

Il Mio Antonioni

La Civiltà cattolica 1996

Il Cinema Giulio Carlo Argan 1992

Experimental and Independent Italian Cinema Cristiano Anthony Cristiano 2020-07-06 Discussing a variety of independent and experimental Italian films, this book gives voice to a critically neglected form of Italian cinema. By examining the work of directors such as Marinella Pirelli, Mirko Locatelli and Cesrae Zavattini, the book defines, inspects and studies the cinematic panorama of Italy through a new lens. It thereby explores the character of independent films and their related practices within the Italian historical, cultural and cinematic landscape.

C'era una volta il cinema Sergio Leone 2018-11-22 Due occhi di ghiaccio, un poncho sulle spalle, il mozzicone di un sigaro stretto nel ghigno da pistolero. uel sigaro appartiene a un uomo troppo svelto a sparare, un uomo senza nome la cui mira non conosce perdono. Ad annunciarlo, mentre si avvicina al galoppo al villaggio di San Miguel, è un fischio malinconico che sembra provenire dalla gola del tempo, dai decenni sepolti nella polvere rossastra del West. Quell'uomo spietato è l'eroe di una nuova epica, fatta di sangue e piombo, di carne, cavalli e dinamite. È la Trilogia del dollaro, canto per fucile e macchina da presa, odissea di cacciatori di taglie che ha riscritto il genere western con la lingua di Kurosawa e Céline: film costruiti con gesti ieratici, con tempi dilatati pronti a esplodere in parossismi di violenza, con un ordito di sguardi interminabili, spari improvvisi, dialoghi scarnificati le cui battute si dischiudono in formidabili aforismi. Il regista si chiama Sergio Leone. C'era una volta il cinema - frutto di quindici anni di dialogo ininterrotto con Noël Simsolo tra Parigi, Cannes e Roma - è il testo cui Leone ha affi dato il racconto della propria vita e di tutti i film che ha girato. I fotogrammi dei suoi

ricordi portano impressi il cappello di Clint Eastwood e la barba mal rasata di Gian Maria Volonté, le melodie di Ennio Morricone, lo sguardo di Claudia Cardinale e il sorriso offuscato di Robert De Niro, gli incontri con Pier Paolo Pasolini, Klaus Kinski e Orson Welles. Leggere questo memoir-intervista, finora inedito in Italia, è come ritrovare in una vecchia cassetta una voce che si credeva smarrita. Una voce acuta, divertita, ferocemente anticonvenzionale, che fra un aneddoto di vita sul set e una riflessione sul cinema finisce per rivelare i segreti di un regista che ha saputo trasformare gli anni del proibizionismo nel romanzo struggente delle amicizie tradite, delle vendette e degli amori perduti. E che, nell'oblio di una fumeria d'oppio come sulle carrozze di un treno a vapore, ha dipinto l'immagine del tempo mentre fugge via.

Se avessi una piccola casa mia Paola Bassani Pacht

2016-11-10T00:00:00+01:00 Una figlia appassionata, un padre che è stato uno degli scrittori più importanti del Novecento, una famiglia i cui ricordi emergono nitidi come personaggi di un romanzo. Giorgio Bassani abita il lessico familiare che la figlia Paola racconta per la prima volta in questo libro, con la stessa forza poetica e umana che ha accompagnato la sua vita e la vasta produzione letteraria. Poeta, narratore, insegnante, giornalista, sportivo, politico, sceneggiatore, e accanto e soprattutto padre, marito e uomo passionale, innamorato della bellezza in tutte le sue forme. Con uno sguardo intimo, indulgente e al contempo affettuosamente sincero, Paola Bassani tratteggia il ritratto di un padre tanto imponente quanto amato. Accompagnato da un ricco apparato di immagini e lettere inedite - un vero e proprio album di famiglia - il racconto di Paola Bassani supera i confini dell'autobiografia e compone il sorprendente romanzo di un uomo.

Intervista con il mito Oriana Fallaci 2011-08-18 Eroica sui fronti di guerra e impareggiabile quando si misura, diva tra i divi, con lo snobismo di Franca Valeri, l'inafferrabilità di Frank Capra,

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l'ironia di Monica Vitti, la sincerità di Isa Miranda, i paradossi di Cesare Zavattini, la perfezione di Paul Newman, l'intensità di Juliette Gréco, la metafisica di Totò, lo splendore di Virna Lisi, la malinconia di Peter Sellers, la risata di Jack Lemmon, la stravaganza di Rosalind Russell, il genio di Danny Kaye, l'energia di Shirley MacLaine, l'anticonformismo di Lea Massari, l'inesorabilità di Sue Lyon, i silenzi di Geraldine Chaplin, il naso di Barbra Streisand, la distanza di Omar Sharif, lo sguardo da 007 di Sean Connery, la fierezza di Lucia Bosé, il coraggio di Ingrid Bergman, il sorriso di Dean Martin, per citare solo alcuni dei tanti nomi che affollano questa galleria di celebrità. Nel suo percorso giornalistico Oriana li incontra tutti, anche più di una volta: nessuno come lei riesce a fargli ammettere vizi, capricci e debolezze. Intervista con il Mito presenta per la prima volta in volume una selezione delle indimenticabili interviste che la Fallaci realizza negli anni Sessanta, come inviata de "L'Europeo", tra Cinecittà e Hollywood. In Appendice uno straordinario reportage sul viaggio di Pier Paolo Pasolini a New York, città da cui il grande regista e scrittore era profondamente affascinato, e il testo in memoria della sua cara amica Ingrid Bergman, che si spegne dopo una lotta estenuante con il cancro: parole e pensieri toccanti che testimoniano il legame profondo di Oriana con i suoi intervistati.

International Dictionary of Films and Filmmakers: Writers and production artists Tom Pendergast 2000 Contains over two thousand entries, arranged alphabetically within four volumes, that provide information about significant films, actors and actresses, directors, and writers and production artists in North American, British, and West European cinematic history. Includes photographs and indexes.

Antonioni Musée du cinéma Henri Langlois (Paris) 2015 Michelangelo Antonioni est, aux côtés de ses compatriotes Visconti, Fellini et Pasolini, parmi les grandes figures du cinéma moderne. Si L'Aventura, L'Eclipse, Blow-Up, Zabriskie Point et

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Profession : reporter sont des titres célèbres connus du plus grand nombre, la vie et une grande partie de l'oeuvre du réalisateur demeurent auréolées de mystère. Aussi cet ouvrage propose-t-il, à travers les très riches archives conservées à Ferrare, sa ville natale, et présentées pour la première fois en France à la Cinémathèque française, de lever un coin du voile sur ce cinéaste souvent qualifié d'insaisissable : documents personnels et extraits de correspondance, carnets de repérage et photos de tournage, photogrammes et coupures de presse nous permettent ainsi de suivre le travail de création tout autant que l'intimité de l'homme ...

Martin Scorsese's Documentary Histories Mike Meneghetti 2021-03-25 Martin Scorsese's Documentary Histories: Migrations, Movies, Music is the first comprehensive study of Martin Scorsese's prolific work as a documentary filmmaker. Highlighting the historiographic aims of the director's various non-fiction film, video, and television productions, Mike Meneghetti re-examines Scorsese's documentaries as resourceful audiovisual histories of migrations, movies, and popular music. Italianamerican's critical immersion in the post-Sixties ethnic revival inaugurates Scorsese's decades-long documentary project in 1974, and the era's developing vernacular of reclamation would shape each of his subsequent non-fiction efforts. Martin Scorsese's Documentary Histories surveys the succeeding films' decisive adherence to this language of retrieval. With extended analyses of Italianamerican, American Boy: A Profile of Steven Prince, The Last Waltz, Shine a Light, Feel Like Going Home, No Direction Home: Bob Dylan, Il mio viaggio in Italia, and A Letter to Elia among others, Meneghetti resituates Scorsese's filmmaking within the wider contexts of documentary history and American culture.

Giganti buoni Michele Giordano 1998

A Grammar of Cinemopoiesis Silvia Carolosi 2015-09-17 This book explores the theoretical and practical modes of a cinema of poetry

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and examines how it breaks the convention of narrative in cinema.

Rothko Mark Rothko 2007

The Italian Cinema Book Peter Bondanella 2019-07-25 THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895–22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922–45) POSTWAR CINEMATIC CULTURE (1945–59) THE GOLDEN AGE OF ITALIAN CINEMA (1960–80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary 'rethinking' of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy's greatest and most original art form.

Il mio Antonioni C. Di Carlo 2017

Encyclopedia of Italian Literary Studies Gaetana Marrone 2006-12-26 The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries

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consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Antonioni and the Aesthetics of Impurity Nardelli Matilde Nardelli 2020-09-04 Influential, innovative and aesthetically experimental, the films of Michelangelo Antonioni are widely recognized as both exemplars of cinema and key in ushering in its 'new' or 'modern' incarnation around 1960. *Antonioni and the Aesthetics of Impurity* offers a radical rethinking of the director's work. It argues against prevalent understandings of it in terms of both cinematic purity and indebtedness to painting. Reconnecting Antonioni's aesthetically audacious films of the 1960s and 1970s to the ferment of their historical time, *Antonioni and the Aesthetics of Impurity* brings into relief these works' crucial, yet overlooked, affinity with the new, 'impure', art practices - of John Cage, Franco Vaccari, Robert Smithson, Piero Gilardi and Andy Warhol among others - that precipitated the demotion of painting from its privileged position as a paradigm for all the arts. Revealing an Antonioni who embraced both mixed and mass media and reflected on them via cinema, the book replaces auteuristic, if not hagiographic, accounts of the director's work with a new understanding of its critical significance across the modern visual arts and culture more broadly.

Passion and Defiance Mira Liehm 1986-03-17 Since World War II, aesthetic impulses generated in Italy have swept through every film industry in the world, and in her book Mira Liehm analyses the roots in literature, philosophy, and contemporary Italian life which have contributed to this extraordinary vigor. An introductory chapter offers a unique overview of the Italian cinema before 1942. It is followed by a full and profound discussion of neorealism in its heyday, its difficult aftermath in the fifties, the glorious sixties, and finally by an analysis of the

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contemporary cinematic crisis. Mira Liehm has known personally many of the leading figures in Italian cinema, and her work is rich in insights into their lives and working methods. This impressive scholarly work immediately outclasses all other available Italian film histories. It will be essential reading for anyone seriously interested in the cinema.

Fare l'aiuto regista Tonino Valerii 1998

Landscape and Memory in Post-Fascist Italian Film Giuliana Minghelli 2014-06-11 This study argues that neorealism's visual genius is inseparable from its almost invisible relation to the Fascist past: a connection inscribed in cinematic landscapes. While largely a silent narrative, neorealism's complex visual processing of two decades of Fascism remains the greatest cultural production in the service of memorialization and comprehension for a nation that had neither a Nuremberg nor a formal process of reconciliation. Through her readings of canonical neorealist films, Minghelli unearths the memorial strata of the neorealist image and investigates the complex historical charge that invests this cinema. This book is both a formal analysis of the new conception of the cinematic image born from a crisis of memory, and a reflection on the relation between cinema and memory. Films discussed include *Ossessione* (1943) *Paisà* (1946), *Ladri di biciclette* (1948), and *Cronaca di un amore* (1950).

International Index to Film Periodicals 1992

Viaggio in Emilia-Romagna Mario Soldati 2014-10-24 Alcuni decenni fa, quando ancora la cultura del buon vino e del buon cibo era lontana a venire, Mario Soldati, scrittore già pienamente affermato, percorse l'Italia in lungo e in largo, alla ricerca dei sapori genuini che contraddistinguono la nostra penisola realizzando, attraverso tre percorsi distinti e successivi, quella che ancora oggi possiamo a pieno titolo considerare una bibbia laica del mangiare e del bere. Di questo goloso reportage lungo lo stivale, le pagine dedicate all'Emilia Romagna costituiscono

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l'elemento di partenza del volume. Accompagnate dalle fotografie provenienti dall'archivio privato della famiglia Soldati, esse scandiscono il susseguirsi dei capitoli, in un percorso che avrà inizio nel piacentino, e terminerà nelle terre di Romagna, attraversando da ovest a est l'intera regione. Ad ogni capitolo corrisponde il racconto narrato e illustrato di una provincia, dei suoi sapori e colori, dei suoi personaggi e dei suoi paesaggi, lungo un percorso geografico e al contempo sentimentale, che tocca tutta l'Emilia Romagna. Ecco allora L'oro di bella bimba, che tratteggia a rapide pennellate i vicoli di Bologna, i Racconti del Maresciallo, che rendono le atmosfere ovattate della bassa ferrarese, bolognese e parmense, le pagine dei diari, che tracciano i contorni delle amicizie dell'uomo Soldati: Bassani, Fellini, Zavattini, Longanesi. Altri brani ci raccontano le passioni coltivate per tutta la vita: la letteratura, il melodramma, la pittura, restituiscono intensi ritratti di alcuni grandissimi emiliani: Verdi, Toscanini, Barilla. Oltre alla prefazione di Vittorio Emiliani e ad uno scritto di Attilio Bertolucci, il volume è corredato dalle fotografie scattate da Volfango, figlio di Mario Soldati, durante i viaggi di Vino al Vino. In occasione del centenario della nascita del grandissimo scrittore e cineasta torinese, il volume costituisce un'importante occasione per ricordare l'amore di Soldati per la nostra regione, e celebrare un grande protagonista del '900, profeta e pioniere nell'opera di scoperta e valorizzazione dei vini, dei prodotti agroalimentari di qualità e dei valori umani, sociali e culturali che essi rappresentano.

La Biennale Adriano Aprà 1980

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone
2007 Publisher description

The Hollywood Renaissance Yannis Tzioumakis 2018-06-28 In December 1967, Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a 'renaissance'. For the next few years, a wide range

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of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

Tuttitalia 1990

Il cinema neorealista italiano Gian Piero Brunetta

2014-04-01T00:00:00+02:00 «Negli anni inaugurati da Roma città aperta, il pubblico è al tempo stesso destinatario e protagonista e lo schermo diventa proiezione dell'anima collettiva. La gente va al cinema per ritrovare le speranze che la guerra ha disperso, per sentir parlare dei propri problemi, per vedere dei personaggi con i quali si identifica in tutto. Il cinema del dopoguerra attraversa, in modo più o meno inconsapevole, la storia del paese. Per merito di Rossellini e De Sica, ma anche di

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De Santis, Visconti, Germi, Lattuada, Soldati, Castellani, Zampa e di titoli che in vario modo rientrano nel campo di tensioni del neorealismo, si assiste a una bruciante scoperta dell'Italia, con tutti i suoi problemi e la sua voglia di ripartire da zero.» Di fatto, il cinema italiano del dopoguerra riparte da zero e ridisegna interamente l'organizzazione dell'industria culturale. Nel giro di poco la risorta Cinecittà stravincerà la lotta impari con il cinema americano, affiancando i capolavori del neorealismo a grandi successi di botteghino come le coproduzioni alla Quo vadis?, i film di Totò, le pellicole di Sofia Loren e Gina Lollobrigida.

Fata Morgana 30. Italia Aa.Vv. 2016-12-21 Prestigiosi studiosi di diversi ambiti scelgono e scrivono del loro "più grande film italiano". Importanti artisti, registi, fotografi rispondono a una domanda sul loro rapporto con il cinema italiano, sui loro amori, sulle immagini e sui loro film preferiti. Un numero speciale per i 10 anni della rivista, al quale partecipano: Gianni Amelio, Roberto Andò, Giorgio Barberio Corsetti, Marco Bellocchio, Gianni Berengo Gardin, Maurizio Bettini, Maurizio Braucci, Gianni Canova, Giovanni Careri, Romeo Castellucci, Felice Cimatti, Emma Dante, Tonino De Bernardi, Roberto De Gaetano, Pippo Delbono, Massimo Donà, Paolo Fabbri, Jan Fabre, Francesco Faeta, Michelangelo Frammartino, Massimo Fusillo, Nadia Fusini, Yervant Gianikian e Angela Ricci Lucchi, Peter Greenaway, Mariangela Gualtieri, Paolo Jedlowski, Emir Kusturica, Franco Maresco, Pietro Marcello, Valerio Magrelli, Salvatore Mereu, Pietro Montani, Tim Parks, Alfredo Pirri, Paul Schrader, Ferdinando Scianna, Toni Servillo, Susan Stewart-Steinberg, Bob Wilson.

Le regine del cinema Costanzo Costantini 1997

A Cinema of Poetry Joseph Luzzi 2016-03-30 A Cinema of Poetry brings Italian film studies into dialogue with fields outside its usual purview by showing how films can contribute to our understanding of aesthetic questions that stretch back to Homer. Joseph Luzzi considers the relation between film and literature,

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especially the cinematic adaptation of literary sources and, more generally, the fields of rhetoric, media studies, and modern Italian culture. The book balances theoretical inquiry with close readings of films by the masters of Italian cinema: Roberto Rossellini, Vittorio De Sica, Luchino Visconti, Michelangelo Antonioni, Federico Fellini, Pier Paolo Pasolini, Bernardo Bertolucci, and others. Luzzi's study is the first to show how Italian filmmakers address such crucial aesthetic issues as the nature of the chorus, the relation between symbol and allegory, the literary prehistory of montage, and the place of poetry in cinematic expression—what Pasolini called the "cinema of poetry." While Luzzi establishes how certain qualities of film—its link with technological processes, capacity for mass distribution, synthetic virtues (and vices) as the so-called total art—have reshaped centuries-long debates, *A Cinema of Poetry* also explores what is specific to the Italian art film and, more broadly, Italian cinematic history. In other words, what makes this version of the art film recognizably "Italian"? "A thought-provoking and well-written investigation of the role of history and realism in Italian cinema and the role played by the centuries-long tradition of poetry (or more precisely, poesis) in this quest."—*H-Italy* "Ambitious, inventive, learned . . . *A Cinema of Poetry* . . . brilliantly analyzes the art in the art film by showing how Italian cinema uses a chorus or expresses itself through allegory . . . This impressively intelligent re-description of the tradition surely takes its place alongside other necessary histories of Italian cinema."—Choice

Joseph Luzzi is a professor of comparative literature at Bard College. He is the author of *Romantic Europe and the Ghost of Italy*, which received the MLA's Scaglione Prize for Italian Studies; *My Two Italies*, a New York Times Book Review Editors' Choice; and *In a Dark Wood: What Dante Taught Me about Grief, Healing, and the Mysteries of Love*.

Flashback, Eclipse Romy Golan 2021-11-02 From a leading art historian, a provocative exploration of the intersection of art,

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politics, and history in 1960s Italy Flashback, Eclipse is a groundbreaking study of 1960s Italian art and its troubled but also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II. Most analyses have treated the 1960s in Italy as the decade of “presentism” par excellence, a political decade but one liberated from history. Romy Golan, however, makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimaged it in oblique form. Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality—the flashback and the eclipse. In view of the photographic and filmic nature of these two concepts, the book’s analysis is largely mediated by black-and-white images culled from art, design, and architecture magazines, photo books, film stills, and exhibition documentation. The book begins in Turin with Michelangelo Pistoletto’s Mirror Paintings; moves on to Campo urbano, a one-day event in the city of Como; and ends with the Vitalità del Negativo exhibition in Rome. What is being recalled and at other moments occluded are not only episodes of Italian nationalism and Fascism but also various liberatory moments of political and cultural resistance. The book’s main protagonists are, in order of appearance, artists Michelangelo Pistoletto and Giosetta Fioroni, photographer Ugo Mulas, Ettore Sottsass (as critic rather than designer), graphic designer Bruno Munari, curators Luciano Caramel and Achille Bonito Oliva, architect Piero Sartogo, Carla Lonzi (as artist as much as critic), filmmakers Michelangelo Antonioni and Bernardo Bertolucci, and, in flashback among the departed, painter Felice Casorati, writer Massimo Bontempelli, art historian Aby Warburg, architect Giuseppe Terragni, and Renaissance friar-philosopher-mathematician Giordano Bruno (as patron saint of the sixty-eighters).

Diari 1941-1958 Cesare Zavattini 2022-09-13T00:00:00+02:00

Cesare Zavattini iniziò a tenere regolarmente un diario il 14

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gennaio del 1941 e continuò a “resocontare” le sue giornate sino al 1987. I quaderni zavattiniani sono da subito “un tritume di nomi di fatti di pensieri”, un coacervo di temi, personaggi, azioni, progetti, ricordi: cronaca personale e storia italiana formano un amalgama denso e di estremo interesse per il lettore che ha modo di entrare nella mente di un uomo che è stato uno degli artisti più originali e complessi del Novecento. Zavattini racconta e confessa con un desiderio di sincerità, di conoscenza, di verità disarmanti, nella forma che più gli era congeniale: la scrittura in prima persona, autobiografica, nutrita di immagini e di pensiero, riuscendo a offrire un quadro esatto e insieme appassionato di protagonisti e fatti cruciali del suo tempo. La parte più significativa è rappresentata dalle anteprime inedite di soggetti cinematografici e dei progetti letterari e poetici in nuce, un corpus di poetica di valore inestimabile. Non mancano momenti lirici, nelle frequenti descrizioni di passeggiate, di luoghi dell’anima (Luzzara, il suo paese, il Po, Roma); nella cura commovente di una famiglia numerosa, nell’amore per il padre, figura onnipresente, invocata e mai dimenticata. Za è un uomo, con le sue debolezze, ma anche e soprattutto un intellettuale raffinatissimo e colto, curioso, vorace, consapevole di sé eppure mai autocelebrativo, che si interroga sul proprio lavoro, sulla vita, i sentimenti, su grandi temi come la pace, l’esistenza di Dio, e delinea con arguzia critica un ritratto originale di tutti coloro che percorsero un tratto di strada accanto a lui lasciando un segno indelebile nel mondo. In questo primo volume sono raccolti, a cura di Valentina Fortichiari e Gualtiero De Santi, i diari degli anni quaranta e cinquanta, ossia dal 1941 al 1958.

International dictionary of films and filmmakers Amy L. Unterburger 1997

Il mio Novecento Camilla Cederna 2012-04-05 La moda delle donne, un articolo in cui si raccontano le loro goffe divise di lana nera, ed è la galera fascista. Così, nel 1943, esordisce Camilla Cederna, con il suo primo articolo di "costume" che le varrà una

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condanna a sette anni per aver offeso la Patria. Dopo la guerra saranno le grandi rivoluzioni del boom economico, i nuovi ricchi e gli aspiranti "inseriti", i grandi maestri dell'arte e le dive del cinema che la Cederna saprà ritrarre con intelligenza smagliante, tutta ironia e garbato sospetto, rovesciando il dramma con l'arguta leggerezza di un aggettivo. Alla fine del 1969 esplode una bomba in piazza Fontana e Giuseppe Pinelli cade da una finestra della questura di Milano. E allora la soavemente perfida Camilla, la giornalista dallo sguardo fulmineo, sarà di nuovo lì, come nel 1943, a tendere il suo filo sottile, nel quale inciampano non solo i presuntuosi, gli arrampicatori sociali e gli sciocchi, ma anche i potenti, e forse la Storia.

Federico Savina L'esperienza del suono Roberto Calabretto 2023-01-17T00:00:00+01:00 Sui titoli di testa del Casanova, Fellini voleva che la musica andasse più veloce. Visconti, durante il mixage di Ludwig, chiese invece di ripristinare le pause originali delle musiche di Schumann. Per L'eclisse, niente musica: Antonioni fece registrare minuti e minuti di flebili suoni urbani nel quartiere romano dell'Eur. Sono alcune delle imprese che Federico Savina, fonico di fama internazionale, ha affrontato nel corso della sua lunga carriera. Queste pagine raccontano l'avventura di un artigiano in sala di registrazione e al tavolo della moviola, una vita affollata di viaggi e incontri memorabili: l'incontentabilità di Philippe Sarde sui film di Polanski, la registrazione del famoso "scion scion" di Giù la testa, gli sguardi di Dario Argento, i contrasti con Zeffirelli, i problemi del mixage italiano di Star Wars... Tanto cinema ma non solo quello: l'invenzione dello Scopacordo con Marinuzzi, la ricerca del giusto rumore per la ghigliottina del Rugantino, il sodalizio con Mina, la pionieristica attività di consulente Dolby e l'intensa attività didattica al Centro Sperimentale, con cui ha trasmesso a intere generazioni la sua grande, insostituibile, esperienza del suono.

Territorio familiare Brunella Longo 1999

Wandering Women Laura Di Bianco 2022-12-06 Wandering
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Women: Urban Ecologies of Italian Feminist Filmmaking explores the work of contemporary Italian women directors from feminist and ecological perspectives. Mostly relegated to the margins of the cultural scene, and concerned with women's marginality, the compelling films *Wandering Women* sheds light on tell stories of displacement and liminality that unfold through the act of walking in the city. The unusual emptiness of the cities that the nomadic female protagonists traverse highlights the absence of, and their wish for, life-sustaining communities. Laura Di Bianco contends that women's urban filmmaking—while articulating a claim for belonging and asserting cinematic and social agency—brings into view landscapes of the Anthropocene, where urban decay and the erasure of nature intersect with human alienation. Though a minor cinema, it is also a powerful movement of resistance against the dominant male narratives about the world we inhabit. Based on interviews with directors, *Wandering Women* deepens the understanding of contemporary Italian cinema while enriching the field of feminist ecocritical literature.

Voyages réels, voyages imaginaires : perspectives

interdisciplinaires Simona Corlan Ioan 2022-01-01 La thématique du voyage parcourt les sciences humaines et sociales, les lettres et les langues depuis très longtemps. Il est intéressant néanmoins de constater que les approches peuvent parfois se révéler complémentaires et/ou contradictoires en fonction des angles privilégiés par les chercheurs. De sorte que cette thématique fondamentalement interdisciplinaire et internationale a favorisé ici des analyses et réflexions d'ordre épistémologique, conceptuel et thématique à partir d'un fonds conceptuel commun aux différentes disciplines des sciences sociales et humaines en dialogue. Le présent volume en porte la marque à travers l'exploration de plusieurs thèmes et notions convoqués comme la mobilité, l'errance, la rencontre, l'altérité, l'ailleurs, l'exotisme. C'est pourquoi, les articles qui y sont réunis, résultat du colloque international et interdisciplinaire qui a eu lieu les 24 et 25

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octobre 2019 à l'Université de Bucarest, abordent la thématique du voyage sous trois angles : premièrement, celui de l'épistémologie du voyage afin de voir comment les lettres, langues, sciences sociales et humaines appréhendent-elles la thématique du voyage, quelle qu'en soit sa forme, son contenu, sa temporalité et sa destination. Deuxièmement, sous l'angle des relations entre le réel et l'imaginaire par lesquelles, les recherches sur les voyages articulent ces deux catégories d'analyse et de pratiques d'acteurs sociaux. Troisièmement, sous l'angle des rapports entre le sujet, le récit et le lieu dans leur appréhension à travers les productions romanesques et les récits de voyage où s'articulent l'oral, l'écrit et l'image.

Blow-up e le forme potenziali del mondo Davide Persico
2020-04-06T00:00:00+02:00 Interpretare Blow-up significa attivare un discorso filosofico complesso, attraversare quell'universo d'immagini molteplici e ambigue, che costituisce il film nella sua interezza. La centralità del presente lavoro è mostrare come il testo filmico lavori con concetti teorici forti come quelli di illusione, falso, percezione, ecc. Emerge così una struttura che configura, oggettiva e risolve concetti mutuati dal pensiero ermeneutico e dalla decostruzione. Con una particolare focalizzazione sullo sguardo, l'analisi mette in evidenza la dimensione auto-decostruita del film, risultando essere estremamente significativa e di importanza fondamentale per comprendere i discorsi che il testo attiva. Ma anche i problemi dello spazio e dell'immaginario sono studiati in maniera ampia, in una riflessione costante sulla messa in scena di Antonioni, anche e soprattutto nella misteriosa sequenza del Maryon Park che costituisce tutta la parte centrale del libro.

Italian Style Eugenia Paulicelli 2016-09-22 This is the first in-depth, book-length study on fashion and Italian cinema from the silent film to the present. Italian cinema launched Italian fashion to the world. The book is the story of this launch. The creation of an Italian style and fashion as they are perceived today, especially

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by foreigners, was a product of the post World War II years. Before then, Parisian fashion had dominated Europe and the world. Just as fashion was part of Parisian and French national identity, the book explores the process of shaping and inventing an Italian style and fashion that ran parallel to, and at times took the lead in, the creation of an Italian national identity. In bringing to the fore these intersections, as well as emphasizing the importance of craft in cinema, fashion and costume design, the book aims to offer new visions of films by directors such as Nino Oxilia, Mario Camerini, Alessandro Blasetti, Federico Fellini, Michelangelo Antonioni, Luchino Visconti and Paolo Sorrentino, of film stars such as Lyda Borelli, Francesca Bertini, Pina Menichelli, Lucia Bosè, Monica Vitti, Marcello Mastroianni, Toni Servillo and others, and the costume archives and designers who have been central to the development of Made in Italy and Italian style.

Il cinema fascista Guido Aristarco 1996

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Table of Contents Il Mio Antonioni

1. Understanding the eBook Il Mio Antonioni

- The Rise of Digital Reading Il Mio Antonioni
- Advantages of eBooks

Over Traditional Books

2. Identifying Il Mio Antonioni

- Exploring Different Genres
- Considering Fiction vs. Non-Fiction
- Determining Your Reading Goals

3. Choosing the Right eBook Platform

- Popular eBook Platforms
- Features to Look for in an Il Mio Antonioni
- User-Friendly Interface

4. Exploring eBook Recommendations from Il Mio Antonioni

- Personalized Recommendations
- Il Mio Antonioni User Reviews and Ratings
- Il Mio Antonioni and Bestseller Lists

5. Accessing Il Mio Antonioni Free and Paid eBooks

- Il Mio Antonioni Public Domain eBooks
- Il Mio Antonioni eBook Subscription Services
- Il Mio Antonioni Budget-Friendly Options

6. Navigating Il Mio Antonioni eBook Formats

- ePub, PDF, MOBI, and More
- Il Mio Antonioni Compatibility with Devices
- Il Mio Antonioni Enhanced eBook Features

7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Il Mio Antonioni
- Highlighting and Note-Taking Il Mio Antonioni
- Interactive Elements Il Mio Antonioni

8. Staying Engaged with Il Mio Antonioni

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Il Mio Antonioni

9. Balancing eBooks and Physical Books Il Mio Antonioni

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Il Mio Antonioni

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

11. Cultivating a Reading Routine Il Mio Antonioni

- Setting Reading Goals Il Mio Antonioni
- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Il Mio Antonioni

- Fact-Checking eBook Content of Il Mio Antonioni
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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