

Susan Sontag Sulla Fotografia

Gabriele Chiesa,Gianpaolo Gosio

Susan Sontag Leland Poague,Kathy A. Parsons,2021-12-12 Susan Sontag: An Annotated Bibliography catalogues the works of one of America's most prolific and important 20th century authors. Known for her philosophical writings on American culture, topics left untouched by Sontag's writings are few and far between. This volume is an exhaustive collection that includes her novels, essays, reviews, films and interviews. Each entry is accompanied by an annotated bibliography.

Photography and Literature Eric Lambrechts,Luc Salu,1992 Photography and Literature : An International Bibliography of Monographs covers the period 1839-1991. It is arranged alphabetically by author / photographer, with numerous cross references to editors, compilers, illustrators, translators, etc. It lists some 3,900 titles in about twenty languages, and includes books, exhibition catalogues, dissertations, and special issues of magazines ...

Imperial expectations and realities Andrekos Varnava,2015-09-01 A wide-ranging edited collection that interrogates colonial expansion, and the mismatch between intention, perception and hype, and the actual realities.

Photographing Mussolini Alessandra Antola Swan,2020-12-10 This pioneering book offers the first account of the work of the photographers, both official and freelance, who contributed to the forging of Mussolini's image. It departs from the practice of using photographs purely for illustration and places them instead at the centre of the analysis. Throughout the 1930s photographs of the Italian dictator Benito Mussolini were chosen with much care by the regime. They were deployed to highlight those physical traits - the piercing eyes, protruding jaw, shaved head - that were meant to evoke the Duce's strength, determination and innate sense of leadership in the mind of his contemporaries. The chapters in this volume explore the photographic image in the socio-political context of the time and shows how it was a significant contributor to the development of Italian mass culture between the two world wars.

Memoria e saperi Elena Agazzi,Vita Fortunati,2007

Sontag Benjamin Moser,2023-10-24 Se il grande autore moderno, per Elias Canetti, è colui che riassume la sua epoca e con la sua epoca si scontra, Susan Sontag può essere senza dubbio annoverata fra i più brillanti autori del secolo scorso. Scrittrice, filosofa, critica, figura amata e controversa, per cinquant'anni ha stabilito i termini del dibattito culturale statunitense intrecciando la propria parabola intellettuale a eventi chiave della storia americana e mondiale. Sontag era all'Avana all'inizio della rivoluzione cubana; era a Berlino quando cadde il Muro; era a Hanoi sotto i bombardamenti

americani; era in Israele per la Guerra dello Yom Kippur e a Sarajevo durante l'assedio più lungo dei tempi moderni. La sua è la storia di una ragazza di provincia divenuta simbolo dell'intellettuale cosmopolita, di una pensatrice seria che ha attraversato tanti mondi, fra cui quello del glamour e delle celebrità, consegnandoci riflessioni indispensabili sull'arte, la politica, il femminismo, l'omosessualità, la fama e lo stile, la medicina moderna e Freud. Con sguardo lucido e rigoroso, Benjamin Moser esplora il pensiero di Susan Sontag a partire dai suoi scritti, ma fa molto di più: ci mostra l'essere umano che si cela dietro alla stimata e discussa intellettuale, in tutta la sua imperfezione e contraddittorietà. Una donna coraggiosa quanto insicura, generosa quanto narcisista. Dall'infanzia passata con la bellissima e vanitosa madre e segnata dalla scomparsa prematura del padre, passando per gli anni della formazione, fino agli amori turbolenti e al rapporto sofferto con la propria omosessualità, la vicenda umana di Susan Sontag, nelle mani di Benjamin Moser, assume i contorni di un grande romanzo americano in forma di biografia. Sontag è la prima biografia basata sugli archivi riservati di Susan, oltre che su centinaia di interviste realizzate dall'autore, fra cui spicca quella alla fotografa Annie Leibovitz, compagna di Susan per quasi vent'anni, che per la prima volta ha accettato di parlare della loro storia.

[Islam and Gender in Colonial Northeast Africa](#) Silvia Bruzzi, 2017-12-11 In Islam and Gender in Colonial Northeast Africa, Silvia Bruzzi provides an account of Islamic movements and gender dynamics in the context of colonial rule in Northeast Africa. The thread that runs through the book is the life and times of Sittī 'Alawiyya al-Mīrğānī (1892-1940), a representative of a well-established transnational Sufi order in the Red Sea region. Silvia Bruzzi gives us not only a social history of the colonial encounter in the Eritrean colony, but also a wider historical account of supra-regional dynamics across the Red Sea, the Ethiopian hinterland, and the Mediterranean region, using a wide range of fragmentary historical materials to make an important contribution towards filling the gap that currently exists in women's and gender history in Muslim societies.

Professione giornalista Alberto Papuzzi, 2010

Stillness in Motion Sarah Patricia Hill, Giuliana Minghelli, 2014-11-21 Stillness in Motion brings together the writing of scholars, theorists, and artists on the uneasy relationship between Italian culture and photography. Highlighting the depth and complexity of the Italian contribution to the technology and practice of photography, this collection offers essays, interviews, and theoretical reflections at the intersection of comparative, visual, and cultural studies. Its chapters, illustrated with more than 130 black and white images and an eight-page colour section, explore how Italian literature, cinema, popular culture, and politics have engaged with the medium of photography over the course of time. The collection includes topics such as Futurism's ambivalent relationship to photography, the influence of American photography on Italian neorealist cinema, and the connection between the photograph and Duchamp's concept of the Readymade. With contributions from writer and theorist Umberto Eco, photographer Franco Vaccari, art historian Robert Valtorta, and cultural historian Robert Lumley, Stillness in Motion engages with crucial historical and cultural moments in Italian history, examining each one

through particular photographic practices.

Testi brevi di accompagnamento. Linguistica, semiotica, traduzione Donella Antelmi, Mara Logaldo, 2019-04-15 La brevitas non è certo una invenzione recente. Incisioni e graffiti, fin da tempi remoti, rappresentano forme espressive concise, lapidarie, affidate a supporti che, per loro natura, non lasciano spazio a messaggi di ampio respiro: pietra, muro, manufatti. Tuttavia, la brevità non coincide necessariamente con la (poca) lunghezza: essa ha, al contrario, una propria retorica, stilistica e poetica, poiché riguarda le caratteristiche di una scrittura che tende a una concisione formale ottenuta attraverso specifici fattori di condensazione, sintesi ed economia. Di conseguenza, a dispetto della - o grazie alla - concisione, le forme brevi rappresentano unità di informazione ad alto contenuto. L'estetica del corto è insomma caratterizzata da una ricercata densità semantica, per cui la brevità "non è un ripiego, bensì un punto di forza" (A. Abruzzese) grazie alla sua intensità comunicativa. I contributi del libro prendono in considerazione la brevitas nell'interazione tra modi semiotici differenti (linguaggio, immagini, simboli, oggetti, voce) in ambiti di varia natura: espografica, giornalismo, pubblicità, cinema, traduzione, interpretazione.

Scatti del pensiero AA. VV., 2021-02-11T00:00:00+01:00 La fotografia, tecnologia che sembra votata alla riproduzione della realtà materiale, è un possibile oggetto di studio per i filosofi? Dall'altro lato la filosofia, indagine preliminare su qualunque campo del ragionamento, è un passaggio obbligato per l'operatività dei fotografi in quanto artisti? In questo volume provano a rispondere una serie di studiosi italiani di varia provenienza disciplinare, a cui si aggiungono due figure sconfinanti: Georges Didi-Huberman, filosofo che ha impugnato la macchina fotografica per illustrare il suo libro *Scorze*; e Joan Fontcuberta, fotografo che alla sua attività artistica ha sempre unito la riflessione teorica sull'immagine digitale. Ne viene fuori un primo tracciato storico sulle suggestioni che la fotografia ha fornito al pensiero di alcuni grandi filosofi della modernità occidentale (fra cui Peirce, Saussure, Wittgenstein e Freud) ma anche sul debito che alcuni grandi fotografi del Novecento hanno contratto con la tradizione filosofica (ad esempio il legame tra Luigi Ghirri e Giordano Bruno). Un tentativo di contestare l'idea di Günther Anders che "fotografare e filosofare sembrano escludersi a vicenda".

Shoah e postmemoria Gabriele Croppi, 2012-02-23 Catalogo della mostra Shoah e Postmemoria. Shoah e postmemoria è un progetto di rivisitazione della Shoah. È un tentativo di analizzare le ragioni estetiche, psicologiche e sociologiche che sono alla base della memoria del passato, cioè della capacità di rivivere da parte della seconda o terza generazione un dramma che per loro è extra-biografico.

L'occhio sul paesaggio. Archivi fotografici locali e patrimonio rurale della montagna appenninica Carlo Alberto Gemignani, 2013-09-20T00:00:00+02:00 1387.52

Negli occhi di chi guarda Domiziano Lisignoli, 2023-10-06 Ogni momento di vita della fotografia è frutto di una relazione e il significato dell'immagine non va cercato rigidamente all'interno del proprio perimetro, ma nella relazione che il testo visivo

nel suo insieme intrattiene con il lettore, che lo interpreta in funzione delle proprie competenze encyclopediche, del testo verbale che accompagna la foto - un titolo, una didascalia, una frase che attivano dei percorsi interpretativi basati su quelle che Eco chiama "inferenze di sceneggiatura" - e del contesto in cui è inserita. Con la medesima foto si possono dire tante cose anche di senso opposto. Ma allora, può una foto non dire la verità? La risposta potrebbe scardinare una falsa certezza vecchia quanto la fotografia, che vorrebbe l'immagine fotografica come verità assoluta, come traccia del reale. "La chiarezza di visione, l'attenzione ai dettagli e la sensibilità al contesto e alle relazioni rappresentano la firma del lavoro di Domiziano Lisignoli come fotografo e come autore". (Vincenzo Idone Cassone)

Fotografia e pittura nel Novecento ,

Il riscatto dello sguardo Antonella Mancusi, 2023-08-28T00:00:00+02:00 Il principale intento del lavoro è esplorare la crisi ateniese attraverso i parametri concettuali dell'antropologo Ernesto De Martino, lo sguardo inquieto del regista greco Yorgos Lanthimos (alla cui cinematografia dalle dirompenti valenze antropologiche è interamente dedicato il terzo capitolo), le interviste, gli strumenti della fotografia, la ricostruzione narrativa dell'autobiografia, potente strumento di orientamento nel mondo, catalizzatore delle impressioni dei luoghi. Adottando un "triplice sguardo", l'autrice tenta di incrociare traiettorie attraverso una "sentita" esplorazione dei quartieri ateniesi e delle isole nei dintorni, avviando nella conclusione una riflessione sul valore politico della "territorialità" umana: "Si tratta di una sopravvivenza non solo fisica ma sociale e culturale, che implica il senso di appartenenza a un luogo che deve divenire fonte di godimento dei propri bisogni".

Parlare d'Arte Domenico Scudero, 2025-07-12 Lo studio che si presenta è una proposta di lettura del contemporaneo che scavalchi alcune gerarchie consolidate nel sistema interpretativo e rilevi, a partire da una visione sull'attualità, la sincronia effettiva di metodiche e sistemi di rappresentazione nell'arte contemporanea. Al modello storico e a quello critico si affianca così il concetto di cura critica lì dove al sistema discorsivo si sovrappone il gesto della scelta e della mediazione fra attività artistica e modalità esplicativa. Il titolo del libro riporta i due concetti fondamentali di cui tratta. Parlare d'arte è nel significato dedotto dalla critica e dalla storia dell'arte, ovvero nel sistema verbale incline a concentrarsi sul criterio piuttosto che sul giudizio. Metodologie storico curatoriali è invece riferito all'indagine su quei modelli affini e discordanti che legano o separano la critica come linguaggio, la storia come ricerca scientifica, la cura come modalità interpretativa.

Dagherrotipia, ambrotipia, ferrotipia positivi unici e processi antichi nel ritratto fotografico Gabriele Chiesa, Gianpaolo Gosio, 2020-05-10 Storia e descrizione dei processi fotografici antichi a positivo unico nella fotografia di ritratto. Questo testo si propone di contribuire alla conoscenza di tecniche e procedimenti all'origine della storia della fotografia. Il corredo iconografico di circa mille immagini mostra schemi per il riconoscimento e la classificazione delle antiche tecniche fotografiche attraverso numerosi esempi di sezioni e disassemblati delle principali tipologie di confezione europee ed americane. Le illustrazioni provengono dai fondi collezionistici degli autori. Il libro definisce: un sistema di

classificazione dei profili di riquadri (mat) usati nelle confezioni in astuccio (case); un sistema di classificazione dei punzoni (hallmarks) usati da produttori, importatori e dagherrotipisti con relativa tavola di identificazione; nuovi specifici termini tecnici in lingua italiana, in relazioni a elementi di confezione e montaggio degli oggetti fotografici antichi; dimensioni e caratteristiche dei formati fotografici storici; criteri di riconoscimento e identificazione relativi ai procedimenti fotografici originari. Seconda edizione: il capitolo di identificazione dei punzoni e firme su lastra dagherrotipo è stato completamente rinnovato.

Le indagini etnografiche di Pagano Federico Bilò, 2021-11-10 A partire dal 1935, Giuseppe Pagano effettua un lavoro sul campo, esplorando il territorio nazionale in cerca dei più significativi esempi di architettura rurale: che fotografa magistralmente. Con questa ricerca, l'architetto istriano espande il perimetro dell'architettura, includendovi il costruito minore; e questo ampliamento è stato e rimane un prolifico tentativo di rompere la monoliticità disciplinare. Un tentativo nel quale possiamo leggere, oggi, il ruolo decisivo dell'antropologia: disciplina che si dà carico di osservare, comprendere e interpretare la complessa articolazione dell'ambiente fisico e sociale; disciplina indispensabile per l'individuazione dei materiali necessari a un cambiamento radicale nella pratica dell'architettura.

Street Photography Lorenzo Marmo, 2023-12-01T00:00:00+01:00 Dalle strade vuote della Parigi ottocentesca di Charles Marville e Eugène Atget ai ritratti newyorkesi di Helen Levitt e Bruce Davidson, quasi un secolo dopo; dal sensazionalismo in bianco e nero di Jacob Riis ai giochi auratici della Manhattan di Alfred Stieglitz: le immagini della Street Photography hanno contribuito in maniera determinante a raccontare e configurare lo spazio urbano, le sue metamorfosi e i suoi processi di modernizzazione. Il volume ripercorre l'identità multiforme di questo genere fotografico, che si colloca al crocevia tra reportage documentario e fotografia d'architettura, tra memoria nostalgica e suggestione del futuro. E la prospettiva di dialogo intermediale con il cinema - in particolare il legame tra gli scatti di Berenice Abbott e C'era una volta in America di Sergio Leone - funge da cassa di risonanza rivelatoria, per un'investigazione più ampia dell'esperienza estetica e percettiva della modernità.

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