

Fascismo E Politica Dellimmagine

Fascismo e politica dell'immagine
State Control in Fascist Italy
Culture and Conformity, 1925-43
Manchester University Press

This study considers Italian filmmaking during the Fascist era and offers an original and revealing approach to the interwar years. Steven Ricci directly confronts a long-standing dilemma faced by cultural historians: while made during a period of totalitarian government, these films are neither propagandistic nor openly "Fascist." Instead, the Italian Fascist regime attempted to build ideological consensus by erasing markers of class and regional difference and by circulating terms for an imaginary national identity. *Cinema and Fascism* investigates the complex relationship between the totalitarian regime and Italian cinema. It looks at the films themselves, the industry, and the role of cinema in daily life, and offers new insights into this important but neglected period in cinema history.

1792.176

This book is open access under a CC BY 4.0 license
"Francesca Billiani and Laura Pennacchietti draw brilliantly and with precision the evolution of the new architecture and of the national novel (with insights on translations of international novels), whose profiles had been shaped from different angles, especially in the 1930s. These two fields, apparently so distant one from the other, had never been analysed in parallel. This book does this and uncovers several points of contact between the two, spanning propaganda and theoretical

Download File PDF Fascismo E Politica Dellimmagine

turning points." —Chiara Costa and Cornelia Mattiacci, Fondazione Prada, Italy "This book shows convincingly how the arte di Stato during Fascism was created with the morality of a new novel as well as architecture. It is surprising to read how one of the representatives of State art, Giuseppe Bottai, is also one of the finest critics of realist novels and rationalist architecture. More than parallel endeavours, the system of the arts during the Fascist regime should be viewed as a series of intersections of cultural, political and aesthetic discourses." —Monica Jansen, Utrecht University, *The Netherlands Architecture and the Novel under the Italian Fascist Regime* discusses the relationship between the novel and architecture during the Fascist period in Italy (1922-1943). By looking at two profoundly diverse aesthetic phenomena within the context of the creation of a Fascist State art, Billiani and Pennacchiotti argue that an effort of construction, or reconstruction, was the main driving force behind both projects: the advocated "revolution" of the novel form (realism) and that of architecture (rationalism). The book is divided into seven chapters, which in turn analyze the interconnections between the novel and architecture in theory and in practice. The first six chapters cover debates on State art, on the novel and on architecture, as well as their historical development and their unfolding in key journals of the period. The last chapter offers a detailed analysis of some important novels and buildings, which have in practice realized some of the key principles articulated in the theoretical disputes. Francesca Billiani is Senior Lecturer in Italian Studies and Director of the Centre for

Download File PDF Fascismo E Politica Dellimmagine

Interdisciplinary Research in the Arts and Languages at the University of Manchester, UK. Laura Pennacchietti is Research Associate in Italian Studies at the University of Manchester, UK.

This book investigates architecture as a form of diplomacy in the context of the Second World War at six major European international and national expositions that took place between 1937 and 1959. The volume gives a fascinating account of architecture assuming the role of the carrier of war-related messages, some of them camouflaged while others quite frank. The famous standoffs between the Stalinist Russia and the Nazi Germany in Paris 1937, or the juxtaposition of the USSR and USA pavilions in Brussels 1958, are examples of very explicit shows of force. The book also discusses some less known - and more subtle - messages, revealed through an examination of several additional pavilions in both Paris and Brussels; of a series of expositions in Moscow; of the Universal Exhibition in Rome that was planned to open in 1942; and of London's South Bank Exposition of 1951: all of them related, in one way or another, to either an anticipation of the global war or to its horrific aftermaths. A brief discussion of three pre-World War II American expositions that are reviewed in the Epilogue supports this point. It indicates a significant difference in the attitude of American exposition commissioners, who were less attuned to the looming war than their European counterparts. The book provides a novel assessment of modern architecture's involvement with national representation. Whether in the service of Fascist

Download File PDF Fascismo E Politica Dellimmagine

Italy or of Imperial Japan, of Republican Spain or of the post-war Franquista regime, of the French Popular Front or of socialist Yugoslavia, of the arising FRG or of capitalist USA, of Stalinist Russia or of post-colonial Britain, exposition architecture during the period in question was driven by a deep faith in its ability to represent ideology. The book argues that this widespread confidence in architecture's ability to act as a propaganda tool was one of the reasons why Modernist architecture lent itself to the service of such different masters.

This pioneering book offers the first account of the work of the photographers, both official and freelance, who contributed to the forging of Mussolini's image. It departs from the practice of using photographs purely for illustration and places them instead at the centre of the analysis. Throughout the 1930s photographs of the Italian dictator Benito Mussolini were chosen with much care by the regime. They were deployed to highlight those physical traits - the piercing eyes, protruding jaw, shaved head - that were meant to evoke the Duce's strength, determination and innate sense of leadership in the mind of his contemporaries. The chapters in this volume explore the photographic image in the socio-political context of the time and shows how it was a significant contributor to the development of Italian mass culture between the two world wars.

This publication offers for the first time an interdisciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a

Download File PDF Fascismo E Politica Dellimmagine

cultural avant-garde and how it influenced the development of modernist art and literature around the world.

Pride in Modesty argues that ordinary, often anonymous, everyday things inspired and transformed Italian art and architecture from the 1920s through the 1970s.

[English]: Starting from one of the most significant chapters of Leonardo's Libro di Pittura, we want to focus on the media - namely on the narrative, descriptive and graphics methodologies together with the techniques adopting during the modern and contemporary age as 'diffusers' of the landscape image - and on the deriving potential models for the enhancement of the historical landscape heritage. Partendo dalla nozione di paesaggio nella storia moderna e contemporanea, nel testo si affrontano le problematiche concernenti l'evoluzione del suo significato fino al dibattito sulle diverse accezioni recentemente acquisite, con particolare riferimento ai contesti storici urbani. La lezione che si trae dai primi studi di Leonardo sulla percezione del paesaggio naturale e antropizzato, dalle guide e taccuini di viaggio del Cinque e Seicento, fino alla produzione di artisti e viaggiatori tra Sette e Ottocento e al più recente repertorio fotografico o cinematografico, mostra l'importante ruolo da attribuirsi oggi all'immagine storica del paesaggio quale strumento per l'individuazione dell'identità di

un territorio, ormai in buona parte scevra da meri contenuti percettivi e oleografici, e sempre più legata ai fattori umani, storici e sociali, in una parola „culturali?, che nell?immagine vanno letti e tradotti. / [Italiano]: Si tratta in effetti di riconoscere nei caratteri „percettibili? di un paesaggio, attraverso gli strumenti della storia della città e dell?iconografia storica, i valori culturali condivisi di un sito o di un insediamento: in tal senso l?esperienza del Convegno CIRICE 2016 potrà segnare un nuovo passo non solo ai fini di un più consapevole riconoscimento di tali valori attraverso lo studio dei media adottati nella descrizione del paesaggio storico, ma verso un?azione di tutela volta alla trasmissione e valorizzazione della memoria di quei luoghi.

Roma. Non solo una città, ma nucleo generatore di miti, luogo che fin dall'antichità ha offerto metafore e modelli alle lotte politiche, ai conflitti religiosi, alle scelte culturali. Dal Medioevo a oggi, Andrea Giardina e André Vauchez raccontano la presenza del mito di Roma all'origine delle idee politiche che ancora animano l'attualità. La concezione universalistica dell'impero medievale e del papato, la difesa delle libertà cittadine e dei valori dell'autogoverno, l'immagine trionfante della Rivoluzione francese e la vocazione scenografica del fascismo sono le principali tributarie del mito di Roma, così come lo sono stati tutti quei movimenti

Download File PDF Fascismo E Politica Dellimmagine

che, dalla Riforma protestante ai nazionalismi ottocenteschi e al nazismo, si sono riconosciuti in un'identità 'antiromana'. Fra riabilitazioni e cadute, fra entusiastiche adesioni e drastici rifiuti, il mito di Roma continua a vivere un destino alterno, nelle cui pieghe corre la strada maestra della nostra storia. On an April evening in Florence in 1934, before twenty thousand spectators, the mass spectacle 18BL was presented, involving two thousand amateur actors, an air squadron, one infantry and cavalry brigade, fifty trucks, four field and machine gun batteries, ten field-radio stations, and six photoelectric units. However titantic its scale, 18BL's ambitions were even greater: to institute a revolutionary fascist theater of the future, a modern theatre of and for the masses that would end the crisis of the bourgeois theatre. This is the complete story of the event, a colossal failure to critics and spectators alike, which the fascist government took pains to expunge from the annals of the regime. The detailed reconstruction of these various aspects of 18BL serves as a springboard for a larger inquiry into the place of media, technology, and machinery in the fascist imagination, particularly in its links to fascist models of narrative, historiography, spectacle, and subjectivity.

Anyone interested in the entire sweep of political thought over the last hundred years will find in Norberto Bobbio's *Ideological Profile of Twentieth-*

Download File PDF Fascismo E Politica Dellimmagine

Century Italy a masterful, thought-provoking guide. Home to the largest communist party in a democratic society, Italy has been a unique place politically, one where Christian democrats, liberals, fascists, socialists, communists, and others have co-existed in sizable numbers. In this book, Bobbio, who himself played an outstanding role in the development of Italian civic culture, follows each of the major ideologies, explaining how they developed, describing the key actors, and considering the legacies they left to political culture. He wrote *Ideological Profile* in 1968 to explain from a personal perspective the history behind that decade's tumultuous politics. Bobbio's defense of democracy and critique of capitalism are among the themes that will particularly interest American readers of this updated edition, the first to appear in English. Beginning in the late nineteenth century with positivism and Marxism, Bobbio next presents the ideological currents that developed before the outbreak of the First World War: Catholic, socialist, irrational and anti-democratic thought, the reaction against positivism, and the thinking of Benedetto Croce. After discussing the impact of the war, the author turns to the revolutionary-reactionary polarization of the postwar period and the ideology of fascism. The final chapters consider Croce's opposition to fascism and the ideals of the resistance and conclude with the post-Second World War

Download File PDF Fascismo E Politica Dellimmagine

"Years of Involvement." Originally published in 1995. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

235.20

Poised between the Mediterranean and the Mitteleuropa, crossroads of civilizations and seat of vibrant cultural and literary life, Trieste is now acknowledged as enjoying unrivalled cultural status amongst Italian cities. This volume, the first comprehensive study of Triestine literature in English, originally reassesses Trieste's literary identity, paying particular attention to the period between 1918 and 1954 when local writing became intensely aware of its local specificity and some of its central motifs came prominently to the fore. Trieste's singular border identity, mirrored in a variegated literary output, emerges here as laden with complexities and ambiguities, such as the controversial notion of *triestinita*, the ambiguous relation with nationalism, specifically in its Fascist

Download File PDF Fascismo E Politica Dellimmagine

inflection, and the anxieties generated by repeated re-definitions of the area's historical borders.

Beyond the great exhibitions, expositions universelles and world fairs in London, Paris or Chicago, numerous smaller, yet ambitious exhibitions took place in provincial cities and towns across the world. Focusing on the period between 1840 and 1940, this volume takes a novel look at the exhibitionary cultures of this period and examines the motivations, scope, and impact of lesser-known exhibitions in, for example, Australia, Japan, Brazil, as well as a number of European countries. The individual case studies included explore the role of these exhibitions in the global exhibitionary network and consider their 'marginality' related to their location and omission by academic research so far. The chapters also highlight a number of important issues from regional or national identities, the role of modernisation and tradition, to the relationship between capital cities and provincial towns present in these exhibitions. They also address the key topic of colonial exhibitions as well as the displays of arts and design in the context of the so-called marginal fairs. *Cultures of International Exhibitions 1840-1940: Great Exhibitions in the Margins* therefore opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the regional, and will make a vital contribution to those interested in exhibition studies and related fields.

Durante il Ventennio gli italiani scrissero al duce milioni fra lettere, telegrammi e cartoline. Migliaia di tali missive sono oggi custodite presso l'Archivio Centrale dello Stato, in un fondo che stranamente è stato poco o per

Download File PDF Fascismo E Politica Dellimmagine

nulla esplorato dagli storici. Eppure, considerando il loro carattere disinteressato, quelle lettere ci rivelano quanto sia stato pervasivo il mito e il culto del duce in una parte del popolo italiano e come sia stato da essa vissuto nel periodo 1930-1943. C'è l'ammiratore che mette a disposizione il suo naso qualora il Duce ne avesse avuto bisogno dopo un fallito attentato; i parroci che salutavano in lui il difensore della civiltà romana e cristiana; i piccoli balilla, le suore, e i genitori che offrono il loro figlio appena nato come futuro braccio al servizio del Duce. Frutto di una inedita ricerca d'archivio, questo libro è una testimonianza di come eravamo, e ci fa capire, più di molti saggi accademici, come e perché gli italiani hanno creduto alla più grande illusione del Novecento.

Prefazione di Mario Avagliano.

On futurism and fascism in Italy

Challenges assumptions about Italian women writers under fascism. In fascist Italy between the wars, a woman was generally an exemplary wife and mother or else. The "or else", mostly forgotten or overlooked in accounts of femininity under fascism, is what concerns Robin Pickering-lazzi. Reading works by women of the period, Pickering-lazzi shows how they refuted stereotypes that were imposed on them by the fascist regime and continue to be accepted and perpetuated into our day. The writers Pickering-lazzi considers comprise both the popular and the critically acclaimed, including the illustrious Grazia Deledda (winner of the Nobel Prize for Literature in 1926), Ada Negri, Sibilla Aleramo, Alba De Cespedes, Paola Drigo, Maria Goretti, and Antonia Pozzi. She situates their work -- short

Download File PDF Fascismo E Politica Dellimmagine

stories, romance novels, autobiographies, neorealist novels, poetry, and avant-garde writings -- not only within the context of fascist discourse but also within that of intellectuals and artists who did not keep to the fascist line. In each case, Pickering-lazzi examines specific issues of gender and genre -- notions of women and the nation, rural life, the metropolis, technology, consumer culture, and modern forms of femininity and masculinity. The eighth volume of the International Yearbook of Futurism Studies is again an open issue and presents in its first section new research into the international impact of Futurism on artists and artistic movements in France, Great Britain, Hungary and Sweden. This is followed by a study that investigates a variety of Futurist inspired developments in architecture, and an essay that demonstrates that the Futurist heritage was far from forgotten after the Second World War. These papers show how a wealth of connections linked Futurism with Archigram, Metabolism, Archizoom and Deconstructivism, as well as the Nuclear Art movement, Spatialism, Environmental Art, Neon Art, Kinetic Art and many other trends of the 1960s and 70s. The second section focuses on Futurism and Science and contains a number of papers that were first presented at the fifth bi-annual conference of the European Network for Avant-Garde and Modernism Studies (EAM), held on 1–3 June 2016 in Rennes. They investigate the impact of science on Futurist aesthetics and the Futurist quest for a new perception and rational understanding of the world, as well as the movement's connection with the esoteric domain, especially in the field of theosophy, the Hermetic

Download File PDF Fascismo E Politica Dellimmagine

tradition, Gnostic mysticism and a whole phalanx of Spiritualist beliefs. The Archive section offers a survey of collections and archives in Northern Italy that are concerned with Futurist ceramics, and a report on the Fondazione Primo Conti in Fiesole, established in April 1980 as a museum, library and archive devoted to the documentation of the international avant-garde, and to Italian Futurism in particular. A review section dedicated to exhibitions, conferences and publications is followed by an annual bibliography of international Futurism studies, exhibition catalogues, special issues of periodicals and new editions.

Focuses on the appropriation of visual elements of the classical, medieval, and Renaissance past in Mussolini's Italy.

Bringing to light the debt twentieth-century modernist architects owe to the vernacular building traditions of the Mediterranean region, this book considers architectural practice and discourse from the 1920s to the 1980s. The essays here situate Mediterranean modernism in relation to concepts such as regionalism, nationalism, internationalism, critical regionalism, and postmodernism - an alternative history of the modern architecture and urbanism of a critical period in the twentieth century.

Fascist Spectacle traces the narrative path that accompanied the making of the fascist regime and the construction of Mussolini's power, arguing that aesthetic notions of politics guided fascist power's historical unfolding.

1573.395

Since the 1920s, an endless flow of studies has

Download File PDF Fascismo E Politica Dellimmagine

analyzed the political systems of fascism, the seizure of power, the nature of the regimes, the atrocities committed, and, finally, the wars waged against other countries. However, much less attention has been paid to the strategies of persuasion employed by the regimes to win over the masses for their cause. Among these, fascist propaganda has traditionally been seen as the key means of influencing public opinion. Only recently has the fascination with Fascism become a topic of enquiry that has also formed the guiding interest of this volume: it offers, for the first time, a comparative analysis of the forms and functions of theater in countries governed by fascist or para-fascist regimes. By examining a wide spectrum of theatrical manifestations in a number of States with a varying degree of fascistization, these studies establish some of the similarities and differences between the theatrical cultures of several cultures in the interwar period.

A Companion to the Classical Tradition accommodates the pressing need for an up-to-date introduction and overview of the growing field of reception studies. A comprehensive introduction and overview of the classical tradition - the interpretation of classical texts in later centuries. Comprises 26 newly commissioned essays from an international team of experts. Divided into three sections: a chronological survey, a geographical survey, and a section illustrating the connections between the classical tradition and contemporary theory.

Scholars from several disciplines explore the significance of Rome from the late eighteenth century to 1945. This cultural history of Mussolini's dictatorship discusses

Download File PDF Fascismo E Politica Dellimmagine

the meanings of modernity in interwar Italy. The work argues that fascism appealed to many Italian intellectuals as a new model of modernity that would resolve the European and national crises.

Since the 1920s, an endless flow of studies has analyzed the political systems of fascism, the seizure of power, the nature of the regimes, the atrocities committed, and, finally, the wars waged against other countries. However, much less attention has been paid to the strategies of persuasion employed by the regimes to win over the masses for their cause. Among these, fascist propaganda has traditionally been seen as the key means of influencing public opinion. Only recently has the "fascination with Fascism" become a topic of enquiry that has also formed the guiding interest of this volume: it offers, for the first time, a comparative analysis of the forms and functions of theater in countries governed by fascist or para-fascist regimes. By examining a wide spectrum of theatrical manifestations in a number of States with a varying degree of fascistization, these studies establish some of the similarities and differences between the theatrical cultures of several cultures in the interwar period. This is the first text to examine women and sport in Italy during the period 1861-1945. To qualify and quantify the impact of fascism on Italian Women's sport, the author first of all examines the pre-fascist period in terms of female physical culture. The text then describes how during the fascist era, women moved strictly within a framework designed by medicine and eugenics, religious and traditional education. The country aspired to emancipation, as promised by the fascist revolution but emancipation was hard to advance

Download File PDF Fascismo E Politica Dellimmagine

under the fascist regime because of male hegemonic trends in the country. This book shows how the engagement of women in some sporting activity did promote and support some gender emancipation. The conclusion of the book demonstrates how, in the post-war period, women found it hard to advance further on, for a number of reasons.

This landmark collection presents a wide variety of viewpoints on the value and role of reception theory within the modern discipline of classics. A pioneering collection, looking at the role reception theory plays, or could play, within the modern discipline of classics. Emphasizes theoretical aspects of reception. Written by a wide range of contributors from young scholars to established figures, from Europe, the UK and the USA. Draws on material from many different fields, from translation studies to the visual arts, and from politics to performance. Sets the agenda for classics in the future.

This socio-political study traces the rise to power of a fascist dictatorship in Italy and its control of the state during World War II. It focuses specifically on the institutions of the fascist state, the suppression of anti-fascism, and the use of propaganda in maintaining the state.

The nature of 'fascism' has been hotly contested by scholars since the term was first coined by Mussolini in 1919.

However, for the first time since Italian fascism appeared there is now a significant degree of consensus amongst scholars about how to approach the generic term, namely as a revolutionary form of ultra-nationalism. Seen from this perspective, all forms of fascism have three common features: anticonservatism, a myth of ethnic or national renewal and a conception of a nation in crisis. This collection includes articles that show this new consensus, which is inevitably contested, as well as making available material which relates to aspects of fascism independently of any sort of consensus and also covering fascism of the inter and post-

Download File PDF Fascismo E Politica Dellimmagine

war periods. This is a comprehensive selection of texts, reflecting both the extreme multi-faceted nature of fascism as a phenomenon and the extraordinary divergence of interpretations of fascism.

Bringing together studies by art historians, historians, and political scientists, *FASCIST VISIONS* explores the themes and paradigms that pervaded protofascist and fascist aesthetic discourse, cultural policy, and artistic production in France and Italy. The eight essays in this book investigate the intersection of fascist ideology and aesthetics through a wide range of historical examples. 44 photos.

'Spatial images', wrote the German cultural theorist, Siegfried Kracauer, 'are the dreams of society. Wherever the hieroglyphics of any spatial image are deciphered, there the basis of social reality presents itself.' But how exactly are these spatial images to be deciphered? *Hieroglyphics of Space* addresses this question with a series of insightful essays on some of the great metropolitan centres of the world. From political interpretations to gendered analyses, from methods of mapping to filmic representations, and from studies in consumption to economic surveys, the volume offers a range of strategies for reading and experiencing the modern metropolis.

Dotyczy niemieckiego obozu koncentracyjnego w Oświęcimiu.
[Copyright: 91cd9a15ac22419579f19b36af13e8e9](#)