

# Il Cretto Di Burri Gibellina

**Robert Kahn**

**Performing Ruins** Simon Murray, 2020-08-17 This book engages with the relationship between ruins, dilapidation, and abandonment and cultural events performed within such spaces. Following the author's fieldwork in the UK, Bosnia Herzegovina, Poland, Germany, Greece, and Sicily, chapters describe, investigate, and reflect upon live performance events which have taken place in sites of decay and abandonment. The book's main focus is upon modern economic ruins and ruins of warfare. Each chapter provides several case studies based upon the author's own site visits and interviews with actors, directors, producers, curators, writers, and other artists. The book contextualises these events within the wider framework of Ruin Studies and provides brief summaries of how we might understand the ruin in terms of time, politics, culture, and atmospheres. The book is particularly preoccupied with artists' reasons and motivations for placing performance events in ruined spaces and how these work dramaturgically.

Florence, Venice & the Towns of Italy Robert Kahn, 2001 If a standard guidebook has never revealed the Italy you seek, let City Secrets show you the way. See the glorious art and architecture of Italy's villages and cities through the eyes of the people who know them best: an architect leads you through a hidden Florence passageway built for the Medici; a novelist points out the panoramic vistas that inspired St Francis; the most renowned of Italian cooks divulges her favourite Venetian eateries; and an artist directs you to the courtyard of a Renaissance convent, where you will ring for access to the frescoes - and a miraculous handprint - that lie within.

**Burri inedito. Ediz. italiana e inglese** Maurizio Calvesi, 2000 In 1952 an Umbrian artist scandalized art critics worldwide with burned wood, flame-red paintings, dramatic combustions of plastics, and a black that was the color of tar: his name was Alberto Burri (Citta di Castello 1915 - Nice 1995), one of the greatest artists of all times. This book sets out to reveal many of his works that have remained unknown until today.

Marco Paolini Cristina Perissinotto, 2023-03-27 Marco Paolini: A Deep Map breaks new ground in the field of Italian political theatre by outlining the unique approach of one of Italy's most celebrated playwrights, Marco Paolini, whose work has hitherto remained mostly inaccessible to English-speaking audiences. This book is the first substantial study of Paolini's corpus in English. Additionally, it offers an in-depth analysis of Paolini's unique methods by focusing on the recovery of collective cultural memory through theatre and in-depth historical and political context. Author Cristina Perissinotto engages

critically with art and politics in Italy specifically but also considers implications and relevance on a global scale. Perissinotto's multidisciplinary approach simultaneously draws upon memory studies, history, and poetry. She demonstrates how Paolini's plays use techniques already in use to ancient Greek theatre, which called for the engagement of actors in political commentary from the stage, connecting them directly with the public on social and ethical issues.

Re-embodiment and Rethinking Greek and Roman Drama in Modern Times, 2025-01-20 Rooted in a range of approaches to the reception of classical drama, the chapters in this book reflect, in one way or another, that Greek and Roman drama in performance is an ongoing dialogue between the culture(s) of the original and the target culture of its translation/adaptation/performance. The individual case studies highlight the various ways in which the tradition of Greek and Roman plays in performance has been extremely productive, but also the ways in which it has engaged, at times dangerously, in political and social discourse.

*Ecocriticism and Italy* Serenella Iovino, 2016-01-28 Winner of the MLA Aldo and Jeanne Scaglione Prize for Italian Studies 2016 Winner of the American Association for Italian Studies Book Prize 2016 This book is available as open access through the Bloomsbury Open Access programme and is available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). Written by one of Europe's leading critics, *Ecocriticism and Italy* reads the diverse landscapes of Italy in the cultural imagination. From death in Venice as a literary trope and petrochemical curse, through the volcanoes of Naples to wine, food and environmental violence in Piedmont, Serenella Iovino explores Italy as a text where ecology and imagination meet. Examining cases where justice, society and politics interlace with stories of land and life, pollution and redemption, the book argues that literature, art and criticism are able to transform the unexpressed voices of these suffering worlds into stories of resistance and practices of liberation.

**Historic Cities in the Face of Disasters** Fatemeh Farnaz Arefian, Judith Ryser, Andrew Hopkins, Jamie Mackee, 2021-09-13 This book examines reconstruction and resilience of historic cities and societies from multiple disciplinary and complementary perspectives and, by doing so, it helps researchers and practitioners alike, among them reconstruction managers, urban governance and professionals. The book builds on carefully selected and updated papers accepted for the 2019 Silk Cities international conference on 'reconstruction, recovery and resilience of historic cities and societies', the third Silk Cities conference held in L'Aquila, Italy, 10-12 July 2019, working with University of L'Aquila and UCL. This multi-scale, and multidisciplinary book offers cross-sectoral and complimentary voices from multiple stakeholders, including academia, urban governance, NGOs and local populations. It examines post-disaster reconstruction strategies and case studies from Europe, Asia and Latin America that provide a valuable collection for anyone who would like to get a global overview on the subject matter. It thereby enables a deeper understanding of challenges, opportunities and approaches in dealing with historic cities facing disasters at various geographical scales. Additionally, it brings together historical

approaches to the reconstruction of historical cities and those of more recent times. Thus, it can be used as a reference book for global understanding of the subject matter.

**Relecturas del pasado. Reflexiones sobre el gusto VI** Concha Lomba Serrano ,Rebeca Carretero Calvo ,Alberto Castán Chocarro ,Mónica Vázquez Astorga ,2024-09-18 De acuerdo con el eterno retorno postulado por el estoicismo, el mundo está condenado a repetirse. Nietzsche apuntó que no solo los acontecimientos se repiten, sino también los pensamientos, los sentimientos y las ideas. Una interpretación «cíclica» de la Historia del Arte podría justificar las constantes relecturas del pasado que han proliferado a lo largo del tiempo. De la instrumentalización de la historia por el poder político, a su uso desde la contracultura; de la reinterpretación de la propia vida y obra, a la apropiación de lo que otros han vivido o creado; de las recreaciones historicistas, a las visiones irónicas posmodernas... De revisar fórmulas, discursos, narraciones, técnicas, personajes e ideas versó el sexto simposio internacional Reflexiones sobre el gusto, organizado por el grupo de investigación de referencia Vestigium, cuyas principales aportaciones recoge este volumen.

**Sicilia** AA.VV.,2025-07-04T00:00:00+02:00 La Sicilia è un'affascinante combinazione di caos e bellezza, con paesaggi selvaggi e l'imprevedibile spettacolo dei vulcani. Per pianificare un viaggio da ricordare: fate un'escursione sull'Etna, ammirate l'architettura arabo-normanna della Cattedrale di Palermo, scoprite il paradiso tutelato dall'UNESCO delle Isole Eolie.

**Sensi/able Spaces** Edward H. Huijbens,Ólafur Páll Jónsson,2021-02-19 The book SENSI/ABLE SPACES focuses on the ways in which space, art and the environment interlace and interact, dealing with the perception and conception of spaces in the built as well as natural environment. The book brings together a wide range of academics, from the physical sciences, social sciences and humanities, as well as artists who have an interest in the way space is sensed, understood and reconfigured. Spaces today are continually being reconstituted and reformulated in various ways, often relying on notions of what is sensible, narrowly defined by groups with an ideological agenda of some kind or vested economic interests. These sensible factors often obscure and ignore notions of the sensible-that which people perceive through the senses while being-in spaces. Space is a topic equally of various academic fields, such as geography, philosophy, sociology, anthropology, physics, biology, and many more. But space is also the subject of - or a frame for - any artist, whose work is neither academic, in any standard sense of the term, and yet heavily theoretical or speculative.

*Meridiana 88: Cause perdute* Autori Vari,2017-08-02T00:00:00+02:00 Il passato ritorna sempre più forte e in forme originali. Negli ultimi anni si è moltiplicato il numero di programmi dei media tradizionali, la produzione di materiali sui social e su internet, l'attività di appassionati di storie locali e regionali, l'impegno di cultori di ricostruzioni storiche. Un fenomeno spinto da tendenze e obiettivi diversi, se non opposti, sempre mosso dalla ricerca, all'interno dei processi storici, di miti ed eroi, momenti gloriosi o primati, episodi importanti o semplicemente fatti colorati dal fascino dell'antico. Negli anni

ottanta e soprattutto nei novanta, il fenomeno è diventato visibile in grandi dimensioni, stimolato dal declino delle appartenenze ideologiche della guerra fredda e dalla rivoluzione della comunicazione e del digitale, che ha moltiplicato la forza narrativa e di spettacolarizzazione del passato. Lo spazio pubblico è invaso dal recupero, o dallo scontro, sulla memoria. Le cause perdute sono una forma di queste rielaborazioni del passato. Molte società, stati, gruppi politici hanno conosciuto situazioni drammatiche o fratture radicali che hanno segnato la distruzione o la sconfitta irrimediabile di alcuni attori. Per sopravvivere a questa disgrazia, un settore della società reagisce generando strategie di sopravvivenza simbolica che producono una cultura dei vinti e, in maniera più o meno efficace, identità collettive centrate su un trauma fondante. Questo fenomeno complesso di correnti culturali e intellettuali forgia e rielabora immagini e interpretazioni del passato. Prendono così forma le cause perdute: disegni fatidici e aspirazioni frustrate che captano l'immaginazione, accendono le passioni, suscitano simpatie e sviluppano identità collettive. Questo numero si concentra su casi che hanno prodotto strutture retoriche di questo tipo, focalizzando l'attenzione in particolare sulle relazioni tra alcune cause perdute e le guerre civili, vale a dire su esperienze nelle quali la conclusione dei conflitti ha segnato la formazione degli stati moderni, o la loro rifondazione. Queste cause perdute mischiano il presente e la memoria, ma ne offrono una versione originale e accattivante, perché figlia di fratture radicali come le guerre civili ottocentesche o le vicende dei bianchi russi o dei nazionalisti cinesi nel Novecento. Drammatiche sconfitte mai ribaltate, rese affascinanti proprio dai colori della tragedia epica, che riemergono con minore o maggiore successo in forma di rivincita del passato. Possono riapparire da un tempo secolare, come nel caso delle origini del borbonismo napoletano, o limitarsi ad analisi intellettuali, come in quello dei socialisti rivoluzionari russi dopo la sconfitta nella rivoluzione. Ancora possono ritrovare le radici in una lunga storia di rielaborazione romantica patriottica, come nel caso del catalanismo, o giusti carsi in una originale esperienza di riconciliazione nazionale, come in quello dei confederati. Si tratta anche di vicende tra loro diverse, ma capaci di durare fino al XX secolo inoltrato, come nel caso dei carlisti spagnoli o in quello dei fascisti italiani. Una causa perduta, in quanto esito di una sconfitta drammatica e irreversibile, genera un risentimento collettivo e un ripensamento radicale, producendo repertori ideologici e culturali in grado di persistere nella memoria, o di venire recuperati in particolari congiunture.

DiAP nel mondo | DiAP in the world - International Vision | Visioni internazionali Orazio Carpenzano, Roberto A. Cherubini, Anna Irene Del Monaco, 2020-04-20 International openness is one of the fundamental characteristics of the DiAP Department of Architecture and Design, which sees its members active in 57 bilateral collaboration agreements (without counting the Erasmus agreements) with countries in which today there is a demand for architectural design that looks at Italy as a model, not only for studies of historical architecture, but also for contemporary architecture designed in the existing city and for the new building, including complex landscape and environmental systems.

**L'infanzia è un terremoto** Carola Susani, 2014-04-10 T00:00:00+02:00 «Le rovine ci si parano davanti, piatte,

orizzontali, tranne i lampioni e la chiesa: il largo viale di marmo si è riempito qua e là di terra e pozzanghere. Attorno e dentro il perimetro delle case c'è fango. Non c'è nessuno. Nessun rumore. Soltanto i nostri passi. Il cielo. Oltre la chiesa c'è il boschetto della memoria, un albero per ciascuno dei morti. Resto fredda, senza inquietudine, anche se di sicuro qualche corpo è rimasto sotto le macerie». La Valle del Belice è una distesa di rovine quando la famiglia di Carola, che all'epoca ha quattro anni, vi si trasferisce per vivere in una baraccopoli. I suoi genitori lavorano alla ricostruzione e allo sviluppo insieme al Centro Studi e Iniziative Valle Belice. L'infanzia è un terremoto è memoria, racconto di viaggio, minima ricostruzione di storia orale e sempre anche narrazione. Nel libro ci sono le rovine, c'è Danilo Dolci, c'è l'infanzia nelle baracche, ci sono le persone che si raccoglievano attorno al Centro, ci sono minacce, intimidazioni mafiose. E qualcosa viene fuori dell'onda lunga del Sessantotto e dei suoi contraccolpi.

L'arte contemporanea in 10 artisti Giuseppe Nifosì, 2024-11-15T00:00:00+01:00 Parola d'ordine: divulgare. Diffondere, quindi, il sapere, lo studio, l'approfondimento e la ricerca. Tra la gente comune, ma soprattutto tra i giovani, menti propositive del domani. Giuseppe Nifosì, storico dell'arte e dell'architettura e docente di Storia dell'arte, da sempre incarna la figura del divulgatore e lo fa questa volta attraverso questo libro. Valentina Nuzzaci, La Gazzetta del Mezzogiorno L'arte contemporanea è specchio sensibilissimo delle tensioni, delle contraddizioni, della bellezza e degli orrori del nostro tempo. Un tempo a noi così vicino che può indurre a ritrarci, interrogandoci sul suo senso. Ma basta avvicinarla, con pazienza, ripetutamente, e si impara a conoscerla, se ne trovano le chiavi di lettura, gli intenti. Pollock, Rothko, Fontana, Burri, Hopper, Bacon, Abramović, González-Torres, Mueck e Hirst. Le vite, le storie e le opere di dieci artisti esemplari ci fanno attraversare e scoprire il volto della scena dell'arte contemporanea.

*Sicilia* Gregor Clark, Brett Atkinson, Cristian Bonetto, Nicola Williams, 2022-04-28T00:00:00+02:00 Secoli di cultura, conquiste e influenze culinarie si sovrappongono e si combinano in quest'isola affascinante in mezzo al Mediterraneo. In questa guida: architettura, itinerari in automobile, attività all'aperto, viaggiare in famiglia.

**e180 | all art has been contemporary** Vittoria Magnoler, Piersandra Di Matteo, Vito Ancona, Silvia De Min, Massimo Munaro, Samantha Marenzi, Simona Silvestri, Francesca Pietrisanti, Miriam Gualtieri, Emily Verla Bovino, Monica Centanni, Giuseppe Pucci, 2021 all art has been contemporary Editoriale a cura di Vittoria Magnoler e Lucrezia Not Piersandra Di Matteo, I Patti Lateranensi: sconfiggere il Corpus Mysticum e il corpo del Capo. Un affondo sull'Episodio romano della Tragedia Endogonidia. Vito Ancona, Alberto Burri e la danza della materia. Lo spazio scenico di Spirituals per orchestra (1963) e November Steps (1973). In Your Face. Anagoor: un esercizio. Con la collaborazione degli studenti Iuav, a cura di Silvia De Min. Massimo Munaro, Presentazione di: La Tetralogia del Lemming. Il mito e lo spettatore, Il Ponte del Sale, 2021. Con una Nota per lo spettatore di Piermario Vescovo. Presentazione di: La camera meravigliosa. Per un atlante della fotografia di danza, Editoriale Idea, 2020, a cura di Samantha Marenzi, Simona Silvestri e Francesca Pietrisanti. Miriam

Gualtieri, Presentazione di: Resartus. Viaggi, scoperte e visioni di Aby M. Warburg, Rubbettino, 2020. Emily V. Bovino, In Ha Bik Chuen's 'Thinking Studio' Beyond the Archive. Reflections on the Exhibition Non-history (2020) at the Hong Kong Fringe Club. Vittoria Magnoler, Recensione a: Pepe Karmel, L'arte astratta. Una storia globale, Einaudi, 2021. Una lettura corale di: Salvatore Settis, Incursioni. Arte contemporanea e tradizione, Feltrinelli, 2020. Contributi di Anna Anguissola, Maurizio Bettini, Marilena Caciorgna, Maria Luisa Catoni, Maria Grazia Ciani, Claudia Cieri Via, Giuseppe Di Giacomo, Roberto Diodato, Elisa Di Stefano, Eva Di Stefano, Dario Evola, Claudio Franzoni, Maurizio Harari, Franco la Cecla e Anna Castelli, Alessandro Poggio, Valentina Porcheddu, Daniela Sacco, Antonella Sbrilli, Salvatore Tedesco, a cura di Monica Centanni e Giuseppe Pucci.

**La Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità. Ediz. Italiana E Inglese** Francesca Capano, Maria Ines Pascariello, Massimo Visone, 2018-10 This volume proposes a rich corpus of papers about the 'Other City', a subject only few times dealt with, but worthy of all our attention: it imposes itself on the scene of international modern and contemporary historiography for its undeniable topicality. Throughout history, the city has always had to deal with social 'otherness', i.e. with class privileges and, consequently, with discrimination and marginalization of minorities, of the less well-off, of foreigners, in short, with the differences in status, culture, religion. So that the urban fabric has ended up structuring itself also in function of those inequalities, as well as of the strategic places for the exercise of power, of the political, military or social control, of the spaces for imprisonment, for the sanitary isolation or for the 'temporary' remedy to the catastrophes. From the first portraits of cities, made and diffused at the beginning of the fifteenth century for political exaltation purposes or for religious propaganda and for devotional purposes, which often, through increasingly refined graphic techniques, distort or even deny the true urban image, we reach, at the dawn of contemporary history, the new meaning given by scientific topography and new methods of representation; these latter aimed at revealing the structure and the urban landscape in their objectivity, often unexpected for who had known the city through the filter of 'regime' iconography. The representation of the urban image still shows the contradictions of a community that sometimes includes and even exalts the diversities, other times rejects them, showing the unease of a difficult integration.

**Sudari** Paola Caridi, 2025-09-09T00:00:00+02:00 "Alla stregua di un sussurro, i sudari di Gaza sono un suono flebile e fragile, eppure costante. La colonna sonora del genocidio. Ignari eravamo. Ignoranti, di quelle biografie e di quei sogni, prima che fossero trasformati da vivi in ammazzati. Sono loro, i sudari, a difendere in questo modo i morti dall'oblio."

ANNO 2020 LA CULTURA ED I MEDIA SECONDA PARTE ANTONIO GIANGRANDE, 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!

LAS RUINAS GÓMEZ DE TERREROS GUARDIOLA, M<sup>a</sup> DEL VALLE, PÉREZ-PRA , LUIS, 2017-12-15 Las ruinas son un campo abonado a la reflexión sobre nuestro pasado, sobre la preservación de la memoria, sobre lo que merece la pena ser conservado, sobre los límites para su reconstrucción y la metodología adecuada para ello, incluido si ésta ha de traducirse en normas que luego sirvan para su protección y si estas normas acaban cumpliéndose y desempeñando con eficacia ese objetivo. De todo ello trata la presente obra colectiva, que aúna trabajos de naturaleza multidisciplinar, cuyo objetivo es abordar el polisémico concepto de ruina y responder a los numerosos interrogantes que generan su tratamiento y conservación. Especialistas provenientes del campo de la Historia del Arte, de la Arquitectura, de la Arqueología, gestores culturales y juristas de diversas ramas de dicho saber lanzan miradas de lo general a lo concreto, logrando una suma global acerca de la ruina cultural que cubre gran parte del espectro posible: entre otros temas, de la ruina como memoria, a la ruina que se conserva bajo el agua; de las edificaciones en estado de ruina urbanística, a las ruinas acogidas en la Lista del Patrimonio Mundial de la UNESCO; de la intervención en la ruina, a los efectos de las guerras sobre ella; de los criterios aplicables a su restauración al examen de problemas prácticos de conservación en monumentos singulares, entre ellos Villa Adriana (Italia) o Itálica. A ello se suma un detallado catálogo de ruinas ubicadas en la ciudad de Sevilla.

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