

1. Record Nr.	UNISALENT0991003509769707536
Autore	Casadei, Federica
Titolo	Metafore ed espressioni idiomatiche : uno studio semantico sull'italiano / Federica Casadei
Pubbl/distr/stampa	Roma : M. Bulzoni, [c1996]
ISBN	8871199146
Descrizione fisica	496 p. ; 23 cm.
Collana	Università di Roma La Sapienza, Dipartimento di scienze del linguaggio
Soggetti	Espressioni idiomatiche Lingua italiana - Studi Metafora Semantica
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	In testa al front.: Università di Roma La Sapienza, Dipartimento di scienze del linguaggio

2. Record Nr.	UNINA9910796977903321
Autore	Connor J. D.
Titolo	Hollywood math and aftermath : the economic image and the digital recession // J. D. Connor
Pubbl/distr/stampa	New York : , : Bloomsbury Academic, , 2018
ISBN	1-5013-1439-4 1-5013-1441-6 1-5013-1440-8
Descrizione fisica	1 online resource (329 pages)
Disciplina	384/.830973
Soggetti	Money in motion pictures Motion picture industry - Economic aspects - United States Motion pictures - United States - History - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: the equation of pictures -- The economic image: Hollywood dataculture and the moneyball of Moneyball -- Precession: Titanic: it's all on the screen -- Follow the money: the Warner '70s -- High concept the Chicago way: Dan Rostenkowski, Ferris Bueller, Eliot Ness -- Like some dummy corporation you just move around the board: tax credits and time travel -- Recession: two trailers from the opening of the Obama era -- The biggest independent pictures ever made -- Numbers, stations: Lost and the digital turn in U.S. television -- The piggies and the market -- The United States of America v. The wolf of Wall Street -- Conclusion.
Sommario/riassunto	Money is Hollywood's great theme-but money laundered into something else, something more. Money can be given a particular occasion and career, as box office receipts, casino winnings, tax credits, stock prices, lotteries, inheritances. Or money can become number, and numbers can be anything: pixels, batting averages, votes, likes. Through explorations of all these and more, J.D. Connor's Hollywood Math and Aftermath provides a stimulating and original take on "the equation of pictures," the relationship between Hollywood and economics since the 1970s. Touched off by an engagement with the

work of Gilles Deleuze, Connor demonstrates the centrality of the economic image to Hollywood narrative. More than just a thematic study, this is a conceptual history of the industry that stretches from the dawn of the neoclassical era through the Great Recession and beyond. Along the way, Connor explores new concepts for cinema studies: precession and recession, pervasion and staking, ostension and deritualization. Enlivened by a wealth of case studies—from *The Big Short* and *The Wolf of Wall Street* to *Equity* and *Blackhat*, from *Moneyball* to *12 Years a Slave*, *Titanic* to *Lost*, *The Exorcist* to *WALLE*, *Deja Vu* to *Upstream Color*, *Contagion* to *The Untouchables*, *Ferris Bueller* to *Pacific Rim*, *The Avengers* to *The Village*—Hollywood Math and Aftermath is a bravura portrait of the industry coming to terms with its own numerical underpinnings
