

Viaggio astratto: il ruolo dell'astrazione nella storia visiva della rotta transatlantica (1950-1970)

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The article explores abstraction's role and presence in transatlantic transport decoration from the 1950s to the 1970s. Rooted in 1930s modernist ship interiors, it focuses on Finmare's commissions for the liners Leonardo da Vinci (1960), Michelangelo, and Raffaello (1965). These "art ships," shaped by Giulio Carlo Argan's artistic direction, reflect a paradigm shift. The choice of informal and gestural abstraction served both economic and aesthetic aims, highlighting its decorative and structural qualities—most effectively expressed in the artist-designed tapestries adorning the first-class salons.

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