

Bologna Accademia Del Cinema

AA. VV.

It Came from the 80s! Francesco Borseti, 2016-08-16 From their heyday in the 1950s and 1960s, B movies declined in popularity through the 1970s. As the big Hollywood studios began to make genre films with sky-high budgets, independent producers of low-budget movies could not compete in theaters. The sale of American International Pictures in 1979 and New World Pictures in 1983 marked the end of an era. The emergence of home video in the 1980s marked the beginning of a new phase, as dozens of B movies were produced each year for the small screen, many becoming cult classics of science fiction, horror and fantasy. Through numerous interviews with producers, directors, photographers and actors, this book sheds light on an overlooked corner of film history with behind-the-scenes stories of 28 low-budget favorites from the 1980s.

Cinema Istituto italiano di cultura (Sydney, Australia), 1999

The Global Pontificate of Pius XII Simon Unger-Alvi, Nina Valbousquet, 2024-08-01 In 2020, the Vatican opened its archives for the pontificate of Pius XII (1939-1958), the pope that led the Catholic Church during WWII, the Holocaust, and the beginning of the Cold War. The Global Pontificate of Pius XII brings together historians who were among the first to consult the previously unseen Vatican materials. These long-awaited records allow for an expansion of the current historiography beyond the pope's biography. Methodologically, the volume works to transcend the rigidity of religious history and engage with new approaches in global, transnational, and postcolonial history to re-introduce questions surrounding religion into modern post-war historiography.

I licantropi Marco Evangelisti, 2022-03-31 E se la storia di Romolo e Remo non fosse quella che vi hanno sempre raccontato? Due lupi, uno bianco e uno nero e avidi di carne umana, conducono una vita selvaggia a contatto con la natura ma un giorno si imbattono in un gruppo di uomini di passaggio nel bosco, li assaltano e percepiscono per la prima volta di avere qualcosa in comune con loro. È in quel momento che si compie la prima metamorfosi e scoprono di essere licantropi, creature in grado di diventare umane e poi tornare animali. I due fratelli sono esseri dotati di poteri straordinari, riescono a trasformare altri uomini affinché assumano le loro sembianze e desiderano porsi a capo del popolo più forte mai esistito. Sono i figli della lupa, destinati a fondare una grandiosa città, Roma, ma la rivalità tra i due è l'arma letale in grado di condurli alla distruzione. Remo, più forte nella sua essenza bestiale, ha sempre sopraffatto Romolo; il suo gemello, invece, mostra una spiccata intelligenza che gli deriva dal suo lato umano. Traendo ispirazione da una leggenda scolpita

nell'immaginario popolare, l'autore costruisce un racconto fantastico e avvincente, indagando nei meandri più selvaggi dell'animo dei suoi personaggi, cogliendone paure e desideri ed elaborando descrizioni così vivide da convertire le pagine in immagini. Marco Evangelisti si è laureato in Giurisprudenza all'Università degli Studi di Trento nel 2011. Da allora ha intrapreso il giro del mondo visitando tutti i continenti almeno una volta; viaggiare l'ha fatto crescere dandogli molti spunti di riflessione. Il suo lavoro di cameriere gli permette di godere di lunghe ferie da impiegare viaggiando. Ha una passione sfrenata per il cinema e ha frequentato l'Accademia del Cinema di Bologna; è in attesa di girare il cortometraggio di fine corso dal titolo Chantal, prodotto dall'Accademia Nazionale del Cinema. I licanthropi è il titolo del suo secondo romanzo mentre il primo, La Ribellione, verrà pubblicato dalla casa editrice Altromondo editore.

TV Writing On Demand Neil Landau, 2024-08-13 This book takes a deep dive into writing for today's audiences, against the backdrop of a constantly evolving TV ecosystem. The aim of this 2nd edition is to go beyond an analysis of what makes exceptionally compelling episodic TV series work. It is a master course in the creation of entertainment that does more than meet the standards of modern audiences - it challenges their expectations. The book will help readers discover how to satisfy the satiated viewer, by analyzing the new hybrid genres, trends, and how to make smart initial decisions for a strong, sustainable story. It will also cover the development of iconic characters that foster empathy and entice viewers to bond with characters and generate the sensation that their problems are mutual. Finally, the book will also take a deep dive into creating a lasting, meaningful career in the TV marketplace, by overcoming trips, traps and tropes, the pros and cons of IP, the use of pitch documents, pitch decks, and show "bibles" as proof-of-concept in the marketplace. This will be an essential resource for student and professional writers and is supplemented with a companion website offering additional content, including script excerpts, pitch document/deck/show bible samples, scene analysis and templates, plus useful writing exercises to break new ground and to mine new territory.

Amaro in bocca autori vari, 2018-12-02 Quello di Francesco Selmi è un nome che pochi conoscono. Apparteneva all'uomo che nel 1878 scoprì le ptomaine, le proteine responsabili delle intossicazioni. Grazie a questa scoperta è considerato uno dei fondatori della chimica tossicologica. Ha preso parte a decine di indagini e processi legati a casi di avvelenamento, smascherando colpevoli che prima dei suoi studi sarebbero passati per innocenti. Una sorta di agente della polizia scientifica ante litteram. Un precursore e un pioniere, che, con metodi e strumenti d'indagine all'avanguardia, risolse casi che persino oggi risulterebbero ostici. Francesco Selmi, però, non fu solo questo. Visse molteplici vite e in diverse città. Tra Vignola, Modena, Torino e Bologna fu chimico, rivoluzionario, spia, condannato a morte, politico, professore, letterato, filologo, studioso, marito e padre. Conobbe anche alcune delle personalità più interessanti dell'Ottocento italiano: Giuseppe Verdi, Camillo Benso Conte di Cavour, Francesco Crispi, Cesare Lombroso, Olimpia Savio. Le sue scoperte, poi, influenzarono una delle opere più importanti della storia della letteratura mondiale: Dracula di Bram Stoker, tra le cui pagine vengono citate le

ptomaine. Questa raccolta prende spunto dalla vita di Francesco Selmi e dalle indagini alle quali ha partecipato come perito scientifico, presentando reinterpretazioni in chiave gialla, noir o thriller. Gli undici autori che hanno collaborato alla scrittura della raccolta sono in parte legati al territorio di Vignola, dove sono nati o cresciuti, e in parte a quello di Bologna, dove hanno frequentato come studenti Bottega Finzioni, la scuola fondata da Carlo Lucarelli.

Filmacci Filippo Morelli, Cesare Paris, 2023-11-24T00:00:00+01:00 Un volume di irresistibile comicità e feroce analisi critica sul cinema italiano delle ultime due decadi, tra deliri trash, clamorosi flop e inguardabili scult. 100 inguardabili non capolavori presi di petto e, letteralmente, fatti a pezzi.

Gino Tarozzi Philosopher of Physics. Studies in the philosophy of entanglement on his 60th birthday AA. VV., Vincenzo Fano, 2014-11-25T00:00:00+01:00 490.107

Eye of the Century Francesco Casetti, 2008-05-14 Is it true that film in the twentieth century experimented with vision more than any other art form? And what visions did it privilege? In this brilliant book, acclaimed film scholar Francesco Casetti situates the cinematic experience within discourses of twentieth-century modernity. He suggests that film defined a unique gaze, not only because it recorded many of the century's most important events, but also because it determined the manner in which they were received. Casetti begins by examining film's nature as a medium in an age obsessed with immediacy, nearness, and accessibility. He considers the myths and rituals cinema constructed on the screen and in the theater and how they provided new images and behaviors that responded to emerging concerns, ideas, and social orders. Film also succeeded in negotiating the different needs of modernity, comparing and uniting conflicting stimuli, providing answers in a world torn apart by conflict, and satisfying a desire for everydayness, as well as lightness, in people's lives. The ability to communicate, the power to inform, and the capacity to negotiate-these are the three factors that defined film's function and outlook and made the medium a relevant and vital art form of its time. So what kind of gaze did film create? Film cultivated a personal gaze, intimately tied to the emergence of point of view, but also able to restore the immediacy of the real; a complex gaze, in which reality and imagination were combined; a piercing gaze, achieved by machine, and yet deeply anthropomorphic; an excited gaze, rich in perceptive stimuli, but also attentive to the spectator's orientation; and an immersive gaze, which gave the impression of being inside the seen world while also maintaining a sense of distance. Each of these gazes combined two different qualities and balanced them. The result was an ever inventive synthesis that strived to bring about true compromises without ever sacrificing the complexity of contradiction. As Casetti demonstrates, film proposed a vision that, in making opposites permeable, modeled itself on an oxymoronic principle. In this sense, film is the key to reading and understanding the modern experience.

L'Eco del cinema, 1939

Diario scurrile di un cinico incazzato Armando Cattarinich, 2014-07-07T00:00:00+02:00 Fotografare la vita, attraverso

scatti che riescano a coglierne l'intima essenza, il profondo dolore, l'assoluta ed inappellabile imprevedibilità del caso. Armando Cattarinich, l'autore di queste bellissime, dolenti, irriverenti, anticonformiste, struggenti 25 ballate è un fotografo, e sa perfettamente quanto la fotografia sia un'arte. Un'arte attraverso la quale - come afferma Gianfranco Angelucci nella bellissima prefazione - l'autore è sempre riuscito ad inquadrare uno scorcio esistenziale, a cristallizzarlo nel suo aspetto più significativo, congelandolo nella infinitesimale perfezione di un momento. Per questo i racconti che compongono questo Diario scurrile di un cinico incazzato possono essere classificati come fotografie in movimento, immagini che, improvvisamente, si animano, prendono vita e ci raccontano storie di vita. Il mondo, le strade, i personaggi, gli squarci, i desideri, le parole, gli sguardi, le lacrime, le azioni e le reazioni descritte da Cattarinich sono iperreali, più vere del vero. Ci raccontano storie in cui, volenti o nolenti, siamo costretti a rispecchiarci. Infatti, siamo noi i protagonisti di queste tranche de vie, noi con le nostre paure, i nostri egoismi, le nostre idiosincrasie, le nostre umane incertezze. Chi siamo, cosa siamo, perché siamo diventati così. Amori naufragati o interrotti prima di sbocciare, occasioni perse che non torneranno mai più, ricordi insostenibili e pulsioni represse, crimini e misfatti, segreti e bugie. Sì, la vita non è una cosa meravigliosa, ma un intermezzo, spesso doloroso, che siamo costretti ad affrontare con rabbia e disillusione. Come piccoli criceti che continuano a girare su una ruota destinata a non fermarsi mai. Scoperta la beffa, svelato l'arcano mistero esistenziale, scoperchiato il male oscuro che ci attanaglia non ci resta altro che volgere il nostro sguardo al passato e tornare a quegli attimi, ai quei secondi polverizzati, a quei corpuscoli di tempo in cui, forse, siamo stati felici, ma purtroppo, non ne eravamo coscienti. Edito da Bibliotheka Edizioni.

Meridiana 69: Centocinquantenario Autori Vari, 2012-05-25T00:00:00+02:00 Indice Introduzione, di Salvatore Lupo e Marcella Marmo (p. 9-11) Pietro Cavallo, Da Rossellini a Visconti. Cinema e Risorgimento negli anni del miracolo economico (p. 13-39) 1. Prologo. Gli anni della Ricostruzione. 2. 1960-61. Il Risorgimento tra miracolo economico e celebrazioni per il centenario dell'Unità. 3. 1962-63. Dalla celebrazione del Risorgimento alla visione critica: Il Gattopardo. Giuseppe Civile, Ritorno al Gattopardo (p. 41-56) 1. Il Gattopardo e il gattopardismo. 2. Un romanzo storico? 3. Storia, letteratura e cinema: da Tomasi a Visconti. 4. Il Gattopardo e il «miracolo» italiano. Mario Franco, Un aristocratico marxista, Luchino Visconti: Il Gattopardo e il Risorgimento (p. 57-78) Cavalli, teatro e cinema. 2. Da Ossessione a La terra trema. 3. Anna Magnani e Maria Callas. 4. Senso, il Risorgimento secondo Visconti. 5. Il Gattopardo, la fine della memoria e l'avvento della mediocrità. 6. Non la patria nascente, ma un morente stile di vita. 7. Pittura, scenografia, fotografia del Gattopardo. 8. Il romanzo e il film. 9. Dopo Il Gattopardo. Vincenzo Esposito, Lo spettacolo della decadenza: Il Gattopardo di Visconti (p. 79-89) 1. Come in uno specchio. 2. Geometrie dello sguardo. 3. Fuga a Donnafugata. 5. L'ultimo valzer. Marina Mayrhofer, Melodramma e tempi musicali in Senso e Il Gattopardo (p. 91-101) Silvia Acocella, Vorticoso e strisciante. Il falso movimento della Storia nel Gattopardo e in Senso (p. 103-114) 1. «Finché c'è morte c'è speranza». 2. Il vento del caos. 3. Il Gattopardo e Senso:

l'implicito romanzesco e l'esplicito di Visconti. 4. Un «verme strisciante». 5. I resti dopo la morte. Laura Guidi, Nobili o maledette? Passioni del Risorgimento fra tracce biografiche, narrazioni canoniche, riscritture (p. 115-122) 1. Nobili passioni, trasgressioni eroiche. 2. Riscritture divergenti: Boito e Visconti. Lorenzo Marmo, Variazioni di Senso. La voce narrante in Boito e Visconti (p. 123-144) 1. Senso tra storia e immaginario. 2. Il meccanismo della voice-over. 3. Testo e paratesti. 4. La voice-over e i dialoghi. 5. Tradimenti. 6. La voice-over e il melodramma. Da Sud a Nord a Sud: Noi credevamo di Mario Martone. Un forum con Francesco Benigno, Salvatore Lupo, Marcella Marmo ed Emiliano Morreale (p. 145-170) Carmine Pinto, 1857. Conflitto civile e guerra nazionale nel Mezzogiorno (p. 171-200) 1. Un conflitto italiano: la spedizione di Pisacane e il Sud nel 1857. 2. Un conflitto antico: gli uomini del re e gli uomini della rivoluzione. 3. Un conflitto asimmetrico: Stato e antistato nel Mezzogiorno borbonico. 4. Un conflitto civile: criminalizzazione, nemico interno e area grigia. 5. Una guerra civile e una rivoluzione nazionale? Adriano Giannola, Dipendenza, sviluppo, crescita. Profili, concetti, evidenze (p. 201-226) 1. Sviluppo e dipendenza. Sintesi e confronti 2. Efficacia, persistenza e fuoriuscita dalla dipendenza 3. Dualismo, integrazione, sviluppo, dipendenza 4. La dipendenza. Il caso italiano oggi 5. Trasferimenti e residui fiscali. Apparenze e realtà 6. La dipendenza e i residui fiscali regionali 7. Dipendenza e federalismo, qualche considerazione di sintesi. Salvatore Lupo, L'economia del Mezzogiorno postunitario. Ancora su dualismo e sviluppo (p. 227-242) 1. Se e quanto Nord e Sud differivano nel 1861 2. I vantaggi del Nord 3. I vantaggi (e gli svantaggi) del Sud 4. Idee di riforma: prima e dopo l'Unità 5. L'Antico regime e la rivoluzione 6. Ventesimo secolo. Gli autori di questo numero (p. 243-245) Summaries (p. 247-251)

Il secolo del fumetto Alberto Abruzzese, 2008

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Film & Television Coll Europe Kirschner,2012-11-12 Published in 1995, Film & Television is an important contribution to Film and Media.

Linus. Agosto 2023 AA. VV.,2023-08-08T00:00:00+02:00 Copertina - Alice Iuri 02 - 1, 10, 100 Disney - Igort 04 - Peanuts - Charles M. Schulz 08 - Narrazioni fantastiche - Loredana Lipperini 10 - Calvin & Hobbes - Bill Watterson 14 - Letteratura - Vanni Santoni 16 - Perle ai porci - Stephan Pastis 21 - La miseria al potere - Antonio Rezza 1, 10, 100 Disney 23 - Copertina - Sergio Vanello 24 - L'ottimismo della bellezza - Carlo Mauro 29 - Gomito a gomito con Walt - Sergio Algozzino 30 - L'invenzione del nuovo mondo - Mariuccia Ciotta / illustrazioni di Leila Marzocchi 36 - Forche Caudine - Andrea Ferraris 40 - Un grande e un piccolo Re Mida - Riccardo Bertoni 43 - True Tales - Danilo Maramotti 44 - Walty - Massimo Giacon 45 - La strana coppia - Giuseppe Sansonna 48 - Un giorno nuovo - Emiliano Fasano 52 - Walty - Massimo Giacon 53 - Soprattutto non troppo zelo - Andrea Fornasiero 56 - Disney, il cute e le sue reincarnazioni - Daniele Brolli 62 - Controcopertina - Camilla Rinaldi 61 - Vita con Lloyd - Simone Tempia 62 - Totally Unnecessary Comics - Walter Leoni 66 - Serie TV - Andrea Fornasiero 69 - Hitomi - H.S. Tak / Isabella Mazzanti 97 - Cinema - Giuseppe Sansonna 99 - Magaria - Vincenzo Filosa 107 - Musica - Alberto Piccinini 109 - René.e addormentata nel bosco - Elene Usdin Schulz - Lipperini - Watterson - Santoni - Pastis - Rezza - Vanello - Mauro - Algozzino - Ciotta - Marzocchi - Ferraris - Bertoni - Maramotti - Giacon - Sansonna - Fasano - Fornasiero - Brolli - Rinaldi - Tempia - Leoni - Tak - Mazzanti - Filosa - Piccinini - Usdin

Interconnecting Translation Studies and Imagology Luc van Doorslaer,Peter Flynn,Joep Leerssen,2016-02-25 Isn't translation all about saying exactly the same thing in another language? Aren't national images totally outdated in this era of globalization? Most people might agree but this book amply illustrates how persistent and multifaceted clichés on translation and nation can be. Time and again, translating involves making transfer choices and these choices are never neutral. Though globalization has seemingly all but erased national ideologies and cultural borders, such ideologies and borders continue to play a determining role in conflicts, identity politics and cultural profiles. The place where transfer choices and forms of national and cultural representation come together is also the place where Translation Studies and Imagology meet. This book offers a wealth of chapters showing how decisive selection and transfer processes can be in representing national images, both self-images and images of the other(s). It shows also how intensely the two disciplines can work together and mutually benefit from shared data and methodologies.

Le strutture del linguaggio cinematografico Sandro Sproccati,2021-07-02T00:00:00+02:00 Muovendo da un'analisi estetico-semiologica di opere significative nel campo del cinema, il presente volume tenta di mettere in luce le peculiarità

strutturali del linguaggio cinematografico nelle sue articolazioni tecniche e retoriche. Dal montaggio al piano-sequenza e ai movimenti di macchina (livello sintattico) fino alle anacronie e alle forme più complesse di gestione del racconto (livello narratologico), questo studio attraversa le principali modalità di funzionamento del testo audio-visivo in rapporto ai fini diegetici e di costruzione del significato. Il metodo impiegato non è storiografico, né tanto meno storicistico: il volume mira a sondare trasversalmente modalità espressive ricorrenti e dunque a porre le basi per una vera e propria narratologia di marca semiotica della grande arte del cinema.

Accademie / Patrimoni di Belle Arti AA. VV., 2016-02-07T00:00:00+01:00 Il Volume Accademie / Patrimoni di Belle Arti, così ricco di opere e di storie, è un primo monitoraggio unitario del patrimonio presente nelle accademie storiche e moderne della Nazione, nato con il fine di documentare la qualità dei beni artistici materiali e immateriali che sono presenti nelle istituzioni Afam e, quindi, sensibilizzare gli addetti ai lavori, la stampa e l'opinione pubblica sull'alto e insostituibile valore della formazione artistica. Le Accademie stesse sono istituzioni complesse e patrimonio ad un tempo, con la loro storia e il loro Know-how sull'arte contemporanea. Immagini e contributi delle Accademie di Belle Arti di (in ordine di fondazione): Firenze Perugia Roma Torino Bologna Venezia Genova Napoli Verona Carrara Milano Palermo Bergamo Ravenna Lecce Reggio Calabria Urbino Catania L'Aquila Bari Foggia Catanzaro Macerata Frosinone Sassari

Un'arma poderosissima. Industria cinematografica e Stato durante il fascismo 1922-1943 Daniela Manetti, 2012-05-25T00:00:00+02:00 1792.176

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