

Teatro Spettacolo E Cinema A Sassuolo 1900 1980 File Type

"Sul palco c'è l'autore" rinvia alla figura del comédien oggi, che traghettando fra pagina scritta, teatro, video, film, considera come parte costitutiva del proprio lavoro le fasi della messa in scena.

Since the 1920s, an endless flow of studies has analyzed the political systems of fascism, theseizeure of power, the nature of the regimes, the atrocities committed, and, finally, the wars waged against other countries. However, much less attention has been paid to the strategies of persuasion employed by the regimes to win over the masses for their cause. Among these, fascist propaganda has traditionally been seen as the key means of influencing public opinion. Only recently has the "fascination with Fascism" become a topic of enquiry that has also formed the guiding interest of this volume: it offers, for the first time, a comparative analysis of the forms and functions of theater in countries governed by fascist or para-fascist regimes. By examining a wide spectrum of theatrical manifestations in a number of States with a varying degree of fascistization, these studies establish some of the similarities and differences between the theatrical cultures of several cultures in the interwar period.

Annually published since 1930, the International bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, andwithin this classificationalphabetically. The bibliography contains a geographical index and indexes of persons and authors.

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When Mona Lisa smiled enigmatically from the cover of the Italian magazine Epoca in 1957, she gazed out at more than three million readers. As Emma Barron argues, her appearance on the cover is emblematic of the distinctive ways that high culture was integrated into Italy's mass culture boom in the 1950s and 1960s, a period when popular appropriations of literature, fine art and music became a part of the rapidly changing modern Italian identity. Popular magazines ran weekly illustrated adaptations of literary classics. Television brought opera from the opera house into the homes of millions. Readers wrote to intellectuals and artists such as Alberto Moravia, Thomas Mann and Salvatore Quasimodo by the thousands with questions about literature and self-education. Drawing upon new archival material on the demographics of television audiences and magazine readers, this book is an engaging account of how the Italian people took possession of high culture and transformed the modern Italian identity.

?Noi siamo quello che altri hanno voluto che diventassimo. Facciamo in modo che diventiamo quello che noi avremmo (rafforzativo di saremmo) voluto diventare.

Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italiani. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

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Compact and easy to use, this handy guide includes travel and language tips plus a two-way mini-dictionary, so you'll never be stuck for the right word. It is arranged by topic in clear, colour-coded sections, and offers phrases for every eventuality. Its simple-to-read format allows you to build your own sentences and develop your language skills. Also featuring a comprehensive menu-reader and pronunciation guide, it is the ideal companion to any trip. 224-page book.

"A Course on Aesthetics" offers a broad perspective of current scholarship in aesthetics without favouring any one particular school, discipline, or ideology. Written in an elegant and clear style, Barilli's text explores the basic inherent structures of human thought about the classification and evaluation of the arts. Barilli avoids any binding or dogmatic conclusions about artistic assessment in his consideration of both historical and more current art forms such as video and performance art. In doing so, he presents a contemporary account of a scholarly concern. In "A Course on Aesthetics", Barilli examines the aesthetic experience in general, the passage from aesthetics to art, the "user" of art, and the critic. In his brilliant analyses of the phenomenology of various forms of art - from literature to music, from painting to art, from theatre to television - he discusses the relationship between representation and expression, touching on many of

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the major questions debated in contemporary criticism. A bibliography provides direction for further study of the history of aesthetics as a discipline. Renato Barilli has published numerous books in Italian on poetics, cultural theory, and contemporary art, including "Culturologia e Fenomenologia Degli Stili", "L'Arte Contemporanea", and "Il Ciclo Del Postmoderno". The University of Minnesota Press has also published a translation of his "Rhetoric" (1989). Karen Pinkus is translator of Giorgio Agamben's "Language and Death" (Minnesota, 1991).

This text is an unbound, three hole punched version. Access to WileyPLUS sold separately. *Parliamo italiano!*, Binder Ready Version, Edition 5 continues to offer a communicative, culture based approach for beginning students of Italian. Not only does *Parliamo Italiano* provide students learning Italian with a strong ground in the four ACTFL skills: reading, writing, speaking, and listening, but it also emphasizes cultural fluency. The text follows a more visual approach by integrating maps, photos, regalia, and cultural notes that offer a vibrant image of Italy. The chapters are organized around functions and activities. Cultural information has been updated to make the material more relevant. In addition, discussions on functional communications give readers early success in the language and encourage them to use it in practical situations.

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This book contains revised selected papers from the Second International Conference on Information Technologies for Performing Arts, Media Access and Entertainment, ECLAP 2013, held in Porto, Portugal, in April 2013. The 24 papers presented were carefully reviewed and selected for inclusion in this book. They are organized in topical sections named: perspectives and (digital) strategies for cultural heritage institutions; trust, quality and tools for cultural heritage digital libraries; educational services for the performing arts; dance in the world of data and objects; acting and natural interaction; and music and opera of a digital generation.

Milano è una città tutt'altro che "smemorata". Il suo passato remoto e recente è stato affrontato da innumerevoli opere storiche, e le arti e la letteratura ne restituiscono pressoché da sempre le infinite sfaccettature. Eppure, nei decenni più vicini a noi sembra esserci una specie di buco. Si tratta della ricostruzione cittadina dopo i danni patiti nella Seconda Guerra Mondiale. È difficile trovare tracce di questo particolare "evento" al di fuori di una letteratura specialistica. Nelle arti, persino nel cinema, il tema è trascurato, e nella consapevolezza condivisa – nella memoria – occupa uno spazio limitatissimo. È come se, paradossalmente, negli ultimi ottant'anni fossero stati conservati vividamente soprattutto gli estremi: da un lato la distruzione e in genere il dolore della guerra;

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dall'altro il boom economico, con i suoi miraggi e il suo "neocapitalistico" sfruttamento, espressione peraltro di una vitalità economica pienamente moderna. In questo libro si cerca dunque di riempire questo vuoto. La metodologia è plurale. Un gruppo di studiosi dell'Università IULM, professanti discipline anche molto diverse tra loro (dalla letteratura greca alla letteratura contemporanea, dalla storia dell'arte alla sociologia, dalla storia all'economia...), assedia il tema su più fronti. Se una costante può essere individuata, questa è l'immagine di un "fare" che a volte collassa su se stesso. La costruzione che si fa distruzione. La memoria che si converte in oblio. Il progetto che è precocemente abbandonato. Segno, forse, di (post)modernità, di provvisorietà; ma anche ammonimento davanti a un futuro che ci prospetta altre, immateriali ricostruzioni.

Published in 1995, "Film & Television" is an important contribution to Film and Media.

Presents 15 essays from an interdisciplinary research project, offering a comparative analysis of the forms and functions of theater in countries governed by fascist and para-fascist regimes. Topics include the cultural politics of fascist governments; the theater of politics in fascist Italy; Mussolini's "Theater of the Masses"; the influence of the Reich's Ministry of Propaganda on German theater and drama; and Jaques Copeau and popular theater in

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Tra dive e colossal, intellettuali e masse popolari, ambizioni universali e superomismo dannunziano, Quo Vadis e La signora delle camelie, Gian Piero Brunetta traccia la sfolgorante parabola di ascesa e tramonto del cinema made in Italy degli albori. Il cinematografo arriva da noi nel 1896, a pochi mesi dall'invenzione dei fratelli Lumière, ma bisogna attendere il 1905 – con la proiezione romana del film che, in dieci minuti e sette quadri, ricostruisce la Presa di Porta Pia – per festeggiare la nascita ufficiale del cinema italiano. Le nostrane 'fabbriche delle films', come vengono chiamate, sono piccole imprese a conduzione familiare che cullano tuttavia ambizioni industriali. Nella scelta dei soggetti si attinge al meglio della letteratura, dell'arte e del teatro, e grandi nomi della cultura del tempo – uno su tutti, Gabriele D'Annunzio – vengono coinvolti nell'ideazione di trame e musiche, o nella riduzione delle proprie opere. Le produzioni sono grandiose: Quo Vadis?, Marcantonio e Cleopatra, Giulio Cesare, Gli ultimi giorni di Pompei e Cabiria. Il cinema fa sognare, infiamma il patriottismo popolare alla vigilia della Grande Guerra, conquista il pubblico americano. Per le nostre 'star' esplose l'età d'oro dell'adorazione universale. Da Francesca Bertini a Lyda Borelli, da Pina Menichelli a Hesperia, a Leda Gys, a Eleonora Duse, l'esercito delle dive

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immortalate in film come Rapsodia satanica, Tigre reale, Odette, Il fuoco, La signora delle camelie o Malombra, ispira nel pubblico profonde passioni e sollecita trasformazioni di mentalità e costume. Ma l'infatuazione, di pari passo con l'industria cinematografica nazionale, si esaurisce in fretta. Intorno agli anni Venti un'industria che aveva esportato le sue pellicole in tutto il mondo vede crollare la produzione da centinaia di titoli a poche unità, mentre l'avanzata delle Majors americane e del cinema europeo aggrava la crisi italiana e provoca l'emigrazione massiccia di attori, tecnici e registi. In questo scenario desolante, nel 1929, un gruppo di giovani italiani realizza un film intitolato Sole. Sin dal nome quel lavoro sembra contenere la speranza e la scintilla della rinascita.

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"Futurism was the state of the Fascist regime" - this is the view one encounters in most books written on Futurist art and literature. Whilst there can be no doubt about Futurist involvement with the founding of the fascist movement, little is known about the internal relationship between Futurists and Fascists in the years 1918-22, nor about the reasons for the Futurists' departure from the Fascist movement in 1920, or about Futurist opposition to (and even armed struggle against) the Fascist regime after 1924. Whilst the public documents testifying to Futurist support of Mussolini are well known, little has been written about Futurist anti-fascism camouflaged as official adherence to the regime. This study, based primarily on unknown or unpublished documents discovered in state archives and private collections, presents

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a new and far more complex picture of the relationship of the two movements than has previously been shown by critics and historians.

The Handbook of International Futurism is the first reference work ever to present in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact.

This collection of essays provides a comprehensive account of the culture of modern Italy. Contributions focus on a wide range of political, historical and cultural questions. The volume provides information and analysis on such topics as regionalism, the growth of a national language, social and political cultures, the role of intellectuals, the Church, the left, feminism, the separatist movements, organised crime, literature, art, design, fashion, the mass media, and music. While offering a thorough history of Italian cultural movements, political trends and literary texts over the last

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century and a half, the volume also examines the cultural and political situation in Italy today and suggests possible future directions in which the country might move. Each essay contains suggestions for further reading on the topics covered. The Cambridge Companion to Modern Italian Culture is an invaluable source of materials for courses on all aspects of modern Italy.

Il volume intende ricostruire scientificamente e criticamente il quindicennio della direzione artistica di Luca Ronconi al Piccolo Teatro di Milano. L'analisi è condotta attraverso lezioni e incontri con studiosi e collaboratori di Ronconi, oltre che con contributi critici di carattere monografico.

In this comprehensive guide, some of the world's leading scholars consider the issues, films, and filmmakers that have given Italian cinema its enduring appeal. Readers will explore the work of such directors as Federico Fellini, Michelangelo Antonioni, and Roberto Rossellini as well as a host of subjects including the Italian silent screen, the political influence of Fascism on the movies, lesser known genres such as the giallo (horror film) and Spaghetti Western, and the role of women in the Italian film industry. Italian Cinema from the Silent Screen to the Digital Image explores recent developments in cinema studies such as digital performance, the role of media and the Internet, neuroscience in film criticism, and the increased role that immigrants are playing in the nation's cinema.

Despite a long tradition of scholarship and the vast amount of dubbed audiovisual products available on the global market, dubbing is still relatively underrepresented in audiovisual research. The aim of this volume is to give dubbing research its due by showing that, far from being a doomed or somewhat

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declining form of AVT, it is being exploited globally in the most diverse and fruitful ways. The contributions to this collection take up the diverse strands that make up the field, to offer a multi-faceted assessment of dubbing on the move, embracing its important historical past as well as present and future developments, thus proving that dubbing has really come a long way and has not been less ready than other AVT modes to respond to the mood of the times. The volume will be of interest for scholars and students of translation studies, audiovisual translation, linguistics, film, television and game studies.

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