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Gianluca Seriola



Rivista Le Ore:

Rivista storica italiana Costanzo Rinaudo, 1785 *Le Milizie toscane nella guerra di Lombardia del 1848. Narrazione storica* Cesare de BELLECOUR DE LAUGIER (Count.), 1850 **Gesetz- und Verordnungsblatt für die Gefürstete Grafschaft Tirol und das Land Vorarlberg** Tirol, 1870 *Blaue Blume* Hubert Eichheim, 2003 **Jahrbücher für Nationalökonomie und Statistik** Bruno Hildebrand, Johannes Conrad, Edgar Loening, Ludwig Elster, Wilhelm Hector Richard Albrecht Lexis, Heinrich Waentig, 1894 Popular High Culture in Italian Media, 1950-1970 Emma Barron, 2018-08-20 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 Jahrbücher für Nationalökonomie und Statistik, 1894 **L'industria rivista tecnica ed economica illustrata**, 1919 Naturwissenschaftliche Rundschau, 1894

Italian Neorealist Photography Antonella Russo, 2021-12-30 This book offers an analysis of the socio historical conditions of the rise of postwar Italian photography considers its practices and outlines its destiny Antonella Russo provides an incisive examination of Neorealist photography delineates its periodization traces its instances and its progressive popularization and subsequent co optation that occurred with the advent of the industrialization of photographic magazines This volume examines the ethno photo graphic missions of Ernesto De Martino in the deep South of Italy the key role played by the Neorealist writer and painter Carlo Levi as ambassador of international photography and the journeys of David Seymour Henry Cartier Bresson and Paul Strand in Neorealist Italy The text includes an account the formation and proliferation of Italian photographic associations and their role in institutionalizing and promoting Italian photography their link to British and other European photographic societies and the subsequent decline of Neorealism It also considers the inception of non objective photography that thrived soon after the war in concurrence with the circulation of Neorealism thus debunking the myth identifying all Italian postwar photography with the Neorealist image This book will be particularly useful for scholars and students in the history and theory of photography and Italian history Rivista coloniale organo dell'Istituto coloniale italiano, 1912 **Women in Italy, 1945-1960: An Interdisciplinary Study** P. Morris, 2006-10-30 This volume brings together specialists from a variety of disciplines to develop a deeper understanding of the social political and cultural history

of women in Italy in the years 1946-1960. Despite being a time when women and the family were at the center of national debates and when society changed considerably the fifteen years following the Second World War have tended to be overlooked or subsumed into discussions of other periods. By focusing on the experience of women and by broadening the frame of reference to include subjects and sources often ignored or only alluded to by traditional analyses the essays in this volume break new ground and provide a corrective to previous interpretive models. VOCE DI PRORA Bruno

Temperoni, 2009-08-10 Bruno Temperoni was born in Rome on March 21, 1918 and died in Bergamo on August 19, 1991. He interrupted his scientific studies in 1938 to serve the military during the Second World War. After six years at the service of the Italian Royal Navy and having finished a tour involving military parentheticals he joined his father in the craftsmanship of furniture. Later with his brother he continued this activity developing and expanding the company until the furniture factory reached a successful artistic-commercial level. As an autodidact having a striking sensitivity he dedicated himself to what he always loved: prose, poetry, photography and plastic arts. But it was in painting his true passion that he expressed an unquestionable artistic personality receiving recognition from art critics and various prizes: Mostra d'Arte Lazio '72, Il Premio Bianco Nero III, Premio Mostra d'Arte Incontro col Teatro Romano, Mostra Carnevale '73, Premio Personalit . *L'orto dei frutti dimenticati* Gianluca Serioli, 2025-03-15. Quest'opera   un viaggio nella memoria nei sogni smarriti nelle parole mai dette. L'autore raccoglie frammenti di vita e li trasforma in racconti sospesi tra nostalgia e poesia tra il disincanto del presente e il calore indelebile del passato. Chi siamo davvero? Cosa resta di noi dei nostri giorni migliori degli amori sfiorati e delle illusioni perdute. Tra le pagine di questa raccolta si intrecciano le voci di chi ha cercato la propria strada senza mai trovarla del tutto di chi si   fermato a contemplare il mondo da un angolo nascosto di chi ha imparato che il tempo non si ferma e che forse l'unica salvezza sta nel ricordare. C'  il sapore delle estati d'infanzia il silenzio di un'alba sul lago la malinconia di una canzone che torna a bussare alla porta della memoria. E poi c'  la vita nella sua struggente bellezza nei suoi piccoli gesti quotidiani che si fanno eterno rifugio. Uno sguardo profondo e autentico sulle esistenze fragili e potenti che ci abitano un inno alle radici alla poesia del quotidiano a quel tempo interiore che come un frutto antico aspetta solo di essere riscoperto. **Lo scatto**

umano Mario Dondero, 2017-10-25T00:00:00+02:00 Chi ha conosciuto di persona Mario Dondero sa che   impossibile fargli raccontare la sua vita senza che lui ci metta dentro quella di tutti gli altri. E cos  questa autobiografia diventata la biografia del fotogiornalismo narrata da Dondero   umanissimo umanista mitissimo rivoluzionario viaggiatore sempre donderoad grande griot della visione la Repubblica. Incontri aneddoti agganci con storie incredibili e mai banali dove i nomi della grande cultura del '900 compaiono assieme a quelli dei primi fotoreporter e dei primissimi creatori di agenzie. Il tutto tenuto insieme da un collante comune la passione. Danilo De Marco Il Venerd  di Repubblica Il pi  bel periodo del fotogiornalismo internazionale raccontato da uno dei migliori fotografi italiani Mario Dondero rivela le storie che stanno dietro le immagini sue e di alcuni colleghi spiegando il vero senso del mestiere del fotoreporter Fabrizio Villa Corriere della Sera *Rivista marittima*, 1948

MALAGIUSTIZIOPOLI SECONDA PARTE Antonio Giangrande, E comodo definirsi scrittori da parte di chi non ha arte n parte I letterati che non siano poeti cio scrittori stringati si dividono in narratori e saggisti E facile scrivere C era una volta e parlare di cazzate con nomi di fantasia In questo modo il successo assicurato e non hai rompiballe che si sentono diffamati e che ti querelano e che spesso sono gli stessi che ti condannano Meno facile essere saggisti e scrivere C adesso e parlare di cose reali con nomi e cognomi Impossibile poi essere saggisti e scrivere delle malefatte dei magistrati e del Potere in generale che per logica ti perseguitano per farti cessare di scrivere Devastante farlo senza essere di sinistra Quando si parla di veri scrittori ci si ricordi di Dante Alighieri e della fine che fece il primo saggista mondiale Le vittime vere o presunte di soprusi parlano solo di loro inascoltati pretendendo aiuto Io da vittima non racconto di me e delle mie traversie Ascoltato e seguito parlo degli altri vittime o carnefici che l aiuto cercato non lo concederanno mai Chi non conosce la verit uno sciocco ma chi conoscendola la chiama bugia un delinquente Aforisma di Bertolt Brecht Bene Tante verit soggettive e tante omert son tasselli che la mente corrompono Io le cerco le filtro e nei miei libri compongo il puzzle svelando l immagine che dimostra la verit oggettiva censurata da interessi economici ed ideologie vetuste e criminali Rappresentare con verit storica anche scomoda ai potenti di turno la realt contemporanea rapportandola al passato e proiettandola al futuro Per non reiterare vecchi errori Perch la massa dimentica o non conosce Denuncio i difetti e caldeggio i pregi italici Perch non abbiamo orgoglio e dignit per migliorarci e perch 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 **Atti del Regio Istituto veneto di scienze, lettere ed arti** ,1874 *Atti del Reale Istituto veneto di scienze, lettere ed arti* ,1874 **Zeitschrift für Volkswirtschaft, Sozialpolitik und Verwaltung** ,1894

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