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| 1. | Record Nr. | UNISOBSOBE00051817 |
| | Titolo | Discorsi su Napoli : rappresentazioni della città tra eccessi e difetti / a cura di Stefania Ferraro ; prefazione di Lucio d'Alessandro ; postfazione di Nick Dines ; contributi di Anna D'Ascenzio ... [et al.] |
| | Pubbl/distr/stampa | Ariccia (RM), : Aracne, 2015 |
| | ISBN | 9788854888609 |
| | Descrizione fisica | 232 p. ; 21 cm |
| | Collana | Disembedding ; 4 |
| | Lingua di pubblicazione | Italiano |
| | Formato | Materiale a stampa |
| | Livello bibliografico | Monografia |
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| 2. | Record Nr. | UNIORUON00301417 |
| | Titolo | Collection Histoire |
| | Pubbl/distr/stampa | Carouge ; Genève, : Zoé, 19 |
| | Lingua di pubblicazione | Non definito |
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3. Record Nr.	UNINA9910524862803321
Autore	MacBean James Roy
Titolo	Film and Revolution / James Roy MacBean
Pubbl/distr/stampa	Indiana University Press, 1975 Bloomington : , : Indiana University Press, , 1975 ©1975
ISBN	0-253-05065-0
Descrizione fisica	1 online resource (1 online resource viii, 339 pages) : illustrations
Soggetti	Revolution Film Motion pictures - Political aspects Communism and motion pictures Motion pictures - Aspect politique
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Film and Revolution is an arresting new contribution to film studies by a critic who has constructed an aesthetic of the cinema grounded in Marxian ideology. The longest part of the book, devoted to Jean-Luc Godard, shows how Godard hopes to make his contribution to the revolution of society by inventing a revolutionary cinema. Essays present intelligent, probing analyses of Godard's later major films: Two or Three Things I Know about Her, La Chinoise, Made in USA, Weekend, Le Cai Savoir, One Plus One, Wind from the East, British Sounds, and Tout va bien. Part II, "Film and Revolution on Many Fronts," turns to film making in the Third World and elsewhere, analyzing films by Solanas, Kramer, Rossellini, Makavejev, Ophuls, Harris, and Petri. In Part III MacBean examines the semiology of the cinema proposed by Christian Metz and attacks his failure to come to terms with ideology. Finally, MacBean attempts to demystify the ideological package offered by the mass media, particularly the class struggle that is eclipsed by TV and the cinema. Illustrated with more than forty black-and-white stills.

