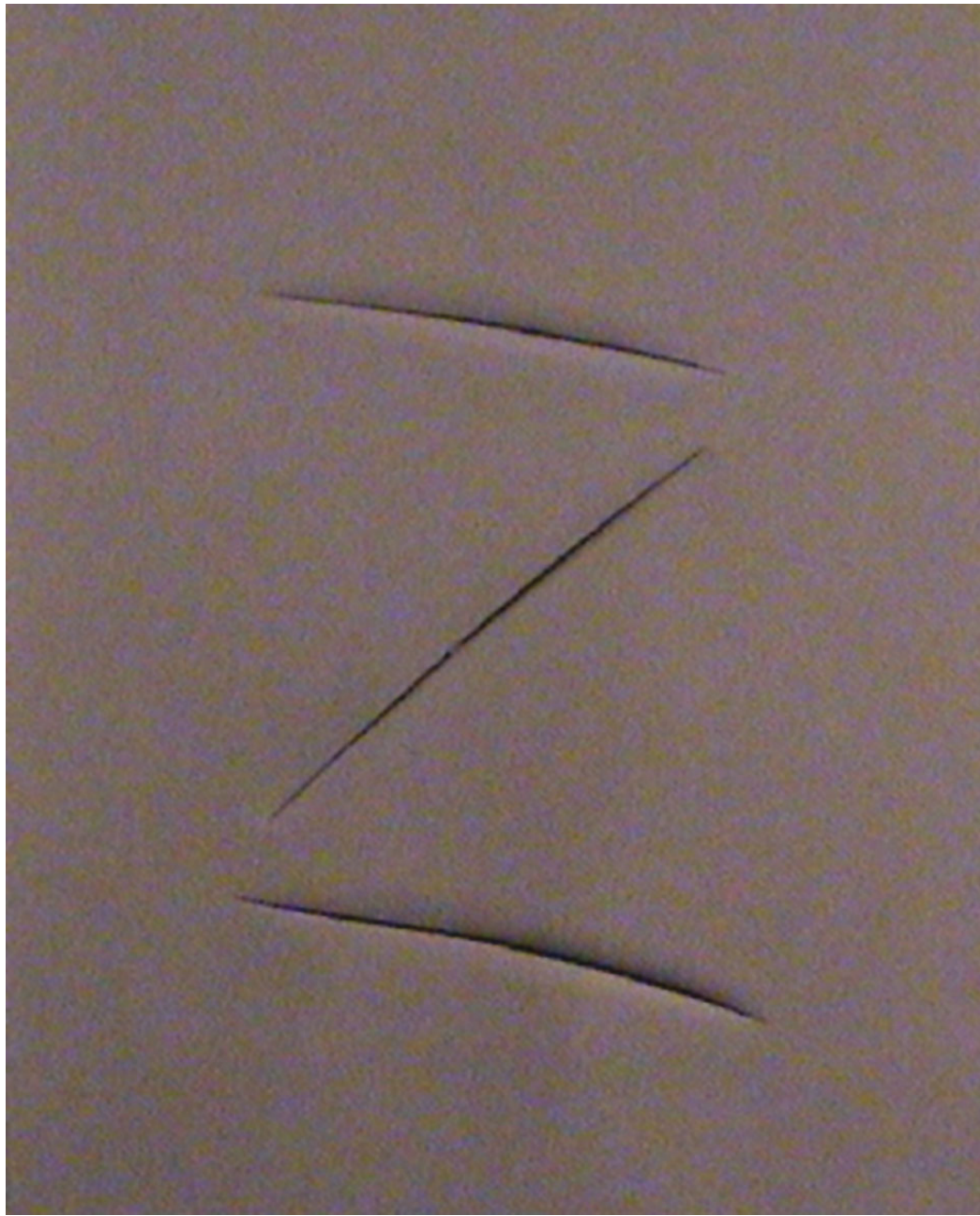
Man Ray. *L'Enigme d'Isidore Ducasse*, 1920, rifatto 1972, Tate Gallery, Londra; Christo and Jeanne-Claude, *Wrapped Reichstag*, Berlin, 1971-95.



Gino de Dominicis, *Il tempo, lo sbaglio, lo spazio*, Contemporanea 1974, Roma; Maurizio Cattelan



Maurizio Cattelan, *La nona ora*, 1999.



Maurizio Cattelan, *untitled*, 1986.



Sharon Lockhart, *Maja and Elodie*, 2005.



