

Storia Della Fotografia

La storia della fotografia: dagli albori fino ai giorni nostri, passando per i nomi di coloro che hanno reso possibile l'invenzione e la sua evoluzione

This book offers an analysis of the socio-historical conditions of the rise of postwar Italian photography, considers its practices, and outlines its destiny. Antonella Russo provides an incisive examination of Neorealist photography, delineates its periodization, traces its instances and its progressive popularization and subsequent co-optation that occurred with the advent of the industrialization of photographic magazines. This volume examines the ethno(photo)graphic missions of Ernesto De Martino in the deep South of Italy, the key role played by the Neorealist writer and painter Carlo Levi as "ambassador of international photography", and the journeys of David Seymour, Henry Cartier Bresson, and Paul Strand in Neorealist Italy. The text includes an account the formation and proliferation of Italian photographic associations and their role in institutionalizing and promoting Italian photography, their link to British and other European photographic societies, and the subsequent decline of Neorealism. It also considers the inception of non-objective photography that thrived soon after the war, in concurrence with the circulation of Neorealism, thus debunking the myth identifying all Italian postwar photography with the Neorealist image. This book will be particularly useful for scholars and students in the history and theory of photography, and Italian history.

Storia essenziale della fotografia

Una storia della fotografia del XX e del XXI secolo

'Light that Dances in the Mind'

Piccola storia della fotografia

Storia della fotografia. I

This collection of essays stems from the conference 'Nineteenth-Century Literature and Aesthetics', which was held at the University of Milan in 2006 and organised by the editors of this volume. The interface between word and image covered in these essays embraces the fields of literature, architecture, painting, photography, music and art criticism. The authors stress the role of aesthetics in a number of contexts ranging from the early 1830s to the fin de siècle and beyond, as far as the last influences of Victorian taste on the early years of the twentieth century. During the nineteenth century the ancient interaction between literature and aesthetics was challenged and criticised by Martineau, Rossetti, Ruskin, Pater, Wilde, Beardsley, Cameron and Carroll, among others: their awareness of the complexity of visual perception problematised the existing categories of realism, artistic conventions, discourse of description, translation and representation. The essays cover almost a century of debate between literature and aesthetics. They focus on the intersection of word and image by emphasising transgressions in art hierarchies, forms and languages, which restyle existing categories and project them into new aesthetic dimensions beyond the conventional idea of the sister arts.

*Teoria e storia della fotografia*Pearson Italia S.p.a.*Storia della fotografia*Piccola storia della fotografiaUna storia della fotografia del XX e del XXI secoloStoria della fotografia in Italiadal 1839 a oggiStoria della fotografia di montagnaStoria della fotografia italianaStoria della fotografia di nudoBreve storia della fotografiaStoria della fotografiaBreve storia della fotografiaStoria della fotografiaLa Storia della FotografiaLulu.com

storie e idee della fotografia dell'Ottocento

Encyclopedia of Italian Literary Studies: A–J

Storia della fotografia

Le origini

Fratelli Alinari

An unprecedented history of the art of photography, this volume is dedicated to the work of the Alinari, a family of photographers from Florence, Italy, who have documented their changing world for 150 years. The photographs are presented in chronological and thematic order. Florence and other cities, the fine arts photography that was the heart of the Alinari firm's work, the portrait studio, and the 19th century photographic campaigns in southern Italy. This is a comprehensive look at the most beautiful and significant work of a photographic dynasty and a landmark in art book publishing.

This book is concerned with the presence of familiar objects in unfamiliar places. It examines the literary practice of inserting imaginary photographs of art, architecture, and people into novels and short stories. These photographs are fictive objects, although some, especially those of art and architecture, have equivalents in real life. The book examines the presence of invented photographs in the writings of six authors who made extensive use of this practice. The first part of the book concentrates on E. M. Forster, while also including some discussion of imaginary photographs in Sinclair Lewis's novel Main Street. The second part of the book analyses the uses of photographs in the writings of Forster's near contemporaries, with separate chapters being devoted to Henry James, Marcel Proust, James Joyce, and Virginia Woolf. An epilogue touches on Christopher Isherwood, a member of the next generation of British writers. The book focuses upon largely unexplored areas in the writings of these authors - what Virginia Woolf in 'Modern Fiction' styled 'un-expected places'.

A Course on Aesthetics

Storia della fotografia di montagna

Imaging History

Stillness in Motion

Storia e tecnica della fotografia

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

Spanning four decades of radical political and social change in Italy, this interdisciplinary study explores photography ’ s relationship with Italian painting, film, literature, anthropological research and international photography. Evocative and powerful, Italian social documentary photography from the 1930s to the 1960s is a rich source of cultural history, reflecting a time of dramatic change. This book shows, through a wide range of images (some published for the first time) that to fully understand the photography of this period we must take a more expansive view than scholars have applied to date, considering issues of propaganda, aesthetics, religion, national identity and international influences. By setting Italian photography against a backdrop of social documentary and giving it a distinctive place in the global history of photography, this exciting volume of original research is of interest to art historians and scholars of Italian and visual culture studies.

Photohow. Le mostre che hanno segnato la storia della fotografia

Photography After the Fact

The Art Object in Reproduction

un percorso nella storia della fotografia dalle origini a oggi

Storia della fotografia di nudo

Recent decades have seen a flourishing interest in and speculation about the origins of photography. Spurred by rediscoveries of ‘first’ photographs and proclamations of photography’s death in the digital age, scholars have been rethinking who and what invented the medium. Photography and Its Origins reflects on this interest in photography’s beginnings by reframing it in critical and specifically historiographical terms. How and why do we write about the origins of the medium? Whom or what do we rely on to construct those narratives? What’s at stake in choosing to tell stories of photography’s genesis in one way or another? And what kind of work can those stories do? Edited by Tanya Sheehan and Andrés Mario Zervigón, this collection of 16 original essays, illustrated with 32 colour images, showcases prominent and emerging voices in the field of photography studies. Their research cuts across disciplines and methodologies, shedding new light on old questions about histories and their writing. Photography and Its Origins will serve as a valuable resource for students and scholars in art history, visual and media studies, and the history of science and technology.

In archaeology, photography is mainly used as a technique for gathering data and evidence. Within the framework of the research project '(in)site, site-specific photography revisited' the relationship between photography and archaeology, or broader, history is explored. How do photographers visualize history? What is the importance of place, particularly the place that remains after the event took place? How do photographers or artists use photography to depict the past, when time has become 'past time'? These articles and portfolios explore, both on practical and theoretical level, how history can be captured. The research project is an attempt to redefine the traditional relationship between archaeology and photography in order to produce new forms of image-making more adapted to contemporary visual culture. The project considers photography as a practice in which a picture is shaped and constructed by the photographer, not a practice in which a picture is mechanically taken.

Storia della fotografia in Italia

Strange Sisters

Shapes of Light

Materiali per una storia della storiografia dell'arte in Italia

Literature and Aesthetics in the Nineteenth Century

In this beautifully illustrated book Maria Antonella Pelizzari traces the history of photography in Italy from its beginnings to the present as she guides us through the history of Italy and its ancient sites and Renaissance landmarks. Pelizzari specifically considers the role of photography in the formation of Italian national identity during times of political struggle, such as the lead up to Unification in 1860, and later in the nationalist wars of Mussolini ’ s regime. While many Italians and foreigners— such as Fratelli Alinari or Carlo Ponti, John Ruskin or Kit Talbot—focused their lenses on architectural masterpieces, others documented the changing times and political heroes, creating icons of figures such as Garibaldi and the brigands. Pelizzari ’ s exploration of Italian visual traditions also includes the photographic collages of Bruno Munari, the neorealist work of photographers such as Franco Pinna, the bold stylized compositions of Mario Giacomelli, and the controversial images created by Oliviero Toscani for Benetton advertising in the 1980s. Featuring unpublished works and a rare selection of over one hundred images, this book will appeal to art collectors and students of art history and Italian culture.

Ever since the mid-nineteenth century, when the new medium of photography was pressed into service to illustrate sculpture, photographs of sculptural objects have directed viewers as to what, in the course of ambling around a sculpture, was the single perfect moment to stop and look. What is the photograph ’ s place in writing the history of sculpture? How has it changed according to culture, generation, critical conviction, and changes in media? Photography and Sculpture: The Art Object in Reproduction studies aspects of these questions from the perspectives of sixteen leading art historians. Their essays consider iconic photographs, archival collections, new and forgotten technologies, and conceptual challenges in photographing three-dimensional forms that have directed changing historical and stylistic attitudes about how we see, write about, and narrate histories of sculpture. Chapters on such varied topics as picturing Conceptual art, manipulating sacred images in India to be non-photographs, and framing Roman art with an iPad illustrate the latent visual and narrative powers and ever-expanding potential of these images of sculpture.

The 'Bussola' Group and Italian Post-war Photography.].

Storia della fotografia di architettura

Italy, Photography, and the Meanings of Modernity

Italian Neorealist Photography

Its Legacy and Aftermath

"A Course on Aesthetics" offers a broad perspective of current scholarship in aesthetics without favouring any one particular school, discipline, or ideology. Written in an elegant and clear style, Barilli's text explores the basic inherent structures of human thought about the classification and evaluation of the arts. Barilli avoids any binding or dogmatic conclusions about artistic assessment in his consideration of both historical and more current art forms such as video and performance art. In doing so, he presents a contemporary account of a scholarly concern. In "A Course on Aesthetics", Barilli examines the aesthetic experience in general, the passage from aesthetics to art, the "user" of art, and the critic. In his brilliant analyses of the phenomenology of various forms of art - from literature to music, from painting to art, from theatre to television - he discusses the relationship between representation and expression, touching on many of the major questions debated in contemporary criticism. A bibliography provides direction for further study of the history of aesthetics as a discipline. Renato Barilli has published numerous books in Italian on poetics, cultural theory, and contemporary art, including "Culturologia e Fenomenologia Degli Stili", L'Arte Contemporanea", and "Il Ciclo Del Postmoderno". The University of Minnesota Press has also published a translation of his "Rhetoric" (1989). Karen Pinkus is translator of Giorgio Agamben's "Language and Death" (Minnesota, 1991).

The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important 'first' in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

Encyclopedia of Nineteenth-Century Photography

John Batho

Storia della fotografia italiana

Photography, il libro completo sulla storia della fotografia. Ediz. illustrata

Stillness in Motion brings together the writing of scholars, theorists, and artists on the uneasy relationship between Italian culture and photography. Highlighting the depth and complexity of the Italian contribution to the technology and practice of photography, this collection offers essays, interviews, and theoretical reflections at the intersection of comparative, illustrated with more than 130 black and white images and an eight-page colour section, explore how Italian literature, cinema, popular culture, and politics have engaged with the medium of photography over the course of time. The collection includes topics such as Futurism's ambivalent relationship to photography, the influence of American photography on Italian between the photograph and Duchamp's concept of the Readymade. With contributions from writer and theorist Umberto Eco, photographer Franco Vaccari, art historian Robert Valtorta, and cultural historian Robert Lumley, Stillness in Motion engages with crucial historical and cultural moments in Italian history, examining each one through particular photographic

Italian Humanist Photography from Fascism to the Cold War

L'invenzione del fotografico

Att Aterupptacka Pompeji

Teoria e storia della fotografia

Photography and Italy