

Ezra Pound Da L39abc Dell39economia Bollati Boringhieri Torino

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L'uomo, l'ambiente, la casa
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Le Memorie della mia vita di Giacomo Leopardi
Sulla libertà
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1950 1 17

we are our bodies we have our bodies we make our bodies this three headed axiom has made the body the parasite of modern culture the individual that is fit for modernity was and certainly still is expected and encouraged to

embrace its corporeal existence in order to find an answer to one of the most frequently asked questions in the modern western world who am i for those who live in western societies with a history of individualism the temptation is to look inside oneself to examine one's thoughts and feelings as if self identity is a treasure locked inside the desire to change the skin one inhabits to cite almodòvar has become territorialized in on screen media digital sites and social networks shuffling the cards as if in an attempt to dance on the ruins of passing time everything is at play everything is art madonna is like michelangelo comic strips are like eight hundred page novels by tolstoy what is up for discussion is the advanced transformation of persons into spectators the multiplication of screens creates a visual party the definition of the boundaries between the social sensorium and today's advanced technologies is the fundamental and as yet unsolved methodological problem arising from the contemporary spatial turn that is coming to maturity thanks to the re-orientation of the classical digital paradigm reclaiming the social throughout embodied practices greenwood 1994 is basically the ultimate objective of this book the thinking feeling and acting body will figure as prominently as the mind cognition and rationality in combining the framework of the research and the methodology underpinning its development the body is indeed the origin of humans most individual experiences and actions since it is the point of application of the tuning and calibration of the senses and the general training of social skills the notion of body in action in context is consequently the methodological proposal that beyond the skin the boundaries between bodies and technologies in an unequal world offers to sociology in order to surpass the new alliance between human senses and the new media an alliance staged by bodies moving faster than thought across the maps of contemporary mobile spaces

L'arte della tessitura può configurarsi come metafora esistenziale il tessere come prassi quotidiana che permette di intrecciare i molteplici fili di cui l'individuo è formato di unirli in una trama che sia in grado di integrare di comporre dinamicamente quanto rimarrebbe altrimenti scisso e lacerato la tessitura può inoltre richiamare l'opus psicoanalitico in cui il processo di integrazione tende ad accorpare in uno il molteplice a raggiungere tramite una composizione degli opposti una diversa unità come la tessitura riunisce in un solo tessuto una pluralità di fili facendo sorgere qualcosa di nuovo nell'arte contemporanea il filo diviene strumento che incarna le metafore sopra citate ciò si manifesta in particolare nelle vite e nelle opere di due artiste maria lai e louise bourgeois per la prima l'essere è tessere unire fili e creare relazioni per la seconda il tessere è possibilità di risanare le ferite di cucire insieme creatività e distruttività di portare l'inconscio alla coscienza attraverso l'arte

questo libro contiene anche secondo il mio giudizio di oggi la più valida di tutte le scoperte che io abbia mai avuto la fortuna di fare intuizioni come queste capitano se capitano una volta sola nella vita freud introduzione alla terza edizione inglese del 1932

contributi di umberto alber laura bellodi massimo biondi paola bisconti filippo bogetto letizia bossini matteo bruscoli maurizio bucca paolo castrogiovanni maria cristina cavallini paolo cavedini alice dell erba daniela di bella angela di mauro giuseppina adele diaferia stefano erzegiovesi arianna goracci lorenza guidelli marta hénin marco locatelli adelio lucca giuseppe maina donatella marazziti stefano pallanti massimo pasquini angelo picardi leonardo quercioli luigi ravizza paolo ronchi romolo rossi enrico smeraldi vittorio volterra

tra il 1518 e il 1519 antonio allegri detto il correggio affrescò a parma all interno del monastero benedettino femminile di san paolo una stanza dell appartamento della badessa giovanna da piacenza l affresco si rivelò immediatamente di concezione innovativa di tematica unitaria e di straordinaria felicità figurativa grazie al mescolarsi di elementi naturalistici mitologici e concettuali la camera destinata alla clausura e ignorata per oltre due secoli fu riscoperta e valorizzata soltanto alla fine del settecento con questo settimo quaderno della collana curata da giuseppe adani la fondazione il correggio porta nuovamente all attenzione del pubblico la celebre camera accogliendo l innovativa interpretazione che ne dà michele frazzi oggetto dello studio è in particolare la cultura alchemica diffusa nel clima neoplatonico parmense del cinquecento che il pittore ha saputo trasferire nella sua opera creando una complessa raffigurazione i cui molteplici significati sono finalmente svelati

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