

Silvia Avallone Acciaio

AcciaioLa Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità. Ediz. Italiana E IngleseElemental NarrativesThe Introspective Realist Crime FilmContaminAzioni ecologicheToxic MattersCineforumPassaggio in SardegnaBritannica Book of the YearPanoramaEntre femmesBibliografia nazionale italianaL'EspressoMarina Bellezza (nuova edizione)D'acierSwimming to ElbaL'innovazione difficileAbitareDecifrare le differenzeL'impresa della partecipazione Silvia Avallone Francesca Capano Enrico Cesaretti Luis M. García-Mainar Daniela Fargione Monica Seger Massimo Onofri PAULA DUMONT Silvia Avallone Silvia Avallone Silvia Avallone Lavinia Bifulco Maurizio Ambrosini

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nei casermoni di via stalingrado a piombino avere quattordici anni è difficile e se tuo padre è un buono a nulla o si spezza la schiena nelle acciaierie che danno pane e disperazione a mezza città il massimo che puoi desiderare è una serata al pattinodromo o avere un fratello che comandi il branco o trovare il tuo nome scritto su una panchina lo sanno bene anna e francesca amiche inseparabili che tra quelle case popolari si sono trovate e scelte quando il corpo adolescente inizia a cambiare a esplodere sotto i vestiti

in un posto così non hai alternative o ti nascondi e resti tagliata fuori oppure sbatti in faccia agli altri la tua bellezza la usi con violenza e speri che ti aiuti a essere qualcuno loro ci provano convinte che per sopravvivere basti lottare ma la vita è feroce e non si piega scorre immobile senza vie d uscita poi un giorno arriva l amore però arriva male le poche certezze vanno in frantumi e anche l amicizia invincibile tra anna e francesca si incrina sanguina comincia a far male attraverso gli occhi di due ragazzine che diventano grandi silvia avallone ci racconta un italia in cerca d identità e di voce apre uno squarcio su un inedita periferia operaia nel tempo in cui si dice la classe operaia non esiste più e lo fa con un romanzo potente che sorprende e non si dimentica

this volume proposes a rich corpus of papers about the other city a subject only few times dealt with but worthy of all our attention it imposes itself on the scene of international modern and contemporary historiography for its undeniable topicality throughout history the city has always had to deal with social otherness i e with class privileges and consequently with discrimination and marginalization of minorities of the less well off of foreigners in short with the differences in status culture religion so that the urban fabric has ended up structuring itself also in function of those inequalities as well as of the strategic places for the exercise of power of the political military or social control of the spaces for imprisonment for the sanitary isolation or for the temporary remedy to the catastrophes from the first portraits of cities made and diffused at the beginning of the fifteenth century for political exaltation purposes or for religious propaganda and for devotional purposes which often through increasingly refined graphic techniques distort or even deny the true urban image we reach at the dawn of contemporary history the new meaning given by scientific topography and new methods of representation these latter aimed at revealing the structure and the urban landscape in their objectivity often unexpected for who had known the city through the filter of regime iconography the representation of the urban image still shows the contradictions of a community that sometimes includes and even exalts the diversities other times rejects them showing the unease of a difficult integration

over the past century the Italian landscape has undergone exceedingly rapid transformations shifting from a mostly rural environment to a decidedly modern world. This changing landscape is endowed with a narrative agency that transforms how we understand our surroundings situated at the juncture of Italian studies and ecocriticism and following the recent material turn in the environmental humanities. Elemental narratives outline an original cultural and environmental map of the *bel paese* giving equal weight to readings of fiction, nonfiction, works of visual art, and physical sites. Enrico Cesaretti investigates the interconnected stories emerging from both human creativity and the expressive eloquence of global materials such as sulfur, petroleum, marble, steel, and asbestos that have helped make and simultaneously unmake today's Italy, affecting its socio-environmental health in multiple ways. Embracing the idea of a decentralized agency that is shared among human and nonhuman entities, Cesaretti suggests that engaging with these entangled discursive and material texts is a sound and revealing ecocritical practice that promises to generate new knowledge and more participatory affective responses to environmental issues both in Italy and elsewhere. Ultimately, he argues that complementing quantitative data-based information with insights from fiction and nonfiction, the arts, and other humanistic disciplines is both desirable and crucial if we want to modify perceptions and attitudes, increase our awareness and understanding, and in turn develop more sustainable worldviews in the era of the Anthropocene. Elegantly written and convincingly argued, this book will appeal broadly to scholars and students working in the fields of environmental studies, comparative literatures, ecocriticism, environmental history, and Italian studies.

This book explores the formal and thematic conventions of crime film, the contexts in which these have flourished, and their links with the social issues of a globalized world. The crime film has traditionally been identified with suspense, a heterogeneous aesthetic, and a tacit social mind. However, a good number of the crime films produced since the early 2000s have shifted their focus from action or suspense and towards melodrama, in narratives that highlight the social dimension of crime, intensify their realist aesthetics, and dwell on subjectivity with the 1940s wave of Hollywood semi-documentary crime

films and 1970s generic revisionism as antecedents these crime films find inspiration in hollywood cinema and constitute a transnational trend with a close look at steven soderbergh's *traffic* 2000 david fincher's *zodiac* 2007 jacques audiard's *un prophète* 2009 and tomas alfredson's *tinker tailor soldier spy* 2011 this book sets out the stylistic and thematic conventions contexts and cultural significance of a new transnational trend in crime film

L'idea di ambiente come sistema complesso percorso da dinamiche in cui nature e culture si mescolano e si ricombinano ci parla di un mondo inclusivo e poroso spinto oltre i vecchi dualismi a cui ci ha abituato la tradizione culturale occidentale. È proprio tale complessità di idee sostanze processi che questo libro intende descrivere con la parola contaminazione un pensiero costruttivo e creativo in cui questioni ecologiche e questioni culturali si mescolano in una visione plurale consapevole del limite e pronta ad accogliere nuove soluzioni partendo dal cibo i percorsi di contaminazione esplorati nei saggi di questo volume ci avvicinano a questa complessità invitandoci a guardare in due direzioni da un lato considerando come le pratiche produttive e le politiche economiche e commerciali interferiscano con la vita degli ecosistemi dall'altro comprendendo come le sostanze che entrano in contatto con il nostro essere ci modifichino e determinino nuovi e più vasti equilibri storici e ambientali si tratta in altre parole di riflettere su come il mondo entri nei nostri corpi e come i nostri corpi alterino il corpo del mondo ne scaturisce una riflessione ampia e corale in cui l'idea di contaminazione si estende fino a includere altre commistioni dalle dinamiche ibridative che costituiscono la vita degli organismi nell'ambiente alle analisi in cui i piani linguistici e discorsivi si confondono con pratiche di mistificazione ecco dunque tracciate le coordinate di questo libro in cui autori e autrici diversi per esperienze e professionalità dialogano sulle confluenze di cibo ambiente e testi culturali contribuendo al dibattito transdisciplinare delle environmental humanities

in *Toxic Matters* Monica Seger considers two Italian environmental disasters an isolated factory explosion in Seveso just north of Milan in 1976 and the ongoing daily toxic

emissions from the ilva steelworks in the apulian city of taranto both have exposed residents to high concentrations of the persistent organic pollutant known as dioxin although different in terms of geography and temporality seveso and taranto are deeply united by this nearly imperceptible substance and by the representational complexities it poses they are also united by creative narrative expressions in literary cinematic and other forms that push back against dominant contexts and representations perpetuated by state and industrial actors seger traces a dialogue between seveso and taranto exploring an interplay between bodies soil industrial emissions and the wealth of dynamic particulate matter that passes in between at the same time she emphasizes the crucial function of narrative expression for making sense of this modern day reality and for shifting existing power dynamics as exposed communities exercise their voices while toxic matters is grounded in italian cases and texts it looks outward to the pressing questions of toxicity embodiment and storytelling faced by communities worldwide

dalla porto torres del petrolchimico alla cagliari dei bastioni lungo la statale 131 passando magari per macomer quella delle caserme e di alcune piccole star televisive sassari tra segreti e clamori l incredibile parco delle prigionette le dolcezze di bosa e di stintino arsura di gallura i collage che sono di olbia le isole dell isola dall asinara del carcere speciale e degli asinelli albinì alla caprera di garibaldi oristano la città salotto e nuoro più giacometti che deledda che dell isola è la piccola atene la barbagia e il mito identitario la siligo di gavino ledda la ghilarza di gramsci e la villacidro di dessì e alghero forever la sardegna che questo viaggio ci restituisce non l aveva raccontata mai nessuno tra grand tour e autoironica autobiografia nei modi d una scrittura disinvolta e camaleontica tra il comico e il lirico anche perché massimo onofri ha letto tutti i libri e non solo di viaggio sottoponendo al vaglio di una critica spietata e allegra tutti i luoghi comuni che hanno poi prodotto tanta cattiva letteratura autoctona e no a uso e consumo d un turista in cerca di brividi esotici e primitivi ma la sardegna osservata con occhi veri e onesti è anche la grande occasione per una resa dei conti commossa e ilare col proprio stilnovismo patologico

après la publication d'entre femmes en 2015 paula dumont a continué de rechercher des livres mettant en scène des lesbiennes dans ce tome 2 elle publie le résultat de ce travail en résumant et commentant 250 ouvrages édités entre 1902 et 2018

marina ha vent anni e una bellezza assoluta il suo sogno è quello di liberarsi della valle cervo trovare un riscatto da un padre con il vizio del gioco e una madre alcolista andare in città e diventare famosa una cantante ricca e ammirata andrea lavora part time in una biblioteca e desidera al contrario una vita modesta rilevare una vecchia cascina sulle alpi biellesi tornare alle origini dove aveva cominciato suo nonno tanti anni prima la loro è una generazione tagliata fuori da tutto e privata di un futuro già divorato dall'indifferenza dei padri ma entrambi hanno deciso di disobbedire alle regole di una società che non ha posto per loro con rabbia e tenacia lei rincorrendo il miraggio della celebrità lui scegliendo invece di ritirarsi dal frastuono del mondo e immergersi nella natura marina e andrea si attraggono e respingono come magneti insieme creano scintille la loro è la storia di un destino ancora tutto da scrivere perché bruciano di un amore che vuole essere per sempre il secondo libro di silvia avallone è un romanzo di formazione contemporanea ai confini di una società che ha lasciato soli i propri figli

il y a la méditerranée la lumière l'île d'elbe au loin mais ce n'est pas un lieu de vacances c'est une terre sur laquelle ont poussé brutalement les usines et les barres de béton depuis les balcons on a vue sur la mer sur la plage une scène idéale pour la jeunesse de piombino entre drague et petites combines les garçons se rêvent en chefs de bandes les filles en starlettes de la télévision de quoi oublier les conditions de travail à l'aciérie les mères accablées les pères démissionnaires anna et francesca bientôt quatorze ans sont les souveraines de ce royaume cabossé ensemble elles jouent de leur éclatante beauté rêvent d'évasion et parient sur une amitié inconditionnelle pour s'emparer de l'avenir

a sensually charged novel about two girls growing up fast in a failing industrial town on the coast of italy anna and francesca are on the brink of everything high school

adulthood and the edge of ambition in their provincial town it's summer in Piombino Italy and in their skimpy bathing suits flaunting their newly acquired curves the girls suddenly have everyone in their thrall this power opens their imagination to a destiny beyond Piombino the resort town of Elba is just a ferry ride away and yet they've never dared to go maybe the future is waiting for them there or somewhere beyond when their friendship suffers a blow the girls set off on their own only to discover that their budding sexuality takes them further than they expect though not as far as their dreams as their choices take them to a painful crossroads the girls must reconnect if they have any hope of escaping their small town destinies in this poetic prizewinning debut Silvia Avallone captures the lost innocence of a generation harrowing yet ultimately redemptive *Swimming to Elba* is a story about the power of friendship and the way that family friendship and economics shape our world

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