

# Gli Occhi Di Stalin La Cultura Visuale Sovietica Neller Staliniana Pdf

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[Gli occhi di Stalin](#) Jul 31 2022

*Cultura visual digital* Nov 03 2022 Las formas de entretenimiento digital, desde los videojuegos hasta los espectáculos virtuales, se han convertido en un elemento fundamental de la cultura popular. Las tecnologías digitales o informáticas están suplantando a los métodos tradicionales de producción de la televisión, del cine y del video, provocando un intenso debate sobre su impacto en la naturaleza del arte. Examinando las técnicas digitales de producción de la imagen en un amplio espectro de medios audiovisuales --incluyendo películas, videos musicales, juegos de ordenador o parques temáticos--, este libro explora la relación entre las tecnologías digitales emergentes y los medios audiovisuales actuales, y reflexiona acerca del efecto de estos nuevos géneros de la imagen sobre las experiencias propias de la cultura visual. El volumen bosqueja, en primer lugar, el desarrollo de la programación digital desde la década de los años sesenta y su utilización en la producción de artículos de entretenimiento visual digital. A través del estudio de casos paradigmáticos, de películas como Toy Story, de videoclips clave como el Black or White de Michael Jackson y de juegos de ordenador como Quake o Blade Runner, Andrew Darley se pregunta si los géneros visuales digitales han supuesto una ruptura en el énfasis que tradicionalmente se ponía en la historia, la representación, el significado y la interpretación, en beneficio de la imagen y el ámbito de las sensaciones. El autor reflexiona sobre las repercusiones de la cultura digital en las teorías que se ocupan del papel del espectador, sugiriendo que los nuevos géneros visuales, dentro del marco de la cultura de masas, están produciendo nuevos tipos de espectadores.

*Baroque Spain and the Writing of Visual and Material Culture* Aug 08 2020 By examining the pictorial episodes in the Spanish baroque novella, this book elucidates how writers create pictorial texts, how audiences visualise their words, what consequences they exert on cognition and what actions this process inspires. To interrogate characters' mental activity, internalisation of text and the effects on memory, this book applies methodologies from cognitive cultural studies, Classical memory treatises and techniques of spiritual visualisation. It breaks new ground by investigating how artistic genres and material culture help us grasp the audience's aural, material, visual and textual literacies, which equipped the public with cognitive mechanisms to face restrictions in post-Counter-Reformation Spain. The writers examined include prominent representatives of Spanish prose --Cervantes, Lope de Vega, María de Zayas and Luis Vélez de Guevara-- as well as Alonso de Castillo Solórzano, Gonzalo de Céspedes y Meneses and an anonymous group in Córdoba.

**From Child Art to Visual Language of Youth** Oct 29 2019 This collective provides a critical overview of research on the assessment of visual skills in students from six to eighteen years old. In a series of studies, contributors reconsider evaluation practices used in art education and examine current ideas about children's development of visual skills and abilities. Suggesting a variety of novel approaches, they provide crucial support to those who advocate assessment based on international standards. Such assessment, this volume shows, contributes to our knowledge about visual skills and their development, improving art education and its chances to survive the twenty-first century as a respected and relevant school discipline.

[Redes iconográficas](#) Mar 15 2021 Estudia la abundante iconografía de San Francisco Javier desde el concepto básico de redes iconográficas, que conectan los textos hagiográficos entre sí y con las realizaciones plásticas de distintos géneros.

**Cultura visual, de la semiótica a la política** Apr 03 2020 Tratar sobre la cultura en la era de la "imagen-mundo", o del "mundo-imagen", exige volver a indagar una y otra vez los procesos de sentido, el paradójico objeto de la semiótica, y hacerlo sobre todo en relación con textos visuales, y con prácticas sociales en las que el discurso visual interviene como un mediador fundamental. Como indica su título, el libro transita desde una primera parte centrada en perspectivas metodológicas de linaje semiótico a una segunda en la que la cultura visual se enjuicia desde el punto de vista político, y lo político desde algunas de las condiciones que la moderna cultura de la imagen impone a su constitución y a sus modos de representarse. Textos (o más bien pretextos) visuales tan dispares como las imágenes surrealistas, la fotografía periodística contemporánea o las películas propagandísticas de entreguerras, nos dan que pensar respecto a los complejos vaivenes entre los imaginarios de la modernidad y los modos de representar y actuar políticamente, entre la cultura visual y la cultura política. La política en que vivimos es quizá, como ha escrito Agamben, esa forma extrema de expropiación de lo común a la que Debord llamó "espectáculo". Pero queremos creer que incluso el espectáculo contiene aún alguna posibilidad positiva, y que en el compartir y hacer comunes las imágenes visuales, las del presente, pero acaso también las más anacrónicas, puede cifrarse una parte decisiva de la creación de nuevas representaciones, de nuevos mundos, de nuevas formas de comunidad política.

*Dizionario degli studi culturali* Mar 03 2020

*Farewell to Visual Studies* Dec 12 2020 Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and "unpredictable conversation" on knotty and provocative issues about art. This fifth and final volume in the series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision, visuality, epistemology, politics, and art history, giving voice to a variety of inter- and transdisciplinary perspectives. Rather than dismissing visual studies, as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways. The contributors are Emmanuel Alloa, Nell Andrew, Linda Báez Rubí, Martin A. Berger, Hans Dam Christensen, Isabelle Decobecq, Bernhard J. Dotzler, Johanna Drucker, James Elkins, Michele Emmer, Yolaine Escande, Gustav Frank, Theodore Gracyk, Asbjørn Grønstad, Stephan Günzel, Charles W. Haxthausen, Miguel Á. Hernández-Navarro, Tom Holert, Kıvanç Kılınç, Charlotte Klonk, Tirza True Latimer, Mark Linder, Sunil Manghani, Anna Notaro, Julia Orell, Mark Reinhardt, Vanessa R. Schwartz, Bernd Stiegler, Øyvind Vågnes, Sjoukje van der Meulen, Terri Weissman, Lisa Zaher, and Marta Zarzycka.

[Dark Media](#) Dec 24 2021 Non abbiamo mai abitato un mondo solo umano; anzi, per la maggior parte è sempre stato altro dall'umano, un mondo oscuro che ha permesso alla stella "uomo" di brillare con intensità per un

limitato periodo di tempo. La catastrofe è però giunta: valori fondamentali come l'amicizia hanno mutato profondamente il loro senso a causa della Rete, che, attraverso l'evoluzione dei social network, si è trasformata in un grande dispositivo di identificazione di massa in cui persino ciò che credevamo uno scherzo digitale - il meme - si è rivelato enormemente pericoloso. Il nostro presente ci apparirà indecifrabile se non riusciremo a ripensare la sua cultura visuale e la relazione che essa stringe con i nuovi media, accusati di essere in qualche modo agenti malvagi, presenze maligne che assomigliano ora a diavoli seduttori, ora a vampiri dei nostri dati, ora a mostri distruttori della cultura e della verità. Sono l'oggetto di questo libro, sono i dark media.

*L'ARCHEOLOGIA DEL GRAPHIC NOVEL* Aug 27 2019 The archaeology of the graphic novel does not shed light on the historical origins of the comic book; on the contrary, it tries to discover the conceptual genesis of this narrative form. If the research methodology is archaeological, in fact, the theoretical approach is the same as neuro-narratology, in the light of which four important stages are suggested. These stages define the comic novel as a "natural" literary genre, a mimesis of the process transposing reality into images and constituting the basis of thought. The figure of Rodolphe Töpffer is not excluded from this process. Thanks to his theories and his work, he leads us to hypothesize that the comic book was more "novelistic" at its origin than it is in its current forms: the path to the novel, then, would not be so much of an evolution, but rather a return to the origins.

**Contesting Memory: Museumizations of Migration in Comparative Global Context—Proceedings of the International Conference on “Museums and Migration” held at the Maison des Science de l’Homme (MSH), June 25-26, 2010, Paris** May 05 2020 This Fall 2011 (IX, 4) issue of *Human Architecture: Journal of the Sociology of Self-Knowledge*, entitled “Contesting Memory: Museumizations of Migration in Comparative Global Context,” includes papers from the conference on “Museums and Migration” organized by the volume co-editors on June 25-26, 2010, at the Maison des Science de l’Homme (MSH) in Paris. The focus here is on questions of representation and social agency of both migrants and migration museum officials, adopting a comparative perspective on the complex and conflictive articulation between how migrants are represented by themselves and by museum institutions. Migrants are not passive but social agents actively involved in their communities and socially vigilant of the way they are treated, perceived and represented by the host society. They produce also their own representations that are often in conflict with Western hegemonic perceptions of their cultures and identities. Their strong presence in global cities and metropolitan societies today confronts the dominant society with issues of racial/ethnic discrimination and historical memory otherwise ignored by hegemonic Western views. Museums dealing with the history of slavery, migration and colonialism emerged as spaces of contestation, the term “migrant” itself being contested by long-established “minority” groups as one of the ways the dominant society still treats them as “foreigners” and “immigrants.” Contributors include: Ramón Grosfoguel (also as journal issue guest editor), Yvon Le Bot (also as journal issue guest editor), Alexandra Poli (also as journal issue guest editor), Andrea Meza Torres, Lia Paula Rodrigues, Cristina Castellano, Estela Rodríguez García, Ilham Boumankhar, Véronique Bragard, Artwell Cain, Stephen Small, and Mohammad H. Tamdgidi (also as journal editor-in-chief). *Human Architecture: Journal of the Sociology of Self-Knowledge* is a publication of OKCIR: The Omar Khayyam Center for Integrative Research in Utopia, Mysticism, and Science (Utopistics). For more information about OKCIR and other issues in its journal's Edited Collection as well as Monograph and Translation series visit OKCIR's homepage.

*Art History and Visual Studies in Europe* Apr 27 2022 This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

*e165 | Warburgian Studies* Jan 25 2022 *Warburgian Studies*. Editoriale Monica Centanni, Anna Fressola e Maurizio Ghelardi Aby Warburg, Manet's Déjeuner sur l'herbe Maurizio Ghelardi Aby Warburg, Frammenti tra Manet e Mnemosyne [102.1.2] Maurizio Ghelardi e Monica Centanni *Estudios Warburgianos en España (2015-2019)* Victoria Cirlot *Studi warburghiani in Germania (2018-2019)* Marilena Calcara *Warburgian Studies in Belgium (2016-2019)* Stephanie Heremans *Warburgian Studies in Russia* Ekaterina Mikhailova-Smolniakova *Warburgian Studies in the UK (2014-2018)* Laura Leuzzi *Études sur Raymond Klibansky en Canada* Daniela Sacco (versione francese e italiana) Aby Warburg negli studi latino-americani Cássio Fernandes *Bibliography. Works by Aby Warburg and secondary literature* Anna Fressola B. Baert *Fragments. Studies in Iconology. A presentation* Barbara Baert e Stephanie Heremans *Mondo delle immagini. Immagini del mondo* Natalia Mazur e Alessia Cavallaro *Super-Powering Warburg Studies Beyond Art History's Patriarchal Ancestor* Emily Verla Bovino

**Didáctica de las artes y la cultura visual** Sep 01 2022 En un mundo donde todo cambia... ¿acaso la educación no debería iniciar su proceso de cambio donde el arte emergente y la cultura visual adquieran un rol protagónico y la arquitectura pedagógica emigra hacia un sistema dialógico y horizontal? Este libro propone modos de trabajo contemporáneos para aquellos que, desde cualquier contexto pero específicamente desde las enseñanzas medias, entienden la educación y el arte como producciones culturales inacabadas y desean que las prácticas artísticas y las educativas se reconcilien.

*TOTALitarian ARTs* May 17 2021 This collection represents a tool to broaden and deepen our geographical, institutional, and historical understanding of the term totalitarianism. Is totalitarianism only found in 'other' societies? How come, then, it emerged historically in 'ours' first? How come it developed in so many countries either in Western Europe (Italy, Germany, Portugal, and Spain) or under implicit Western forms of coercion (Latin America)? How do relations between individual(s), mass and the visual arts relate to totalitarian trends? These are among the questions this book asks about totalitarianism. The volume does not impose a 'one size fits all' interpretation, but opens new spaces for debate on the connection between the visual arts and mass-culture in totalitarian societies. From the Mediterranean to Scandinavia, from Western Europe to Latin America, from the fascism of the early 20th century to contemporary forms of totalitarian control, and from cinema to architecture, the chapters included in *TotArt* bring expertise, historical sensibility and political awareness to bear on this varied range of phenomena. This collection offers international contributions on visual, performing and plastic arts. The chapters range from examination of comics to study of YouTube videos and American newsreels, from Italian, Spanish, Portuguese, and Uruguayan cinemas to more contemporary American films and TV series, from painters and sculptors to the study of urban spaces.

**La cultura visual a través de los impresos. Tomo I. Materialidad, producción y consumo** Nov 10 2020 Este libro invita a considerar que cada aproximación a un impreso conlleva la reflexión sobre las lecturas que se logran desde la cultura visual. El lector encontrará ideas sobre la lectura, decodificación y trascendencia de estas producciones.

*Humanism and the Urban World* Jan 01 2020 In *Humanism and the Urban World*, Caspar Pearson offers a profoundly revisionist account of Leon Battista Alberti's approach to the urban environment as exemplified in the extensive theoretical treatise *De re aedificatoria* (On the Art of Building in Ten Books), brought mostly to completion in the 1450s, as well as in his larger body of written work. Past scholars have generally characterized the Italian Renaissance architect and theorist as an enthusiast of the city who envisioned it as a rational, Renaissance ideal. Pearson argues, however, that Alberti's approach to urbanism was far more complex—that he was even “essentially hostile” to the city at times. Rather than proposing the “ideal” city, Pearson maintains, Alberti presented a variety of possible cities, each one different from another. This book explores the ways in which Alberti sought to remedy urban problems, tracing key themes that manifest in *De re aedificatoria*. Chapters address Alberti's consideration of the city's possible destruction and the city's capacity to provide order despite its intrinsic instability; his assessment of a variety of political solutions to that instability; his affinity for the countryside and discussions of the virtues of the active versus the contemplative life; and his theories of aesthetics and beauty, in particular the belief that beauty may affect the soul of an enemy and thus preserve buildings from attack.

*Museum education / Médiation culturelle - éducation muséale / Educación museal - mediación cultural* Jul 07 2020 *ICOM Education* is the annual journal issued by CECA, the international Committee for Education and Cultural Action of the International Council of Museums (ICOM) network. The journal publishes papers written by museum professionals as well as academic researchers around the world in order to foster the reflection on the themes which are the committee's raison d'être: museum education, cultural action and audience research. This issue is dedicated to museum education, looking into the different meanings and understandings of

the words as well as the various implementations in the museums all over the world.

**Historia mínima. La cultura mexicana en el siglo XX** Jul 19 2021 En esta obra póstuma, Carlos Monsiváis, con su estilo y erudición únicos, recorre un siglo de la vida cultural de México, si bien, como él mismo confiesa, ésta es una tarea inacabable a la que además se suma la brevedad de la obra, que le obliga a cerrar su crónica en la década de 1980, dejando fuera los movimientos y creadores de los dos últimos decenios del siglo XX. Su recorrido parte de la época del modernismo y pasa por todas las manifestaciones culturales que se desarrollan a lo largo de las siguientes décadas, como la narrativa de la Revolución, el muralismo, la cultura en los años veinte, los Contemporáneos, la poesía de la generación del 50 hasta llegar al año de la ruptura que representa 1968 y las manifestaciones culturales que de él se desprenden.

*La cultura visuale nel ventesimo secolo. Cinema, teatro e new media* Dec 04 2022

*Global History, Visual Culture and Itinerancies* Jun 17 2021 National studies have demonstrated their inability to correctly understand global phenomena, and the way in which they affect societies. This chronologically ambitious book investigates methodological and theoretical issues from Roman times to the present, in terms of globalization. In this context, one of the most relevant parameters of change emerges: the itinerancy of culture and knowledge. Therefore, this volume argues that itinerant agents carry with them cultural baggage, transporting and transmitting it to other spaces. In this way, interconnection begins, producing active changes in global history and visual culture. Contributions to this book focus on comparative studies, the evolution of global phenomena, historical processes in their diachrony, regional studies, changing economies, cultural continuities, and methodological questions on globalization, among others. In addition, the book opens with a contribution from Professor Peter Burke.

*Cultura visuale in Italia* May 29 2022 Il volume presenta le principali prospettive di ricerca della Cultura visuale in Italia, un campo di indagine "indisciplinato" che ha ormai notevoli ricadute accademiche e istituzionali. Gli studi italiani di Cultura visuale si situano alla convergenza di molte discipline, interessate alle immagini, agli sguardi e ai dispositivi quali la letteratura, l'estetica, la storia dell'arte, gli studi sul cinema e i media e, più di recente, le neuroscienze cognitive e l'ecologia. Introdotto da uno dei padri fondatori della Cultura visuale internazionale, W.J.T. Mitchell, il volume raccoglie i contributi di autori centrali per il dibattito italiano: E. Bricco, V. Cammarata, M. Carbone, G. Careri, E. Carocci, R. Coglitore, M. Cometa, E. Crescimanno, R. De Gaetano, V. Gallese, A. Mengoni, V. Mignano, F. Pierotti, K. Purgar, A. Ronetti, C. Severi, A. Violi.

**Shifting Borders, Negotiating Places** Sep 08 2020 Cultural Writing. SHIFTING BORDERS, NEGOTIATING PLACES is a compilation of papers presented at the international conference on cultural studies held at the University of Rome "La Sapienza" in 2000 and indicate some of the many directions scholars working in cultural studies have taken. Presented in both English and Italian (without translation), these papers present investigations sparked by European political and economic unification, globalization, and the place of cultural studies in apprehending and theorizing transnational change. Cultural studies may have taken hold in Italy later than it did in Great Britain and North America, but Italian academia now includes both many enthusiastic practitioners and a committed audience, as the diverse proceedings of this intellectually satisfying conference indicate.

**The Palgrave Handbook of Image Studies** Aug 20 2021 This handbook brings together the most current and hotly debated topics in studies about images today. In the first part, the book gives readers an historical overview and basic diachronical explanation of the term image, including the ways it has been used in different periods throughout history. In the second part, the fundamental concepts that have to be mastered should one wish to enter into the emerging field of Image Studies are explained. In the third part, readers will find analysis of the most common subjects and topics pertaining to images. In the fourth part, the book explains how existing disciplines relate to Image Studies and how this new scholarly field may be constructed using both old and new approaches and insights. The fifth chapter is dedicated to contemporary thinkers and is the first time that theses of the most prominent scholars of Image Studies are critically analyzed and presented in one place.

*Image, Eye and Art in Calvino* Oct 10 2020 Few recent writers have been as interested in the cross-over between texts and visual art as Italo Calvino (1923-85). Involved for most of his life in the publishing industry, he took as much interest in the visual as in the textual aspects of his own and other writers' books. In this volume twenty international Calvino experts, including Barengi, Battistini, Belpoliti, Hofstadter, Ricci, Scarpa and others, consider the many facets of the interplay between the visual and textual in Calvino's works, from the use of colours in his fiction to the influence of cartoons, from the graphic qualities of the book covers themselves to the significance of photography and landscape in his fiction and non-fiction. The volume is appropriately illustrated with images evoked by Calvino's major texts.

**Art and Social Movements** Jun 05 2020 Signs of the times -- Signs of citizenship -- Signs of (be)longing and exclusion -- The significance of style -- Creative spaces -- Creative power.

*La Shoah e la cultura visuale* Oct 02 2022 "L'esperienza di smarrimento proposta al visitatore del "Monumento agli ebrei d'Europa assassinati" collocato nel cuore di Berlino, e l'incontro emozionale con la memoria della Shoah raccontata nel "Museo dell'Olocausto" del Washington Mall. Opere controverse come il "Lego Concentration Camp" e poi ancora fumetti, installazioni, web-art e naturalmente il cinema, dalle testimonianze raccolte da Claude Lanzmann in Shoah all'epica di Schindler's List. Questi sono solo alcuni tra i registri narrativi e i segni controversi che compongono un universo dai confini sempre più incerti. Un serbatoio di immagini e storie in cui la memoria culturale della Shoah si intreccia con l'orizzonte della cultura visuale, per trovare nelle forme dell'esperienza filmica uno dei suoi nodi centrali. Tuttavia la possibilità di "educare alla memoria" anche attraverso il cinema, come da più parti si sostiene, passa almeno per una doppia capacità; da un lato, quella di riconoscere i codici estetici e produttivi impiegati, e, dall'altro, di interrogarsi su come e perché alcuni frammenti di questo immaginario siano entrati a far parte della nostra memoria, costituendosi come un altro archivio che si affianca alla conservazione dei documenti e delle testimonianze. Quel male assoluto che, secondo la popolare provocazione di Adorno, doveva "vietare" l'arte o quantomeno costringerla a interrogarsi radicalmente sui propri presupposti, è insomma diventato uno degli ultimi grandi racconti rimasti, un'epica negativa che mobilita tutte le forme della nostra cultura. A quali bisogni risponde questo fenomeno? E come tenere distinti, o intrecciare opportunamente, l'archivio, la memoria e l'immaginario?"-- taken from back cover.

**Pantallas depredadoras** Mar 27 2022 Este volumen recoge los textos de conferenciantes que intervinieron en la IX edición de Universo Media, titulada "Pantallas depredadoras: el cine alcanzado por la onda expansiva de la cultura visual digital. Informes y profecías". Universo Media es una sección del Festival Internacional de Cine de Gijón, organizada conjuntamente con la Universidad de Oviedo

*Culturas y artes de lo poshumano* Jan 31 2020

**Enseñar la cultura visual** Feb 23 2022 La cultura global está cambiando rápidamente de la comunicación basada en el texto a la saturación de imágenes. La cultura visual está en todas partes: en la televisión, en los museos, en las revistas, en los cines, en Internet, en los centros comerciales, etc. Como resultado, aprender sobre las complejidades de la cultura visual está convirtiéndose en algo cada vez más crucial para el desarrollo humano. Éste es uno de los primeros libros que se centran en la enseñanza de la cultura visual. La autora proporciona la base teórica sobre la que desarrollar un currículum para una educación artística postmoderna. Freedman, presenta los fundamentos de las teorías sociales, cognitivas y curriculares, que pueden servir de marco conceptual para enseñar artes visuales desde una perspectiva cultural.

**Espigador@s de la cultura visual** Nov 30 2019 En las películas de Agnès Varda (*Les Glaneurs et la Glaneuse*, 2000; *Les Glaneurs et la Glaneuse... Deux Ans Après*, 2000) los espigadores recogen fragmentos que el sistema de producción capitalista abandona como parte del excedente cotidiano necesario para que el consumo se mantenga en una tensión constante. Con su gesto, estos espigadores contemporáneos realizan un acto de subversión, en la medida en que rompen el papel de subordinados que se les atribuye en la cadena de trabajo para el consumo. Esta actuación subversiva es la que este libro trata de llevar al debate público a partir de la quiebra de posiciones dualistas naturalizadas como emisor/receptor, enseñar/aprender que dejan pocos resquicios a las capacidades de acción, resistencia y reinención de los sujetos. En esta quiebra los Estudios de Cultura Visual se presentan como una forma de discurso, un espacio post-disciplinar para la indagación -y no una mera ampliación de referentes y tecnologías visuales- que coloca en el centro del debate político y

pedagógico -pedagogía entendida como maneras de fijar el cómo se piensa y se es pensando- la cuestión de “quién es el que ve”. Lo que lleva a colocar a la subjetividad como centralidad de un proyecto que tenga como referente a la cultura visual

**Domestic Devotions in Medieval and Early Modern Europe** Sep 28 2019 Domestic devotion has become an increasingly important area of research in recent years, with the publication of a number of significant studies on the early modern period in particular. This Special Issue aims to build on these works and to expand their range, both geographically and chronologically. This collection focuses on lived religion and the devotional practices found in the domestic settings of late medieval and early modern Europe. More particularly, it investigates the degree to which the experience of personal or familial religious practice in the domestic realm intersected with the more public expression of faith in liturgical or communal settings. Its broad geographical range (spanning northern, southern, central and eastern Europe) includes practices related to Christianity, Judaism and Islam. This Special Issue will be of interest to historians, art historians, medievalists, early modernists, historians of religion, anthropologists and theologians, as well as those interested in the history of material religious culture. It also offers important insights into research areas such as gender studies, histories of the emotions and histories of the senses.

**Una introducción a la cultura visual** Jun 29 2022 Este libro está concebido como una guía introductoria que puede ayudar tanto a los estudiantes de Historia del Arte, Bellas Artes, Diseño, Publicidad, Comunicación Audiovisual y Periodismo como a cualquier persona que desee acercarse a este apasionante campo de estudio. Los autores ofrecen en él muchos ejemplos y también un buen número de interesantes referencias bibliográficas en cada capítulo

*Cultura visuale. Immagini, sguardi, media, dispositivi* Jan 05 2023

*La scrittura delle immagini* Oct 22 2021

**Approcci visuali di turismo urbano. Il tempo del viaggio, il tempo dello sguardo. Con DVD** Apr 15 2021

**Imaginary Films in Literature** Jan 13 2021 Alternating theoretical essays with case studies, Imaginary Films in Literature focuses on a particular and suggestive form of ekphrasis: the description of imaginary, non-existent movies.

**Fukushi Ito - In the space and in the time** Sep 20 2021 Fukushi Ito vive e lavora tra Italia e Giappone, ma per lei appartenere a due mondi lontani non significa rinuncia a qualcosa o crisi di identità; al contrario è il privilegio di poter avere due patrie, di poter raggiungere una sintesi superiore, perché come artista asiatica, e in particolare giapponese, l'identità è un fattore non statico: ma ciò che è stato, ciò che è, ciò che potrà essere. Il lavoro di Fukushi Ito è un infinito esercizio poetico, un esplorare il mondo per trovare la sintesi artistica che definisca la presenza delle cose nello spazio e nel tempo. Scrive Roberto Mastroianni: “Fukushi Ito si interroga, vede le dinamiche con cui la realtà prende forma e decide di riproporle artisticamente”.

*Descrizione e desiderio* Feb 11 2021