Abstract

With contributions by Paola Antonelli, Pier Vittorio Aureli, Andrea Branzi, Carlo Caldini, Alison J. Clarke, Experimental Jetset, Verina Gfader, Martino Gamper, Joseph Grima, Alessandro Mendini, Antonio Negri, Paola Nicolin, Michaelangelo Pistoletto, Catharine Rossi, Vera Sacchetti, Libby Sellers, Studio Formafantasma, and Ettore Vitale

EP is the first critically underpinned series of publications that fluidly move between art, design, and architecture. The series creates a discursive platform between popular magazines ("single play") and academic journals ("long play") by introducing the notion of the "extended play" into publishing: with thematically edited pocket books as median.

The first volume is devoted to the activities of the Italian avant-garde between 1968 and 1976. While emphasizing the multiple correspondences between collectives and groups like Arte Povera, Archizoom, Superstudio, and figures such as Ettore Sottsass and Alessandro Mendini, The Italian Avant-Garde: 1968–1976 also highlights previously overlooked spaces, works, and performances generated by Zoo, Gruppo 9999, and Cavart. Newly commissioned interviews and essays by historians and curators shed light on the era, while contemporary practitioners discuss its complex legacy.
A new book, "The Italian Avant-Garde, 1968-1976," charts the emergence of the "radical design" movement after the eruption at the Biennale. "The Italian Avant-Garde: 1968-1976" by Catharine Rossi and Alex Coles. CreditSternberg Press. Image. "The Italian Avant-Garde: 1968-1976" by Catharine Rossi and Alex Coles. CreditSternberg Press. The stars of the story are the groups of politically engaged designers and architects that emerged in Italy from the late 1960s onward, prompting the art critic Germano Celant to coin the term "Architettura Radicale," which eventually became "Disegno Radicale" or radical design. Like many underground movements, radical design was highly fragmented, but its proponents shared some concerns. The first volume, The Italian Avant-Garde: 1968–1976, emphasizes the multiple correspondences between well-known radical design groups like Arte Povera, Archizoom, and Superstudio, and figures such as Ettore Sottsass and Alessandro Mendini, and previously overlooked spaces, works, and performances generated by Zoo, Gruppo 9999, and Cavart. Newly commissioned interviews and essays by historians, curators and critics shed new light on the era under scrutiny, while contemporary practitioners, discuss its complex legacy. With contributions by Paola Antonelli, Pier Vittorio Aureli, Andrea...