

Cinemah Presenta Il Buio In Sala

In the late nineteenth and early twentieth centuries, tens of thousands of Southern Italians and Sicilians immigrated to the American Gulf South. Arriving during the Jim Crow era at a time when races were being rigidly categorized, these immigrants occupied a racially ambiguous place in society: they were not considered to be of mixed race, nor were they “people of color” or “white.” In *Dixie’s Italians: Sicilians, Race, and Citizenship in the Jim Crow Gulf South*, Jessica Barbata Jackson shows that these Italian and Sicilian newcomers used their undefined status to become racially transient, moving among and between racial groups as both “white southerners” and “people of color” across communal and state-monitored color lines. *Dixie’s Italians* is the first book-length study of Sicilians and other Italians in the Jim Crow Gulf South. Through case studies involving lynchings, disenfranchisement efforts, attempts to segregate Sicilian schoolchildren, and turn-of-the-century miscegenation disputes, Jackson explores the racial mobility that Italians and Sicilians experienced. Depending on the location and circumstance, Italians in the Gulf South were sometimes viewed as white and sometimes not, occasionally offered access to informal citizenship and in other moments denied it. Jackson expands scholarship on the immigrant experience in the American South and explorations of the gray area within the traditionally black/white narrative. Bridging the previously disconnected fields of immigration history, southern history, and modern Italian history, this groundbreaking study shows how Sicilians and other Italians helped to both disrupt and consolidate the region’s racially binary discourse and profoundly alter the legal and ideological landscape of the Gulf South at the turn of the century.

At age thirty-five Margaux’s life is full of upheaval and unexpected twists and turns. She’s divorced, raising a child on her own, and trying to get back on her feet in today’s fast-paced world. When romance eventually returns it takes on the most unexpected shape . . . in that of her best friend! Could things possibly get more complicated?! This graphic novel memoir follows cartoonist Margaux Motion through one of the most transformative periods of her life as she navigates her own heartbreak and subsequent hope with unabashed wit and charm

Keaton inventa e propone un nuovo modo di ridere e sorridere. A più livelli. Sherlock Jr. e i suoi film infatti fanno ridere sia un pubblico infantile per i gag a incastro, per il ritmo sul fortissimo e per le fughe-rincorse, sia un pubblico adulto per il metodo con cui è costruita e realizzata l’azione, sia un pubblico di intellettuali e di artisti per le invenzioni architettoniche sia nello spazio sia nel tempo. Il linguaggio di Keaton è a più strati e contemporaneamente universale. Non ha bisogno di traduzioni perché è comprensibile ovunque. Il libro di Francesco Ballo presenta e mette a fuoco proprio il metodo e il linguaggio di Buster Keaton, evidenziandone le peculiarità uniche e fantastiche, contemporanee a quelle degli artisti del suo periodo. Si tratta di uno studio analitico che pone al centro dell’attenzione il film Sherlock Jr. indagandone ogni singola inquadratura e confrontandolo con gli altri suoi film. Lo studio però non si limita al solo film analizzato, ma propone gli esordi del piccolo Buster con i genitori nel Vaudeville, la sua cinefilia precedente il fondamentale incontro con il grande e famoso Roscoe Fatty Arbuckle, che lo fa esordire nel mondo cinematografico, diventandone il maestro. Keaton allo specchio: l’uomo con la macchina da presa e l’uomo davanti alla macchina da presa. A compendio di questo studio Ballo pubblica una sistematica filmografia keatoniana dal 1917 al 1966, anno della sua morte. Cinema, TV e spot pubblicitari. Francesco Ballo è ordinario di Storia del cinema e del video all’Accademia di Belle Arti di Brera. Tra le sue pubblicazioni ricordiamo Buster Keaton (Mazzotta, 1982), Tutti i film di Clint Eastwood (Varese, 1987, con Riccardo Bianchi), Omaggio a un censurato permanente: Roscoe Fatty Arbuckle (Pordenone, 1987), Numeri e sequenze (Naviglio 1988, con Paola Baroncini), John Ford. Sfida infernale (Lindau, 1991), Traccia comica (Upiglio, 1991, con Paola Baroncini), Il cinema noir di Anthony Mann (Q art, 1994), Buster Keaton. One Week (Lindau, 2000), Introduzione a The General di Buster Keaton, (L’Eubage, 2001), Note su Hard Luck di Buster Keaton (Pordenone, 2004), Jacques Tourneur. La trilogia del fantastico, (Falsopiano, 2007), Premio Internazionale Maurizio Grande VI edizione. Dal 1999 ha ideato e realizzato Videozero, rassegna video degli studenti dell’Accademia di Belle Arti di Brera. Come regista ha diretto il lungometraggio a 16mm Quando le ombre si allungano (1996) e ha girato numerosi cortometraggi video. Su Buster Keaton ha realizzato i seguenti video: Variazioni Keaton 1: Hard Luck (2002, con Luca Mosso), Variazioni Keaton 2: DayDreams (2002, con Luca Mosso), Buster Keaton di corsa (2003) e ultimamente Note su Sherlock Jr. di Buster Keaton (2009, con Paolo Darra). Dal 2008 dirige la collana Falsopiano Light per le Edizioni Falsopiano,

Il regno dei dinosauri. L'epoca più selvaggia e feroce che il nostro pianeta abbia mai conosciuto, prima dell'arrivo degli adolescenti.

Nel 2010 Leo Ortolani e la moglie Caterina hanno adottato due bambine colombiane. Com’è stato il processo di adozione internazionale? E ritrovarsi padre da un giorno all’altro? Con ironia e delicatezza, da par suo, Leo racconta quasi in diretta ciò che gli è successo, tramite una ventina di lettere ad amici e parenti, che qualche anno fa sono diventate un libro con alcune illustrazioni a corredo. Da lungo tempo introvabile e fuori catalogo, quel libro torna oggi nell’edizione BAO, arricchito di cinquanta nuove pagine di fumetto e di una nuova, bellissima copertina. Una storia vera, umana e unica, raccontata dalla voce riconoscibilissima di uno degli autori italiani più importanti di tutti i tempi.

An experiment in social isolation turns into a journey of self-discovery as a photojournalist commits to chronicle 60 days in New York city without talking to a single person. More than just an exercise in observation and self-control, he's hoping to forget a troubled past and mend a broken heart. But the city has a sneaky way of throwing the best laid plans and noble efforts to waste revealing secrets that lie right in front of him. All he has to do is open his eyes ... A touching, vividly illustrated journey through contemporary modern New York, exploring what it takes to find yourself- and maybe your soulmate - in the middle of a crowded, bustling modern world.

Manga is more than a genre in the comics field: it is a vital creative medium in its own right, with hundreds of millions of readers worldwide, a host of graphic styles, and a rich history now spanning seven decades. Now for the first time, that history is told by an award-winning expert in the field. Covering topics from Akira to Mazinger Z, this book is fully illustrated throughout, and photos of key creators accompany accessible sidebars and timelines. Answering the key questions of any fan where did my favourite manga come from, and what should I read next? this book will open doors to neophytes and experts alike.

LEO ORTOLANI: Vedo, l’ammazzo e torno di Stefania Rumor “Cosa ci fa un attore in un film Marvel” di Alberto Piccinini Gentrifumettication di Matteo Stefanelli e Raffaele Alberto Ventura Mi ritorna in mente il pupazzo Pisolone di Carlo Mazza Galanti Singing and playing to myself di Lorenza Pieri Hemingway in sei settimane di Marina Viola Prosa

non molto asciutta di Giacomo Papi NON È SATIRA Il nostro salone bagno e cucina del libro a cura di Giorgio Cappozzo Il Nuovo Abbecedario per la Nazione di Saverio Raimondo Elena Ferrante se la sono fatta gli americani da soli, come le torri gemelle di Francesco Lena Scalfari: "Il papa non risponde, mi converto all'Islam" di Alessandro Antonelli Vita e glaciazione di Giacomo Leopardi di Alessandro Gori (Lo Sgargabonzi) A Torino c'è Dio di Federico Lai "Flai" Il Premio Strega, spiegato bene di Stefano Andreoli e Giulio Lowerome (Spinoza.it) Vergogna, avete dimenticato il Gran Maestro di Errico Buonanno TEST: Scopri se Elena Ferrante è tua madre di Irene Fantappiè e Veronica Raimo Milanese di Maurizio Milani E la Satira che non c'è mai stata? di Nicolò de Mojana La fine del secolo dada: il gesto blu di Franco "BIFO" BERARDI e Marco Mago Magagnoli Fumetti di Valerio Mattioli Libri per bambini di Diletta Colombo Guarda la vita cosa mi ha portato via di Antonio Pascale Chi si ferma è perduto di Stefano Benzoni Doctor Wu e il senso della vita di Pietro Galeotti FUMETTI Vengo subito! di Leo Ortolani Sin City di Stefano Disegni Peanuts di Charles M. Schulz Doonesbury di Garry B. Trudeau Medium di Lo Sgargabonzi e Selena Garau Wumo di Wulff & Morgenthaler Klaus di Richard Short Pearson&Carlo. Negozio di animali di Emanuele Simonelli e Astutillo Smeriglia Fumettisti ragguardevoli: Alfredo Chiappori di Tuono Pettinato Speciale Fumettisti ragguardevoli di Alfredo Chiappori I quaderni di Esther di Riad Sattouf Dilbert di Scott Adams e AAVV Perle ai porci di Stephan Pastis Monty di Jim Meddick Scherzi da Peres di Ennio Peres Poesia: Il dado è tratto di Valentino Zeichen

Bedelia è una dea. Bedelia è sui cartelloni di tutta la città. Bedelia ha i giorni contati: Segreti, la marca di lingerie di cui è testimonial da anni, la sta per sostituire. Cosa succede a una dea quando si rende conto che gli umani si stanno preparando a dimenticarla? Leo Ortolani ha preso un personaggio secondario della sua storica saga di Venerdì 12 e ha risposto, senza scrupoli, senza mezzi termini, a questa domanda. Per la quarta di copertina ha scelto parole lette le quali non potrete dire di non essere stati avvertiti: "Vi innamorerete di una stronza."

This graphic novel is set in Italy in 2048. Raniero is a fifty-something psychologist whose marriage is failing. In the sky, strange bright triangles appear, bearing mysterious messages from an extraterrestrial civilization. Dora, his young patient, is part of the "New" Convention, a movement of young people preaching free love and alternative models to coupling and family. She declares that her telepathic abilities can parse the signal ? a warning of some kind. Initially skeptical, Raniero's curiosity and attraction grows. The Interview is a science fiction novel that eschews the stars in favor of the delicate, fragile, interior world of human emotion.

How do you move on when the world won't let you? 12:46: Claire Bingleystands alone at a bus stop 12:47: Ted Conkaffey parks his car beside her 12:52: The girl is missing . . . Six minutes in the wrong place at the wrong time—that's all it took to ruin Sydney detective Ted Conkaffey's life. Accused but not convicted of a brutal abduction, Ted is now a free man—and public enemy number one. Maintaining his innocence, he flees north to keep a low profile amidst the steamy, croc-infested wetlands of Crimson Lake. There, Ted's lawyer introduces him to eccentric private investigator Amanda Pharrell, herself a convicted murderer. Not entirely convinced Amanda is a cold-blooded killer, Ted agrees to help with her investigation, a case full of deception and obsession, while secretly digging into her troubled past. The residents of Crimson Lake are watching the pair's every move . . . and the town offers no place to hide. "Complex, human characters, and a dark, meaty story, and fine writing, and a great sense of place – this is one of the best crime thrillers of the year. Sign me up as a big-time Fox fan!" —Lee Child Crimson Lake by Sydney-based, Ned Kelly award-winning author Candice Fox is a thrilling contemporary crime novel set in Queensland, Australia, perfect for readers of authors like James Patterson, Harlan Coben, Lisa Gardner, and Tana French. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Winner of the Eisner Award for Best Graphic Album Reprint, *The Tale of One Bad Rat* is the story of a young girl, Helen Potter, who runs away from home to escape an uncaring mother and a sexually abusive father. Eventually she finds her way to the Lake District, drawn there by her love of the work of Beatrix Potter, and in that beautiful landscape she at last finds peace.

When Benito Mussolini proclaimed that "Cinema is the strongest weapon," he was telling only half the story. In reality, very few feature films during the Fascist period can be labeled as propaganda. Re-viewing Fascism considers the many films that failed as "weapons" in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture. The volume also examines the connection between cinema of the Fascist period and neorealism—ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history. The postwar directors Luchino Visconti, Roberto Rossellini, and Vittorio de Sica all had important roots in the Fascist era, as did the Venice Film Festival. While government censorship loomed over Italian filmmaking, it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies. Re-viewing Fascism brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look into Italian cinema, Fascist culture, and society.

After reviewing, from a grammaticalization perspective, the main stages in the evolution of Italian object clitic pronouns, the book discusses the distinctive morphosyntactic, semantic, and pragmatic features of Italian clitics. In particular, the book offers an original study of the most common examples of so-called *verbi procomplementari*, verbs which are characterized by the incorporation of clitics that no longer function as pronouns, and which are widely used in present-day Italian. Their emergence involves both grammaticalization of the clitic pronoun into an obligatory element, and lexicalization of the verb+clitic sequence. This study is essentially descriptive and maximally data-driven. The discussion of grammaticalization and lexicalization is reduced to the essentials and aims primarily at defining how these terms, which have received different and at times divergent interpretations, are employed in the book. The book is accessible to a wide and varied readership, which includes Italian and Romance linguists of functional and formal

orientation, Italian language scholars, grammaticalization scholars interested in new case studies, as well as students of language change and variation.

In this graphic novel, presented in English for the first time, the Italian "Crumb" portrays a lost generation of late 1970s/early 1980s teenagers coping with family problems, school, sex, and drugs. A true visionary, with a fluid line and an uncanny sense of color and composition, Paziienza's innovative graphic style served up stories that were iconoclastic, outrageous, humorous, and deeply personal, often based on himself and his microcosm of friends and collaborators. Paziienza was a revolutionary cartoonist who ushered an underground sensibility to Italian and European comics, breaking from the more staid tradition of genteel adult (and children's) graphic albums.

The debut graphic novel from Thai-Italian illustrator Elisa Macellari, *Papaya Salad* tells the story of her great-uncle Sompong who found himself in Europe on military scholarship on the eve of World War II. A gentle and resolute man in love with books and languages, in search of his place in the world, Sompong chronicles his life during the war and falling for his wife, finding humor and joy even as the world changes irrevocably around him. This Winner of the 2019 Autori di Immagini Silver Medal in the Comics category tells the human story of the War, from a perspective not typically seen. "An historical and emotional journey through my family and my roots that are grown between Europe and Asia. A personal narrative that needs to be shared and hopefully arouses empathy in the reader." -- Elisa Macellari

La seconda, attesissima raccolta di recensioni cinematografiche di Leo Ortolani è finalmente arrivata. Totalmente inedita, completamente senza freni, assolutamente, brutalmente onesta. Leo Ortolani non crede di sapere la verità sui più recenti blockbuster... lui sa di saperla! Non perdetevi questo libro dolorosamente esilarante, potrebbe risparmiarvi diverse ore di agonia davanti a uno schermo!

Francesco Rosi is one of the great realist artists of post-war Italian, indeed post-war world cinema. In this book, author Gaetana Marrone explores the rich visual language in which the Neapolitan filmmaker expresses the cultural icons that constitute his style and images. Over the years, Rosi has offered us films that trace an intricate path between the real and the fictive, the factual and the imagined. His films show an extraordinarily consistent formal balance while representing historical events as social emblems that examine, shape, and reflect the national self. They rely on a labyrinthine narrative structure, in which the sense of an enigma replaces the unidirectional path leading ineluctably to a designated end and solution. Rosi's logical investigations are conducted by an omniscient eye and translated into a cinematic approach that embraces the details of material reality with the panoramic perspective of a dispassionate observer. This book offers intertextual analyses within such fields as history, politics, literature, and photography, along with production information gleaned from Rosi's personal archives and interviews. It examines Rosi's creative use of film as document, and as spectacle). It is also a study of the specific cinematic techniques that characterize Rosi's work and that visually, compositionally, express his vision of history and the elusive "truth" of past and present social and political realities.

Assesses the range and magnitude of Robert Gardner's achievements as a filmmaker, photographer, writer, educator, and champion of independent cinema. During his lifetime, Robert Gardner (1925–2014) was often pigeonholed as an ethnographic filmmaker, then criticized for failing to conform to the genre's conventions—conventions he radically challenged. With the release of his groundbreaking film *Dead Birds* in 1963, Gardner established himself as one of the world's most extraordinary independent filmmakers, working in a unique border area between ethnography, the essay film, and poetic/experimental cinema. Richly illustrated, *Looking with Robert Gardner* assesses the range and magnitude of Gardner's achievements not only as a filmmaker but also as a still photographer, writer, educator, and champion of independent cinema. The contributors give critical attention to Gardner's most ambitious films, such as *Dead Birds* (1963, New Guinea), *Rivers of Sand* (1975, Ethiopia), and *Forest of Bliss* (1986, India), as well as lesser-known films that equally exemplify his mode of seeking anthropological understanding through artistic means. They also attend to his films about artists, including his self-depiction in *Still Journey On* (2011); to his roots in experimental film and his employment of experimental procedures; and to his support of independent filmmakers through the Harvard Film Study Center and the television series *Screening Room*, which provided an opportunity for numerous important film and video artists to present and discuss their work. "This book is a monumental, fearless, and insightful contribution of critique that looks both with and at Gardner's works as a whole." — Catherine Summerhayes, author of *Google Earth: Outreach and Activism* "Looking with Robert Gardner introduces new and exciting voices into the dialogue about the renowned ethnographic and documentary filmmaker. The book contains very close readings of many of his films and suggests fresh approaches for analyzing those as well as ethnographic films in general." — Ilisa Barbash, coeditor of *The Cinema of Robert Gardner*

A coming of age story in the tradition of Marjane Satrapi's *Persepolis*, Tillie Walden's *Spinning*, and Mariko Tamaki's *This One Summer*. Antoine, a teenager, is on holiday at the seaside with his parents and his younger brother, Titi. Both spend most of their time drawing, at restaurants and on the beach. But one day He le`ne and her mother come to spend a few days with the family and her presence will change Antoine's life. In *A Sister*, Bastien Vive's, a master storyteller, conveys the stumbling awakenings of adolescent feelings.

Nominee: The Community of Literary Magazines and Presses, Firecracker Awards, Graphic Novel When the repulsively ugly Coddie unintentionally saves a fairy from a spell, she does not understand the poisonous nature of the wish granted her by the fairy. The village folk no longer see her as repulsive and stinking of fish—they now perceive her as magnetically beautiful—which does not help her in her village. A young local lord saves her, but it soon becomes apparent that Coddie's destiny may be far greater than anyone ever imagined. Caustic and flamboyant, this fairy tale offers grownups an engrossing take on the nature of beauty.

This book is the first to establish the relevance of same-sex desires, pleasures and anxieties in the cinema of post-war Italy. It explores cinematic representations of homosexuality and their significance in a wider cultural struggle in Italy involving society, cinema, and sexuality between the 1940s and 1970s. Besides tracing the evolution of representations through both art and popular films, this book also analyses connections with consumer culture, film criticism and politics. Giori uncovers how complicated negotiations between challenges to and valorization of dominant forms of knowledge of homosexuality shaped representations and argues that they were not always the outcome of hatred but also sought to convey unmentionable pleasures and complicities. Through archival research and a survey of more than 600 films, the author enriches our understanding of thirty years of Italian film and cultural history.

In her hugely popular comic drawings, Gemma Correll dispenses dubious advice and unreliable information on life as she sees it, including *The Dystopian Zodiac*, *Reward Stickers for Grown-Ups*, *Palm Reading for Millennials*, and a *Map of the Introvert's Heart*. For all you fellow agonizers, fretters, and nervous wrecks, this book is for you. Read it and weep...with laughter

The film poster is one of the best-known forms of Cuban art. *Hecho en Cuba: Cinema in the Cuban Graphics* is a compilation of Cuban film posters from the 1950s through the present, and an exploration of the designers who created them. The bold sensibility and visual inventiveness of post-revolutionary Cuban graphic design makes it instantly recognizable. But the designers contributing to this new style were still individual artists, bringing their different backgrounds to the task of creating a new visual identity for a post-revolutionary nation. With lavishly illustrated sections on Eladio Rivadulla, Ral Martinez, Eduardo Muoz Bachs, Antonio Reboiro, Antonio Prez Gonzles (iko), Ren Azcuy, Alfredo Rostgaard, Rafael Morante, Ral Oliva, Julio Eloy Mesa and Jorge Dima, *Hecho en Cuba* brings out the individual design sensibilities that shaped an extraordinary graphic culture, where the poster became the populist art form par excellence.

This strange travel yarn begins with Dan Yack finding out that he is no longer wanted by his lover, Hedwiga. Rejection letter in hand, he is completely drunk and sitting in the middle of the street in a pool of horse's urine. Eventually he wanders in to *The Stray Dog* nightclub to fall asleep under a table. Sitting around the table are three hard-up young artists drinking vodka. One is Arkadie Goishman, a Jewish poet; the second is Ivan Sabakov, a peasant sculptor; and the third is Andre Lamont, a puny French musician. Regaining consciousness, Dan Yack impulsively invites them to accompany him on a world voyage via the Antarctic. All three accept the offer, and they set off in a schooner called the *Green Star*. Unfortunately, as the voyage progresses, the weather gets worse and they enter pack-ice. Impatient, Dan Yack orders the crew to land him and his three companions while they wait for a clear passage. They have enough provisions for a long, dark polar winter. But things do not run smoothly: the musician destroys their watches, the poet drifts off into serious daydreams and the sculptor starts making statues of Dan Yack in ice. And Dan Yack himself is worried: about time, about breaking his monocle and about not having anyone to love. But when the sun finally returns after the polar winter no one could have predicted the surreal disaster that is about to unfold, a scenario involving a plum pudding, whales, women and the First World War.

Check out the New York Times best selling comics series before the new season of *Umbrella Academy* debuts July 31st 2020 on Netflix! This deluxe edition hardcover collects the complete second series, *Dallas*, with an expanded 36-page sketchbook. The hardcover book comes in an illustrated slipcase featuring art by Gabriel Bá; also included is a portfolio containing a new unique print from the artist. The *Umbrella Academy* is despondent following the near apocalypse created by one of their own and the death of their beloved mentor Pogo. Trouble is--each of them is distracted by their own problems. The *White Violin* is bedridden. Rumor has lost her voice--the source of her power. Spaceboy has eaten himself into a near-catatonic state, while Number Five dives into some shady dealings at the dog track, and *The Kraken* starts looking at his littlest brother as the key to unraveling a mysterious series of massacres . . . all leading to a blood-drenched face-off with maniacal assassins, and a plot to kill JFK!

This is a dystopic coming-of-age graphic novel about two brothers trying to discover the secret of their father's diary. Two pre-adolescent brothers scavenge a post-apocalyptic landscape for anything that might help each other and their father exist for one more day. Although their survival hangs in the balance, the boys are obsessed with only one thing?the diary their father keeps. They've never been taught to read or write, but they have a hunch that the scribbles might answer their questions. *Land of the Sons* is Gipi's most artistically accomplished work to date.

The Years of Alienation in Italy offers an interdisciplinary overview of the socio-political, psychological, philosophical, and cultural meanings that the notion of alienation took on in Italy between the 1960s and the 1970s. It addresses alienation as a social condition of estrangement caused by the capitalist system, a pathological state of the mind and an ontological condition of subjectivity. Contributors to the edited volume explore the pervasive influence this multifarious concept had on literature, cinema, architecture, and photography in Italy. The collection also theoretically reassesses the notion of alienation from a novel perspective, employing Italy as a paradigmatic case study in its pioneering role in the revolution of mental health care and factory work during these two decades.

Brings together every "Calvin and Hobbes" cartoon that has ever appeared in syndication, along with stories and poems from classic collections.

When the last vestiges of his childhood are taken from him, Zerocalcare discovers unsuspected secrets about his family. Torn between the soothing numbness of the innocence of youth and the impossibility to elude society's ever expanding control over people's lives, he'll have to understand where he really comes from, before he understands where he is going.

Spettacolarizzazione diffusa, capitalismo estetico e ipertrofia visuale sono solo alcuni dei tratti distintivi di un ambiente quotidiano caratterizzato da forme crescenti di interattività, intermedialità e immersività. Per rispondere alle sfide imposte da questo nuovo scenario culturale il volume interroga la continua riconfigurazione e rimediazione del rapporto tra parole, cose e immagini. Facendo ricorso a un approccio interdisciplinare affiora un'articolazione dell'iconico da cui emergono trame mediali che configurano tre prospettive intrecciate: estetiche e politiche della messa in scena, rapporti multidimensionali tra immagine e parola, dinamiche dell'affezione sensibile nell'audiovisivo.

Brought vividly to life on screen, the myth of ancient Rome resonates through modern popular culture. *Projecting the Past* examines how the cinematic traditions of Hollywood and Italy have resurrected ancient Rome to address the concerns of the present. The book engages contemporary debates about the nature of the classical tradition, definitions

of history, and the place of the past in historical film.

Di tutti i personaggi che Leo Ortolani ha creato all'interno della saga ormai quasi trentennale di Rat-Man, uno dei più amati e memorabili è senz'altro Cinzia, la transessuale platinata. Con questo massiccio romanzo grafico inedito, Leo racconta Cinzia come non l'avete mai conosciuta, tra amore, consapevolezza di sé, esposizione dell'ipocrisia dei perbenisti, pathos, comicità e musical. Sì, avete letto bene: musical. Una storia bellissima, un Ortolani in autentico stato di grazia, per un libro che amerete senza ritegno e che consiglierete, regalerete, terrete in bella vista per molto, molto tempo.

Per anni Leo Ortolani ha recensito, con stile divertito e salace, i film che in qualche modo hanno deluso le sue aspettative di fanboy. Le recensioni, a fumetti, sono uscite sul suo amatissimo blog Come non detto, e BAO Publishing le raccoglie, insieme a numerose inedite, in questo volume in bicromia, cartonato a dorso tondo, impreziosito da quattro prefazioni affettuose scritte (e in tre casi su quattro disegnate) da Alessandro "DocManhattan" Aprea, Giacomo Bevilacqua, Roberto Recchioni e Zerocalcare. Un volume divertentissimo sulle meccaniche della narrazione, della risata, e di come la scimmia che a volte ci prende all'idea dell'uscita di un film un giorno semplicemente se ne vada. Sbattendo la porta.

Aldo ama Bedelia, ma Bedelia ama per un tempo brevissimo, poi passa a un altro. Nel tentativo di riconquistarla, Aldo acquisisce un artefatto magico, ma non ascolta le controindicazioni sul suo utilizzo. Si ritrova così maledetto e di aspetto ripugnante, finché non riconquisterà Bedelia, o troverà il vero amore. Le storie delle pene d'amore di Aldo, affiancato dal memorabile maggiordomo Giuda, sono un cult del Fumetto italiano e tra le opere più amate di Leo Ortolani. BAO Publishing è fierissima di offrire tutta la saga nella sua edizione definitiva, comprensiva di una versione alternativa di una delle storie più emblematiche, "Il quadro!" e una nutrita cover gallery, oltre alla copertina inedita, impreziosita dai colori di Larry Ortolani. Se volete ridere di cuore di cose che vi hanno sicuramente fatto male in qualche momento della vita, questo libro fa decisamente per voi!

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