

La Critica Cinematografica Metodo Storia E Scrittura Paperback

Film Criticism in the Digital Age The Politics of Ephemeral Digital Media La critica cinematografica Il cinema italiano di regime Pagine rosse Il cinema e le arti visive Poetica e metodo storico-critico nell'opera di Walter Binni Problemi di critica e metodologia del cinema Il cinema neorealista La Storia del cinema: Il cinema e la storia. L'evasione dalla realtà. I problemi del cinema Cinema e storia Gli anni affollati La storia al cinema L'Eco del cinema Storia del cinema mondiale Storie del cinema italiano: Interno/ esterno : il set tra realtà e finzione Storia del cinema italiano Carlo Ludovico Ragghianti and the cinematic nature of vision Visioni di altre visioni Quaderni di filmologia *Mattias Frey Sara Pesce Claudio Bioni Gian Piero Brunetta Marco Zilioli Antonio Costa Mario Costanzo Liborio Termine Paolo Noto Tiziana Maria Di Blasio Claudio Bioni Gianfranco Gori Gian Piero Brunetta Enzo Sallustro Scuola nazionale di cinema (Italy) Carlo Ludovico Ragghianti Giovanni Guagnellini*

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over the past decade as digital media has expanded and print outlets have declined pundits have bemoaned a crisis of criticism and mourned the death of the critic now that well paying jobs in film criticism have largely evaporated while blogs message boards and social media have given new meaning to the saying that everyone s a critic urgent questions have emerged about the status and purpose of film criticism in the twenty first century in film criticism in the digital age ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form drawing from a wide variety of case studies and methodological perspectives the book s contributors find many signs of the film critic s declining clout but they also locate surprising examples of how critics whether moonlighting bloggers or salaried writers have been able to intervene in current popular discourse about arts and culture in addition to collecting a plethora of scholarly perspectives film criticism in the digital age includes statements from key bloggers and print critics like armond white and nick james neither an uncritical celebration of digital culture nor a jeremiad against it this anthology offers a comprehensive look at the challenges and possibilities that the internet brings to the evaluation promotion and explanation of artistic works

in the age of complex tv of social networking and massive consumption of transmedia narratives a myriad short lived phenomena surround films and tv programs raising

questions about the endurance of a fictional world and other mediatized discourse over a long arc of time the life of media products can change direction depending on the variability of paratextual materials and activities such as online commentaries and forums promos and trailers disposable merchandise and gadgets grassroots video production archives and gaming this book examines the tension between permanence and obsolescence in the production and experience of media byproducts analysing the affections and meanings they convey and uncovering the machineries of their persistence or disposal paratexts which have long been considered only ancillary to a central text interfere instead with textual politics by influencing the viewers fidelity or infidelity to a product and affecting a fictional world's life expectancy scholars in the fields of film studies media studies memory and cultural studies are here called to observe these byproducts temporalities their short form and or long temporal extension their nostalgic politics or future projections and assess their increasing influence on our use of the past and present on our temporal experience and consequently on our social and political self positioning through the media

all'inizio degli anni trenta molti fattori consentono in Italia la rinascita di una cinematografia giunta a toccare quota zero una legge che incoraggia la ripresa della produzione senza troppo ostacolare la marcia trionfale in atto delle majors americane l'avvento del sonoro e un vero e proprio ricambio generazionale che vede entrare in scena un gruppo di giovani guidati da Alessandro Blasetti e ispirati dalle teorie e pratiche del cinema sovietico dai primi anni trenta alla caduta del regime la parola d'ordine comune a tutte le voci fasciste e antifasciste del cinema italiano è aprire gli occhi sul paese fino a quel momento assente dal grande schermo la fame di realtà unisce e accomuna una serie di film che da gli uomini che mascalzoni di Camerini attraversano l'intero periodo fino ad approdare a ossessione di Visconti il momento più alto nella realizzazione di un nuovo modo di fare cinema con l'entrata in guerra le pellicole non celebrano tanto l'eroismo o lo spirito guerresco quanto piuttosto tradiscono il senso dell'assedio la caduta delle speranze il desiderio di pace e l'attesa della fine del conflitto i venti mesi di salò suggellano il periodo con l'afasia e il silenzio di una produzione pressoché inesistente

il libro propone uno studio legato al cinema e alla cultura cinematografica comunista promossa attraverso le pubblicazioni del partito comunista italiano nel periodo tra il 1945 e il 1960 partendo da indagini storiche sociologiche e culturologiche sulla stampa comunista la ricerca è realizzata attraverso lo spoglio delle principali riviste comuniste del secondo dopoguerra e della relativa documentazione d'archivio in modo da valutare la pervasività della cultura cinematografica nella stampa non specializzata i capitoli che compongono la ricerca sono dedicati all'analisi di specifici aspetti la nascita e lo sviluppo del cinema nella stampa comunista la presenza del cinema nelle rubriche di corrispondenza con i lettori la funzione dei critici comunisti nei più ampi processi di legittimazione culturale del cinema il ruolo di scouting della stampa comunista nel proporre modelli divistici popolari la funzione degli apparati iconografici e del gossip riportati nelle copertine e nei contenuti interni ai fascicoli

in questo saggio che amplia e approfondisce la precedente edizione apparsa nel 2002 e più volte ristampata Antonio Costa esplora i rapporti tra il cinema e le arti visive idealmente collocati all'incrocio dei tre spazi analizzati da Éric Rohmer pittorico architettonico e filmico l'interazione tra vari modelli di rappresentazione è studiata con particolare attenzione alle problematiche dell'iconografia e dell'intertestualità sia negli attuali assetti dei rapporti tra cinema e nuove frontiere del visivo sia in quelle fasi in cui più vivace è stata la dinamica degli scambi oltre al riesame del dibattito sui film pittorialisti degli anni settanta e ottanta del secolo scorso e della grande stagione della riflessione teorica ragghianti Arnheim Panofsky Warburg Ejzenštejn i vari capitoli discutono quelle realizzazioni filmiche che più si prestano alla riflessione teorica e

metodologica dai critofilm dello stesso ragghianti ai film saggio dalla produzione delle avanguardie storiche al recente fenomeno del film evento che segna un rilancio sia pure con esiti controversi del documentario d arte la trattazione attenta ai rapporti con l architettura e con la pittura fa riferimento agli autori che meglio illustrano la tipologia degli scambi da godard a pasolini da tarkovskij a greenaway da visconti a lynch da antonioni a hitchcock da fellini a paolo sorrentino

il libro esplora la relazione cinema storia con l obiettivo di superare le reciproche diffidenze e di ridiscutere i cliches che ancora persistono nell era dell immagine l itinerario proposto e particolarmente interessante per la ricchezza e la trasversalita dei contributi che creano un innovativa piattaforma dialogica anche attraverso interviste inedite realizzate appositamente concesse da autorevoli esponenti di entrambe le discipline per la storia jacques le goff marc ferro pierre sorlin antoine de baecque franco cardini lucio villari per il cinema f murray abraham pupi avati marco bellocchio peter bogdanovich liliana cavani matteo garrone carlo lizzani ennio morricone mark peploe francesco rosi vittorio storaro krzysztof zanussi particolare attenzione e dedicata all analisi dei generi bellico western commedia cinema d impegno civile e politico biografico religioso rispetto ai quali quello storico e trasversale e allo sguardo del cinema d autore sulla storia ejzenstejn griffith rossellini pontecorvo individuando le dinamiche tra il cinema arte corale e la storia e i suoi personaggi

this study looks at artistic expressions that are often not directly related such as art dance architecture and cinema ragghianti s study of cinema the electronic image and art brings together a series of images under the heading the art of vision his theories have reinterpreted art history and continue to be relevant in the late 1990s in this volume architectural and set drawings choreography sketches theatrical maquettes film and video installations are placed next to 200 works of major european artists of the 20th century

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