

PROFONDAMENTE



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## The small red arches

*Dario Di Luzio*

### **Architect Dario Di Luzio**

Born in Chieti on 9th February 1964 (Abruzzo, Italy). Graduated in 1991 in Architecture from the University G. d'Annunzio in Chieti. He works as a professional from his Studio in Via Petrini 11, Chieti. He is mainly involved in planning and the rejuvenation of urban areas and public buildings.



**T**hat's how this tiny place in Via Solario in the city of Chieti, Italy, has been named and identified for a while.



Completed in 2008 by Architect Dario Di Luzio from Chieti, the rejuvenation of Via Solario and other places nearby aims to help revive the urban environment through the use of typical architecture elements (floorings, the loggia, the tower, furnishings etc). This enables a renewed reading of the places

## The small red arches

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thanks to their semantic and symbolic content and provides an appropriate and contemporary result by means of careful composite analysis.



The pertinent theme is “boundary places” incorporating both physical and spiritual meaning. Presented in a broader way in the latest project of Piazza Trento e Trieste in Chieti,

these “*border places*” are where “*inside*” and “*outside*”, “*thick*” and “*diffuse*”, “*chaos*” and “*quietness*” co-exist.

The small red arches of Chieti lie on the perimeter of the historical centre and overlook the south-eastern valley. You get there through a maze of lanes and a view of the countryside opens suddenly before you.



## The small red arches

*Dario Di Luzio*

Here “border” contradictions are confronted: the thickness of the buildings, almost placed one on the other as if they were seeking joint protection;



the backdrop of hills and sky; the sense of belonging to a definite and known place and the longing for freedom inspired by the contemplation of the landscape; the chaotic

life beating in the lanes and in the houses and the stillness of the open space around.

The arched loggia has always been a linking element in the town environment, with the precise function of protection of living places from the sun's rays that persist all day long during the summer and from the rain and wind during the winter. Almost completely disappeared in recent years, it is however an ever present element in the pictures of the town in the early 1900s.



## The small red arches

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In this reworking the loggia has been used again in its original form and dimension, yet it has lost its primary function, isolated from the architectural organism in its new symbolic role as a border. As a symbol it has been modelled like sculpture and with a profile and colours that alters the vision of solid quietness inspired by the arch.



More than that Leonardo Da Vinci's aphorism stresses how the border place becomes a gate between opposing realities: he believes the sky is like a border between the physical and

spiritual, as is engraved in the cast iron plates that link the Corten steel seats of the sculpture.



In this work as in any other artistic expression, three different levels of perception co-exist: “sensorial”, generating emotions and sudden positive or negative reactions; “symbolic”, deeper and more precious after careful observation and longer meditation and in the end “interior”, where the soul of the author lives.

# The small red arches

*Dario Di Luzio*



# Vittoria Colonna, un personnage remarquable de la Renaissance italienne

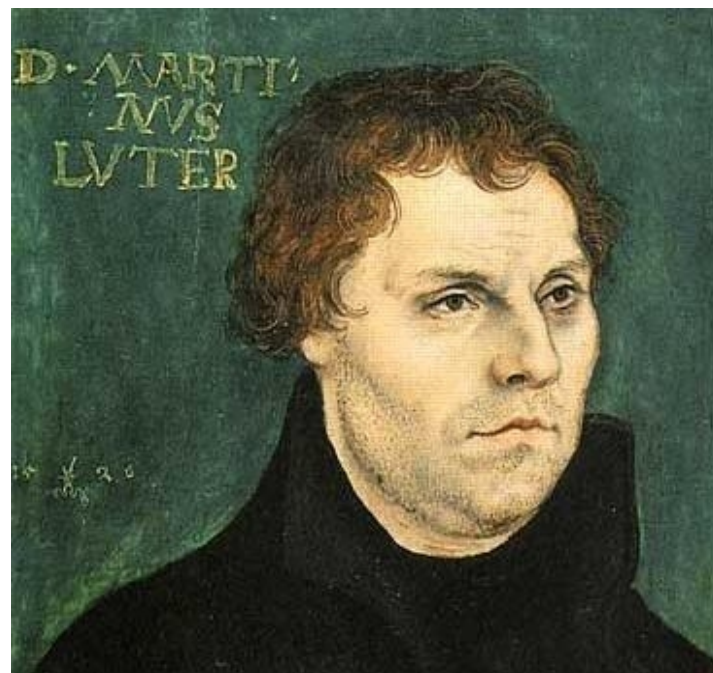
*Elisabetta Mancinelli*

## Etude historique exécutée par Elisabetta Mancinelli

**Les textes consultés sont:** « Michelangelo e Dante » de Corrado Gizzi; “Il sacco di Roma” d' Antonio Di Pierro ; “Rime di Vittoria Colonna” de Gianbattista Rota ; “Vittoria Colonna e Michelangelo” de Vittoria Romani; “Vittoria Colonna e il suo mistero” de Nunzio Albanelli; “Vittoria Colonna-D’Avalos, Marchesa di Pescara” de Restituta Carboni.



Une femme sensible, séduisante, cultivée qui s'engagea activement à la vie culturelle de son temps. Elle participa aux débats culturels et théologiques de l'époque, prenant une position d'ouverture et de dialogue vers les nouvelles théories luthéranistes dans un moment si difficile pour l'Eglise, celui de la Réforme et de la Contre-réforme.

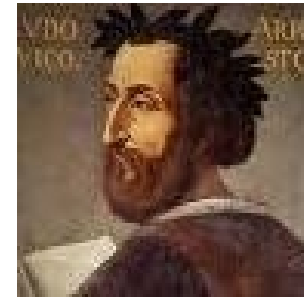


Vittoria s'activa utilement pour éviter un probable schisme de

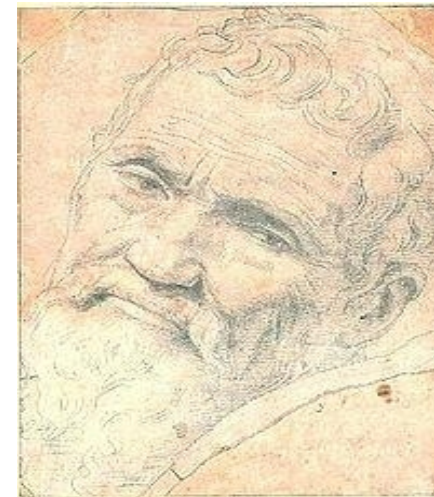
l'église causé par les cardinaux «progressistes» qui avant le Concile de Trente, avaient démontré d'être disponibles à un dialogue sur la doctrine de Luther et de Calvin.



Vittoria fut aussi une des femmes-poète les plus appréciées du XVIe siècle, si bien qu'on l'appela «Pétrarque au féminin». Ludovic Arioste, l'auteur de l'oeuvre héroïque «Orlando Furioso», fasciné par sa beauté, la compare aux femmes les plus célèbres de la mythologie et de l'antiquité.



Elle attira l'attention d'un grand nombre d'artistes, d'hommes de lettres et de science; le grand Michel-Ange se lia d'une profonde amitié et éprouva une grande estime pour elle pendant toute sa vie.



# Vittoria Colonna, un personnage remarquable de la Renaissance italienne

*Elisabetta Mancinelli*

En effet, elle réussit mieux qu'aucune autre à parler à l'esprit ombrageux de l'artiste en influençant le style de ses oeuvres qui surtout dans la dernière période appelée de «la troisième manière», expriment un remarquable souffle religieux.

## La Biographie

Vittoria Colonna naquit au mois d'Avril 1492 au château de Marino, sur les Monts Albains.



Sa mère fut Agnese da Montefeltro, fille de Federico, duc d'Urbin, descendant d'une des familles les plus anciennes d'Italie.

Son père fut Fabrizio Colonna, un des plus grands Condottieres de son temps.



Jeune fille d'une beauté rare, elle est représentée dans un portrait, exécuté probablement par Michel-Ange, avec ses longs cheveux aux reflets dorés, ornés de fleurs légères.

Ses parents lui donnèrent une bonne éducation si bien en ce qui concerne les lettres que pour les moeurs. Elle s'épanouit en connaissances et en beauté; les ducs de Savoie lui

demandèrent déjà de l'épouser.

Dans le château de l'Ile d'Ischia, chez la noble dame Costanza D'Avalos, Vittoria fréquenta un milieu frivole et en même temps très cultivé, imprégné de doctrine humaniste qui compléta sa formation.

L'amitié des familles D'Avalos et Colonna favorisa la décision d'arranger un mariage, décision prise dès que les enfants n'avaient que cinq ans environ.

## Le Mariage



Vittoria épousa donc Francesco Ferrante D'Avalos, futur marquis de Pescara; elle avait seize ans et n'avait jamais vu son époux auparavant. Heureusement un grand amour naquit tout de suite entre eux, et cet amour les accompagnera pendant toute leur vie.



Leur mariage eut lieu au château Aragonaise d'Ischia et fut naturellement très fastueux et mémorable pour la magnificence des convives ainsi que la richesse des vêtements et des dons.

Les chroniques du temps décrivent ce moment avec une profusion de détails. En épousant ce jeune homme, un vaillant et ambitieux capitaine, Vittoria allait accepter le même destin de solitude que sa mère Agnese. En effet, Ferrante laissa bientôt sa femme toute seule en prêtant service, sous les ordres de son beau père Fabrizio Colonna, pendant la guerre entre le roi d'Espagne, Ferdinand le Catholique et le roi de France, François Ier.

# Vittoria Colonna, un personnage remarquable de la Renaissance italienne

*Elisabetta Mancinelli*

## La Vie au Château

Vittoria, après son mariage, demeura de 1509 à 1536 presque sans interruption à Ischia au château Aragonaise.



Elle se lia d'amitié avec la duchesse Costanza de Francavilla qui étant restée veuve de Federico del Balzo, suivit à Ischia son frère, Inigo II, marquis du territoire de Vasto et Gouverneur de l'île d'Ischia. En 1533 Costanza s'opposa à consigner l'île aux troupes françaises, en organisant une résistance héroïque contre leur flotte.

Le château était devenu entre-temps une Cour raffinée,

fréquentée par les plus grands penseurs de ce temps et de nombreux académiciens napolitains; Vittoria, grâce à ses études humanistes, était admirée et appréciée pour son activité littéraire.

Dans les compositions antérieures à 1538 le sentiment amoureux et nostalgique se repend dans ses «Rimes » qui rappellent le style de Pétrarque. Ensuite les « Rimes » deviennent toujours plus spirituelles et évocatrices pour arriver à la dernière période dans laquelle apparaît le problème religieux qui toujours d'avantage va devenir le motif prédominant dans son oeuvre poétique (à voir « Deuil pour la Passion de Jésus Christ » et « Oration sur la prière Avé Marie »).

Dans sa correspondance épistolaire qu'elle eut avec Michel-Ange on fait souvent allusion à ces états d'âme tourmentés de leur vie.

Vittoria et son époux Ferrante D'Avalos formaient un couple admirable pour la noblesse de leurs familles d'origine si bien que pour leur beauté, leur culture et vertus; un récit de l'académicien Giambattista Rota (XVIII siècle ) le témoigne. Vittoria n'eut pas d'enfants, mais elle nourrit une affection si grande pour le petit Alfonso de Vasto, cousin de Ferrante qu'elle se considéra sa mère spirituelle et lui laissa son héritage.

Ferrante aimait beaucoup sa femme, mais il était souvent loin d'elle pour d'importantes charges militaires.



Quand il fut emprisonné pendant quelques mois après la bataille de Ravenne, il écrivit un très agréable « Dialogo d'amore » pour son épouse dans lequel il exprime tout son amour et toute sa peine d'être loin d'elle.

Vittoria aime vivre une vie retirée; elle déteste « i vani sollazzi » comme Rota, déjà cité, réfère dans les « Rime di Vittoria Colonna ». Elle préfère s'adonner à l'étude de l'érudition antique et à ses pièces poétiques dans lesquelles on retrouve souvent une louange au courage et aux actions militaires de son mari.

## La Mort de Ferrante

Durant les années passées à Ischia, Vittoria subit de graves deuils: la perte de son Jeune frère Federico en 1516, la perte de son père Fabrizio en 1512 et celle de sa mère en 1522. Ce fut en cette triste circonstance que Vittoria et son époux se rencontrèrent encore pour la dernière fois.



Ferrante, peu après, fut rappelé aux armes par Charles V à la tête de ses troupes et dans la mémorable bataille de Pavie en février de 1525, François Ier fut vaincu et fait prisonnier.

# Vittoria Colonna, un personnage remarquable de la Renaissance italienne

*Elisabetta Mancinelli*

Pendant un de ces combats, Ferrante D'Avalos, marquis de Pescara, fut gravement blessé.



Pendant son infirmité à Milan, plusieurs Princes, qui avaient ourdi une conjuration contre le roi Charles V, lui offrirent la couronne du royaume de Naples en récompense de son infidélité, mais une lettre de Vittoria, lui rappelait que

l'honneur peut être gagné seulement à travers la voie de la vertu et non pas par la grandeur des titres et des royaumes, et il renonça tout de suite à cette offre flatteuse.

Les conditions de santé de Ferrante empiraient chaque jour et Vittoria qui s'était mise en route pour rejoindre son mari à Milan, n'eut pas le temps de le revoir avant sa mort.



Elle s'abandonna à sa douleur et dans les années suivantes elle se souviendra avec un grand regret du «beau soleil» perdu; arrivée à Rome, elle demanda au Pape Clemente VII la permission de se retirer au Convent de S. Silvestro in Capite; le Pape la lui accorda, mais avec l'interdiction de prendre le voile.

## Le Retour à Marino et la fuite

Vittoria, en ce temps-là avait 35 ans: elle était encore belle et, étant devenue célèbre pour ses oeuvres poétiques et littéraires, plusieurs princes lui demandèrent sa main. Le désir de Vittoria de vivre en retraite spirituelle fut donc contrecarré par la famille Colonna pour des raisons de convenances sociales et politiques. Son frère Ascanio réussit à la convaincre de revenir à Marino. Ensuite, des farouches désaccords entre l'Eglise et les Colonna, il en ressortit que le Pape Clemente VII, pour se venger des outrages subis, ordonna de détruire les châteaux des Colonna qui furent donc obligés à s'enfuir.



Vittoria aussi, après avoir essayé de faire réconcilier les ennemis fut obligée de quitter Marino ensuite Naples et puis

d'Ischia, son cher refuge. Vittoria Colonna eut encore un rôle décisif en ce qui concerne les secours aux habitants de Rome lorsque la Ville Eternelle fut mise à feu et à sang par les Lansquenets sous les ordres de Charles V en 1527 (le Sac de Rome).

Elle écrivit à tous ceux qui auraient pu intervenir pour atténuer les effets de cette tragédie et donna, en outre, ses biens pour la rançon des prisonniers; elle accueillit encore dans son refuge d'Ischia plusieurs dames et hommes de lettres et contribua même au salut du Pape, obtenant en don le fief de Pescocostanzo, la belle petite ville des Abruzzes, sous le pouvoir de Vittoria qui eut un remarquable essor dans l'art et dans l'urbanisme, admirablement à travers les siècles.

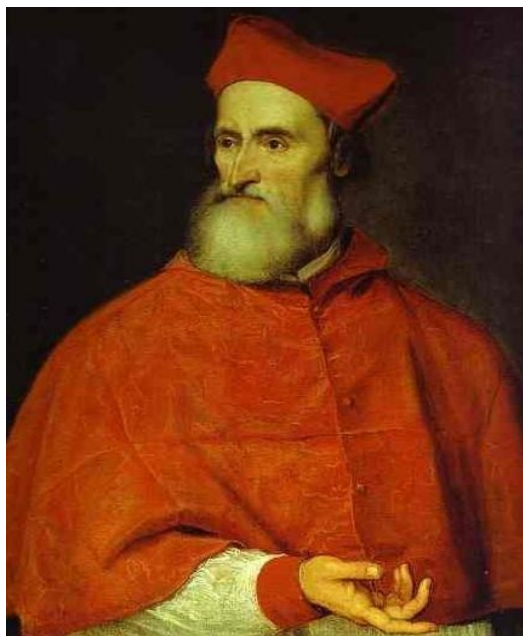


# Vittoria Colonna, un personnage remarquable de la Renaissance italienne

*Elisabetta Mancinelli*

## L'Amitié avec Michel-Ange et sa mort

A cause de la peste qui atteignit Ischia aussi en 1531, Vittoria se déplaça à Rome. Dans la ville, elle prit part aux débats religieux se montrant favorable à la position d'ouverture envers les théories protestantes. Elle rencontra plusieurs illustres personnages;



le Cardinal Bembo et le Cardinal Polo furent dévoués et il y eut en 1538 la rencontre avec le grand Michel-Ange

Buonarroti. Leur amitié profonde, née d'une communion de sentiments, d'idéaux et de foi, dura jusqu'à la mort. Un témoin de cette forte liaison fut le jeune portugais Francisco de Hollanda: dans son livre « Dialogues romains » il réunit les souvenirs de son séjour romain vers la fin des années trente et nous raconte que le dialogue entre les deux personnages s'était renforcé davantage à travers les échanges épistolaires de lettres et de poésie.

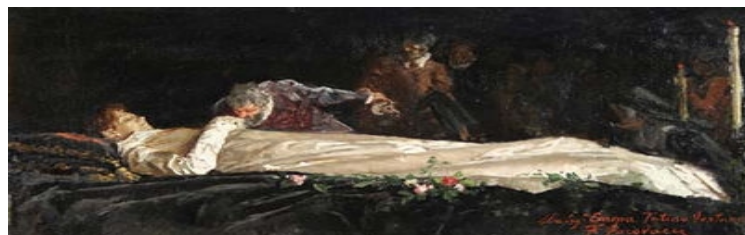
Un Crucifix aujourd'hui perdu, exécuté pour Vittoria et dont il ne restent que les fameux dessins conservés au British Museum de Londres et au Musée du Louvre à Paris et encore l'étude partielle de l'oeuvre « Le Christ et la Samaritaine » et enfin une feuille représentant « Le Crucifix entre deux anges pleurant », dernier don de l'artiste à son amie, tout cela témoigne encore une fois la profondeur de l'affection qui les a unis. Buonarroti comprit la grande personnalité de Vittoria qu'il définit, sous forme poétique « un homme dans une femme, ou mieux un dieu ». Le biographe de Michel-Ange, Ascanio Condivi, raconte qu'à la mort de Vittoria, le 25 février 1547 après une longue maladie, l'artiste qui l'avait veillée jusqu'aux derniers moments resta accablé par la douleur inconsolable de cette perte.

Entre-temps l'Inquisition étaient en train de recueillir des preuves contre Vittoria Colonna qui, à cause de ses idées et de ses positions d'avant-garde était soupçonnée d'hérésie. Selon l'historien Nunzio Albanelli la mort la sauva d'un probable

jugement très dangereux à ces temps-là.

La disparition des dépouilles mortelles de Vittoria Colonna D'Avalos, marquis de Pescara reste encore un mystère lié peut-être à cette histoire. Albanelli dans son livre "Vittoria Colonna et son mystère" souhaite qu'une initiative officielle puisse être mise en acte pour en retrouver le corps.

Une dernière nouvelle à ce propos nous est donnée dans le beau livre, récemment imprimé (octobre 2009), de l'écrivain Restituta Carboni «Vittoria Colonna D'Avalos Marchesa di Pescara ». On y raconte que, désormais, sentant s'approcher la fin de ses jours, elle pria les Cardinaux Polo, Sadoletto et Morone, ses amis dévoués, d'accomplir ses dernières volontés léguées par testament, dans lesquelles elle disposait la donation de ses Biens et la décision d'avoir sa sépulture dans une tombe commune des Religieuses, accompagnée d'une cérémonie funèbre ordinaire.



Aucune pierre tombale donc, n'indique le lieu où repose une des plus nobles dames si bien pour sa naissance que pour son âme.

En conclusion de cette étude on peut bien affirmer que cette femme a été un exemple éclatant de conduite morale et d'engagement infatigable en ce qui concerne les différents problèmes de son temps. Vittoria a été sans aucun doute une féministe «ante –litteram».



Elisabetta Mancinelli remercie Lia Argento pour la collaboration linguistique

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# How It Happens

*Dan Dearing*

## Dan Dearing

My name is Dan Dearing.



I am British and was born in North West London in 1931.



I worked for British Telecoms for almost 40 years and lived in London and Manchester. I have lived here in Abruzzo for almost 14 years. When the Post Office bought their first computer I was part of the maintenance team, so from the 1960's I was involved with computer engineering rather than telephony.

## How it happens

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I have always been interested in conjuring tricks and even when I was small I can recall my father doing a little magic for us at Christmas. I have enjoyed performing, particularly for children and when I retired from BT in 1983 I started a small magical business making tricks for professional magicians.



I have been a member of the Magic Circle for many years and was also a member of the CMI (Club Magico Italiano) and the CMA. For many years I was also a member of the French Magical society AFAP (Association Française Artistes Prestiditation) and attended their conventions.

# How It Happens

*Dan Dearing*



I hope you will like this little magical mystery. Of course, you mustn't tell anyone how to do it, even when you have puzzled out why it works!





### **Predicting the Colours**

After you have been playing cards, ask someone to put all the cards together and shuffle them well. You then take a piece of folded paper from your pocket and put it on the table.

You now ask another person to take the pack and deal the cards in pairs (two at a time). Black pairs go in one pile. Red pairs in another. If the pair is mixed – red and black, just put them in a discard heap.

You ask the person to go through all the cards of the pack. You now ask your helper to count how many cards are in the black pile and how many are in the red pile. For example, perhaps there are 12 black cards in the pile and 10 red ones in the red pile.

You now ask him to open the folded paper and the message reads “You have 2 more black cards than red!” This is correct.

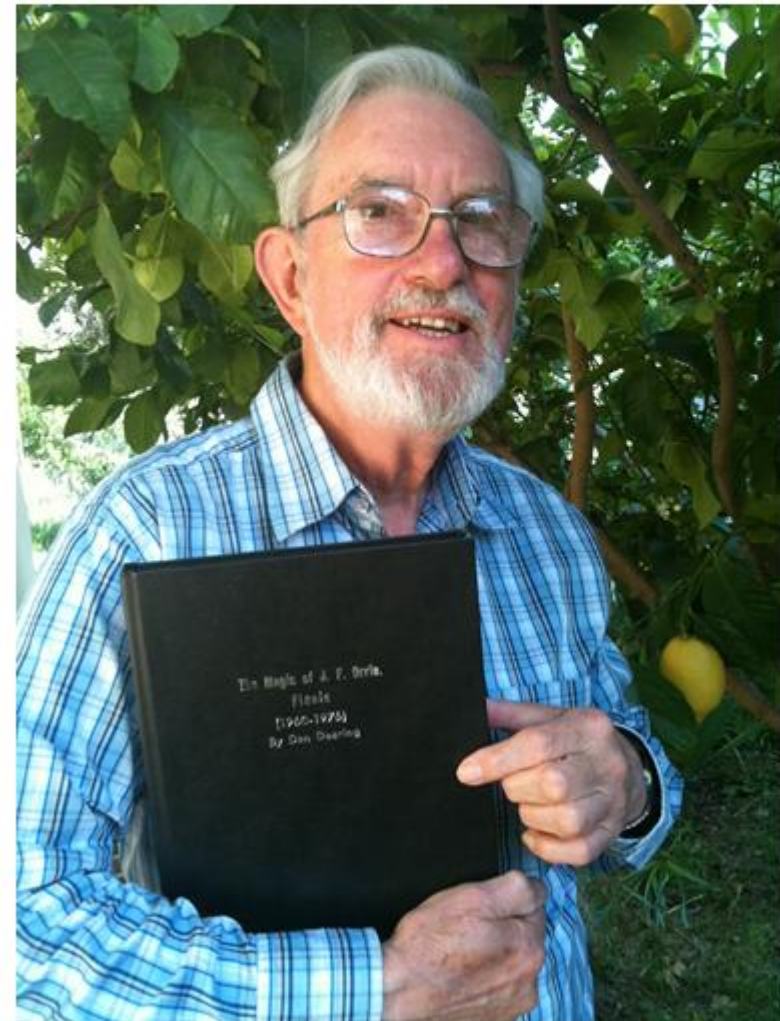
# How It Happens

*Dan Dearing*

## How It Happens

As you pick up the cards at the start, you keep two red ones in your hand. Leave them in your pocket as you take out the prediction you have previously written. So now there are two more black cards than red in the pack. Now if you ask a helper to deal out the cards in pairs as described above there will be two more black cards in that pile than red cards in the other pile. Of course, you do not know how many are in each pile – but that doesn't mater!

Should you be asked to repeat the experiment (which is best avoided) you must secretly replace the cards from your pocket back with the others. Then you can make a new prediction that the number of reds and blacks are equal!



## How it happens

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## Francesca Mancini

Italian woman singular, now lives in London

I was born in Abruzzo, in Central Italy and have lived in London since 2003. My father was an engineer at ENI, the Italian energy company. In retrospect, I realise that my father's background triggered my creative design impulses.



In 2005, during my free time I decided to do part-time courses in jewellery, painting and sculpture at the Working Men's College in London. At the end of the course, my sculpture professor advised me to continue studying because he felt I was very good.



He said: "You should join the London Metropolitan University, the Sir John Cass Department: it's the best for

both the arts and innovative design”.



So I enrolled at the University studying Furniture & Design Products. The British university system is different from the Italian. Now I am very satisfied with the outcome. At the time I represented my university participating in international and national design competitions and shows.

I feel there is an urgent need to address the great challenges of our times: pollution, climate change and resource depletion.



These issues are all accelerating rapidly and today have increasingly strong links with the design industry.



## Francesca Mancini

Italian woman singular, now lives in London

I believe strongly in the concept of sustainability and that as designers we have a responsibility help to enhance all of our futures by reducing the impact we have on the environment.



I believe deeply that my particular career happened partly because of of a passion that was latent in me, but mostly thanks to Fabrizio, my children, my parents, my teacher Cathy Stack and all those who supported and encouraged me and who I believed in. Love, humility and curiosity have been and always will be the stimulus for this career.





Reflecting her father's influence, Francesca's works manifest three essential elements of modern industrial design: functional pragmatism, aesthetic appeal and environmental friendliness. Her ambition is to produce high quality furniture and products using aesthetic, innovative design and the creative adaptation and application of traditional and modern materials. Her creative use of surface treatment, colour and form transforms a normal exercise in construction into an exciting, highly successful and original piece.



# Francesca Mancini

Italian woman singular, now lives in London

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2010 CLERKENWELL DESIGN WEEK, Quick in GDB, Farringdon Road, London

Projects: WHEN I GROW... and DOUBLE T

2010 GRAND DESIGNS LIVE Excel, London

Project: K2 ECO TANK

2010 NEW DESIGN BRITAIN AWARDS, Interiors Show, at the NEC, Birmingham

Project: DOUBLE T

Francesca Mancini

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2009 ROMA DESIGN +, Designer After School, Rome, Italy  
Projects: DOUBLE T and IDEALE

2009 NEW DESIGNERS, Business Design Centre Islington, London  
Projects: DOUBLE T and IDEALE

2008-2010 Summer Show at London Metropolitan University, Sir John  
Cass  
Department, London

2006 Lowes Dickinson Award and End of Year Show, Working Men's  
College,

#### PUBLICATIONS

2010 Grand Designs Live Show guide

2010 Arts Thread issue 2

2010 Interiors Show Catalogue

2009 09 Young DESIGN by Tonino Paris, Loredana Di Lucchio,  
Lorenzo Imbesi. Tipografia Ceccarelli, Grotte di Castro

2009 Icon issue 077

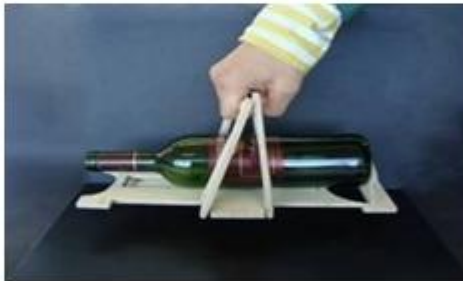
2009 The Icon Design Trail



## Francesca Mancini

Italian woman singular, now lives in London





## Francesca Mancini

Italian woman singular, now lives in London



# EL GOLF, UN JUEGO CEREBRAL

*Francesco De Ritis*

Francesco De Ritis, medico especialista en Pediatria, enfermo de golf



Golf: palabra que enciende el imaginario de gran parte de la población Mundial, sobretodo si no pertenecen al mundo anglosajón donde el Golf es parte integrante del patrimonio

cultural.

El golf es un juego, un deporte, un psicoanalista, un amante, es el pasatiempo más complicado del mundo pues su dificultad está encerrada en el cerebro del jugador.



Para desafiar el campo de golf, hacer el recorrido de los 18 hoyos golpeando con el baston de golf la pelota en el menor número de veces posible, no se necesitan musculos de acero, horas y horas de gimnastica, ser altos de estatura y musculosos.

## El golf, un juego cerebral

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El jugador o la jugadora de golf puede ser alto/a, bajo/a, gordo/a, flaco/a, joven, maduro/a, anciano/a, eso sí, necesita de una buena técnica y un cerebro capaz de ejecutar el movimiento necesario para golpear la pelota y mandarla en la dirección deseada.



Este es el momento crucial, nuestro cerebro analiza el recorrido y si de frente hay un lago o un pequeño río o un bunker (trampa de arena) nuestra pelota de seguro termina su recorrido en uno de estos obstáculos, la tensión nerviosa y la preocupación de errar el tiro presente en el cerebro se transmite a todo el cuerpo y el jugador no logra obtener el movimiento deseado, sea eso un tiro de 150 m o de 20 m.

# EL GOLF, UN JUEGO CEREBRAL

*Francesco De Ritis*



En Abruzzo actualmente existen tres campos de golf, el Miglianico Golf “Il Cerreto” 18 hoyos Par 72 campo di proprietà del Municipio di Miglianico, el San Donato Golf Club 18 hoyos Par 68 que se encuentra en localidad Pretaro en las cercanías de L'Aquila, campo privado y el campo de "Brecciarola" 9 hoyos Par 36 en localidad Brecciarola de Chieti actualmente cerrado por falta de fondos para la manutención.



Jugar a golf es desafiar por primero el Par del campo por segundo el compañero de juego y por tercero nosotros mismos con todas nuestras inseguridades.

El golf es un juego cerebral y todos los que piensan de poder controlar sus emociones, se consideran racionales y capaces de autocontrolarse en cualquier momento no podrán nunca ser seguros de eso si no se enfrentan con la naturaleza, los obstáculos y los paisajes de un campo de golf.

## El golf, un juego cerebral

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# EL GOLF, UN JUEGO CEREBRAL

*Francesco De Ritis*



## El golf, un juego cerebral

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MIGLIANICO GOLF (Abruzzo Italy)  
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# The cinema and Italy in the 60's

Roberto Leombroni

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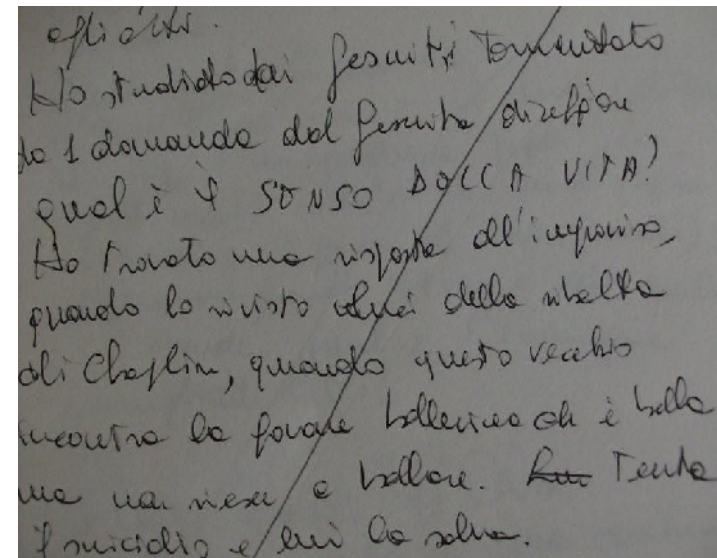
Roberto Leombroni was born in Chieti on 11th July 1951. In 1976 he graduated in Philosophy from the Faculty of Humanities, G. d'Annunzio University, Chieti and later completed a PhD. Since 1987 he has taught history and philosophy at a school in Chieti.

In 2006 he published a local history book entitled "Formidable those years. Even in Chieti. Pleadings, documents, testimonials from the 60's in the City of Camomile".

Since 2003, he has held workshops teaching modern and contemporary history at the University SSIS G. d'Annunzio in Chieti.



In the early '60s, Italian cinema enjoyed an extraordinarily creative period. As passion for the movies exploded in Italy with the release of *La dolce vita* by Federico Fellini, the success of the author's movies highlighted the cultural growth of an audience that no longer appreciated popular and low cost films.



The success of such quality films was due to the fact that they tended to critically analyze and realistically reflect ongoing changes in the behavior and mentality of the Italian people. Such changes including topics dealing with labour relations,

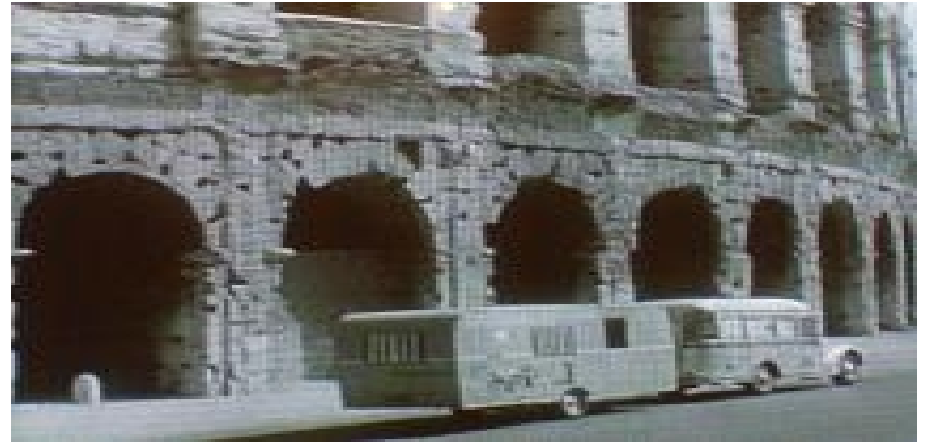
## The cinema and Italy in the 60's

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the Vietnam war and the problems of the Third World of resistance (so-called "militant cinema", particularly intense in 1968).



In the 1960s, Italian cinema was represented by young writers.



They didn't ignore the neo-realistic point of view, but looked for a new language and contents appropriate to their time.



In fact we find all the insecurities of a changing society which was experiencing consumerism and struggling to find its own

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identity.

During this decade, with the occurrence of economic boom, the rise of the center-left party and the Piazza Fontana massacre of 1969, the cinema investigated deeply all aspects related to the changes in attitude, sexual behavior, politics and the language of the Italian people.

The cinema was gaining the status of journalism (*Accattone* of Pier Paolo Pasolini; *Le mani sulla città* by Francesco Rosi, *Io la conoscevo bene* by Antonio Pietrangeli) with its critical reflection on the recent past (*La ciociara* by De Sica; *Tutti a casa* by Comencini; *La battaglia di Algeri* by Gillo Pontecorvo).



The attention of film directors focused in particular on the new bourgeoisie, with its associated vices and hypocrisy (*La dolce vita* and *8 ½* by Federico Fellini; *Deserto rosso* by Michelangelo Antonioni). They also examined the crisis of traditional values, the tragedy of emigration (*Rocco e i suoi fratelli* by Visconti) and increasing motorization (*Il sorpasso* by Risi).



Throughout the 60s, films recorded the final rupture in dialogue between the institutions and an entire generation (*I*

*pugni in tasca* by Marco Bellocchio, *Sotto il segno dello Scorpione* by brothers Paolo and Vittorio Taviani).



On the other hand, the Italian cinema of the late '50s and early '60s is particularly identified with the new kind of "Italian comedy", for example *I soliti ignoti* (1958) and *La*

*grande guerra* (1959) by Monicelli and *Il federale* (1961) by Luciano Salce to, *Tutti a casa* (1960) by Comencini, *I mostri* (1963) by Risi. These films aim to fill some glaring gaps in neo-realism: its ideological excesses, its difficulty in grasping the rapid social changes that have been invested in post war Italy, its inability to establish relationships with a wider audience and strove to develop social commitment.



To this end the new trend adopts irony as its weapon which

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proves to be a valuable tool for critically reviewing the events of Italy's entire national history (including fascism, war, and resistance).



The new cinematic style successfully uses "masks", mostly "scoundrels" and "anti-heroes, petty and arrogant, fragile and opportunistic and is capable of adapting to difficult situations and unexpected outbursts of generosity. It is entrusted with extraordinary actors, including Alberto Sordi, Vittorio Gassman, Nino Manfredi, Ugo Tognazzi, Marcello Mastroianni, Monica Vitti and describes with extraordinary effectiveness the moral decline of a people who are

substantially equal to themselves, even in the face of radical changes in economics, technology, society and morality—and the birth of consumerism (the car and the seaside holiday).



This was the same population who, after having apparently metabolized the ideals of antifascism and of the Resistance, then adopted behaviors characterised by indifference and disengagement.

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# Mente e computer: La bi-logica prerogativa della mente umana

*Rocco Santarelli*



L'intelligenza è considerata una prerogativa della mente costituita dall'insieme di funzioni conoscitive, adattative e imaginative.



È anche definibile come la capacità di ragionare, apprendere,

ricordare, risolvere problemi, comprendere a fondo la realtà, le idee e il linguaggio. Sebbene molti considerino il concetto di intelligenza in un ambito più ampio, molte scuole di psicologia considerano l'intelligenza come distinta dalla creatività o dalla saggezza.



Al di là dell'immensa mole di studi sull'intelligenza e sugli specifici domini cognitivi (attenzione, memoria, ragionamento astratto, ecc.), a proposito della questione "il cervello è un computer?" vorrei citare lo straordinario contributo dato da Ignacio Matte Blanco (1908 1995), psichiatra e psicoanalista cileno, sulla peculiarità del pensiero umano: la sua capacità tanto di ragionare analiticamente sui

dati di realtà utilizzando la logica quanto di elaborare le informazioni secondo visioni, metafore e suggestioni fantastiche.

Partendo dalla dottrina psicomantica, Matte Blanco ha analizzato il dualismo conscio-inconscio mettendone in risalto le differenze operative.



Ha individuato nell'intelligenza umana una capacità di trattare le informazioni con una duplice modalità di pensiero:

il pensiero logico aristotelico, proprio del conscio e caratterizzato dalle categorie di spazio e tempo e dal principio di non contraddizione, da lui definito "pensiero asimmetrico", e il pensiero inconscio, definito "simmetrico", quest'ultimo attivato dalla componente emozionale. In definitiva ne risulta un modello di pensiero in cui logica asimmetrizzante (cervello corticale) e logica simmetrizzante (cervello profondo, sede delle emozioni) lavorano contemporaneamente.



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Il principio di simmetria accomuna e identifica cose che nella logica bivalente sono diverse e distinguibili, per cui l'introduzione del principio di simmetria in un insieme di relazioni tra elementi provoca alterazioni della struttura logica abituale. La bi-logica è il risultato di questa co-presenza, dell'imbrigliamento reciproco di logica asimmetrica e del più basilare funzionamento simmetrizzante.



Infatti, partendo dalla diversità degli oggetti, il pensiero profondo tende a scoprire caratteristiche in comune tra le

cose, cioè tende a unificarle. Viviamo dunque nella bi-modalità, chiaramente riconoscibile nei sogni, nelle metafore poetiche, nelle intuizioni geniali.



# Ercolano

## **Summary. Paleobiology of Herculaneum's population (79 A.D.)**

by Luigi Capasso, Lorenzo Capasso, Salvatore Caramiello, Ruggero D'Anastasio, Luisa Di Domenicantonio, Antonietta Di Fabrizio, Francesco Di Nardo, Mirella La Verghetta.

Luigi Capasso is Professor of Physical Anthropology at the Faculty of Medicine and Surgery of the State University "G. d'Annunzio" in Chieti (Italy) and Director of University Museum of Chieti



The anthropologic examination of the human skeletal remains recovered on the ancient beach of Herculaneum provides a unique opportunity for gaining paleobiological data on a Roman population.

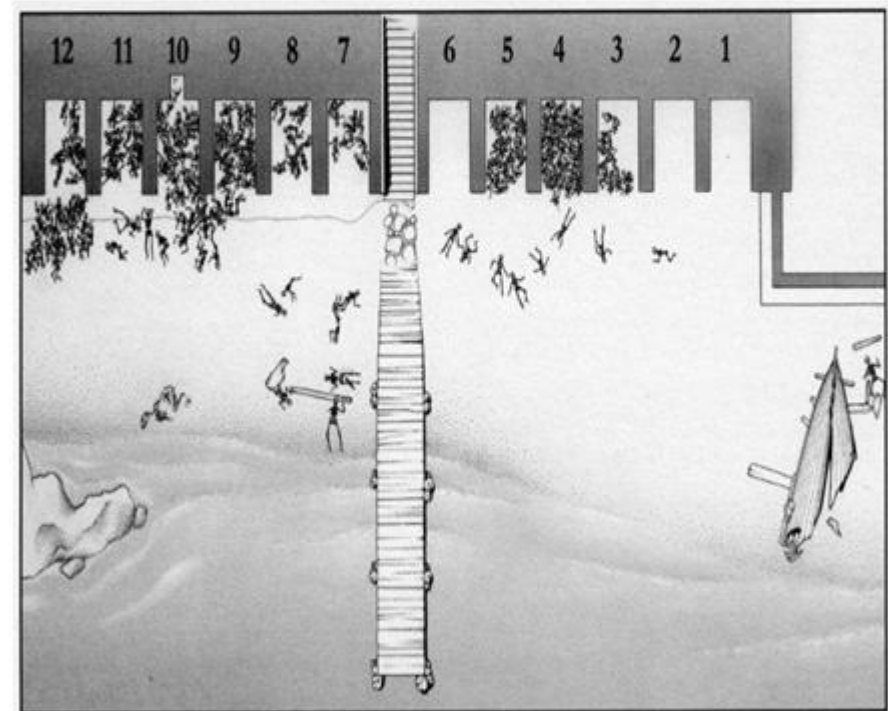


## Ercolano



The eruption caught the people on the ancient beach as they were trying to escape; the volcanic surges and pyroclastic flows had different effects on them depending upon where they were on the beach.

Those caught in the open suffered immediate dehydration, with cranial explosion and complete burning of bones, whereas those trapped in the boat sheds suffered slower dehydration.



Histological analysis of the bone remains reveals an exposure to temperatures of 350-400 - C; the slower dehydration of

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those in the sheds resulted in the preservation of some soft tissues, which are exceptional findings.



# Biennale di Venezia 2009

Anna Maria Santoro

From an airplane or from the window of a speeding train, the Veneto landscape recalls a succession of works of art in a museum: old farmhouses reminiscent of the paintings of Cézanne; expanses of water reflecting colors like those of Monet; rows aligned like the pencil marks of Balla.

In the imagination, these paintings evoke the novels of Hemingway, Thomas Mann and Melania Mazzucco; the 'Caffè Florian', the 'Mascareri', Murano glassware and the pale peaches in an iced Bellini aperitif.

When you arrive in Venice time slows down: you feel the first sensation of disorientation near the railway station.



There you'll hear the sound of water; you'll see the boats' moorings and the 'calli' and 'campielli' (the names for streets and roads in Venice). There are so many tourists and art pilgrims that you can soon feel dazed. As you cross Calatrava's bridge, you're amazed by the way its stairs continually change in size. The bridge is also called the 'walkway of light' because these stairs are made of glass as are the balustrades.



Information for the Biennial is displayed on red totem poles in white writing, for example 'Making Worlds, director Daniel Birnbaum' a title borrowed from the book by Nelson Goodman 'Ways of Worldmaking'.

For Birnbaum, Rector of Städel Schule in Frankfurt, a work of art is not an object to possess but a vision of reality on which to reflect:

*"Some marks drawn on paper, an unfinished painting, a large installation or a performance may all be different ways of making worlds"* and the strength of the vision is not dependent on the complexity of the tools.



Paintings, videos, sculptures and performances in the 'Giardini' and the 'Arsenal' and events along the calli and the

campielli, many of which blur the boundaries between art and craftsmanship.

There are some works of art that need explanation, but they are still beautiful and loved by the visitors. Some of the experimental arts surprise you and make you ask yourself, what is art? *"There isn't a thing called art but there are the artists and their works and it is more important to understand the role of each than what they produce"* Gombrich wrote.



In Venice you can see the very best of contemporary art.

When you go beyond the ticket office and along the avenues of gardens you meet the pavilions of Spain, of the

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Netherlands and of Belgium where you can see the work of Jef Geys: a multitude of photos of medicinal plants for the homeless taken from 1934 to today.



Then you can see the work of Gosha Ostretsov and Anatolij Shravlev and his 'Victory on the future'.



Also the work of Madelon Vriesendorp with his many objects scattered in a room representing the unconscious.

Inside another darkened room there are lots of staked appliances to be perceived as released from their duties.



Also this year in the Italian Pavilion in the 'Arsenale' and in the 'Giardino delle Vergini', are works by Luca Pignatelli, Sandro Chia, Matteo Basile, Marco Lodola and Bertozzi & Casoni.

Outside there are some rubber dinghies floating on water with microphones that amplify sounds of cutlery and chattering: this is 'Site-specific' by Tamara Grcic.



Then there is a swamp placed in a garden with the unequivocal caption: 'Momentary Monument' by Lara Favaretto; you can hear a visitor's comment: 'are these works of art as well? My God!'

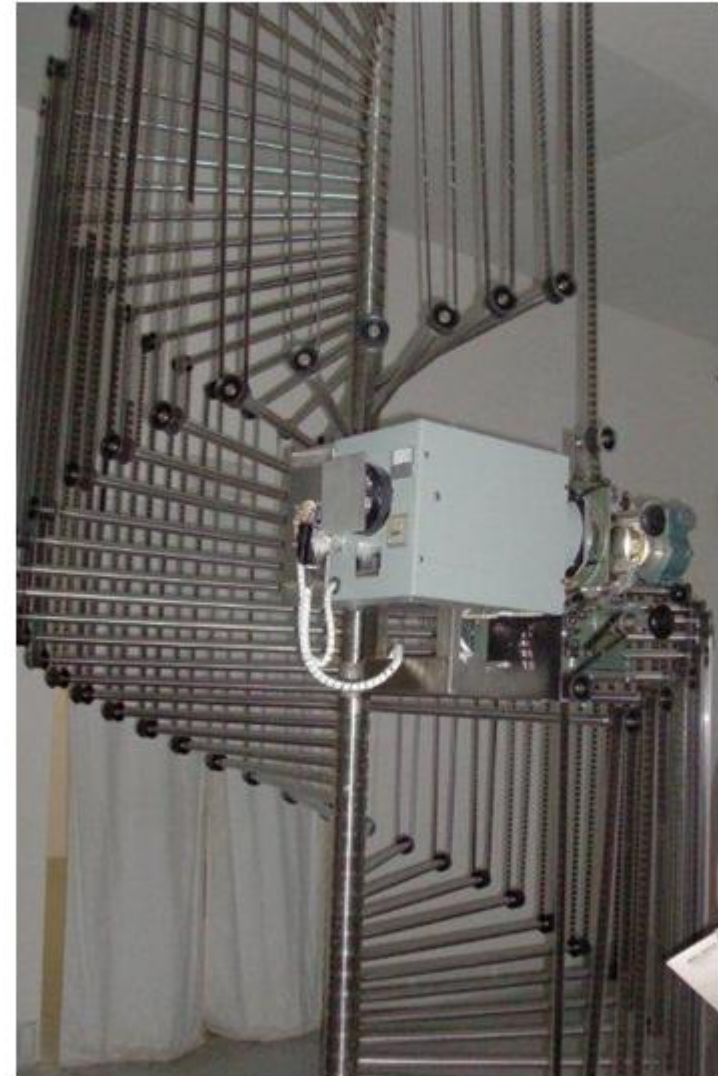


Then you remember that Picasso was excluded from the 'Biennale 1905' because he was considered too innovative and only exhibited in 1948. You also recall the cries of scandal by the clerical press for the painting of Giacomo

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Grosso 'Supremo Consiglio', produced in 1895 for the first edition of the Biennale and you remember the protests of Marinetti and Prampolini because of the umpteenth exclusion of Futurists from the edition in 1924. But, above all, you cannot fail to remember the philosophy of Berkeley who wrote: *"Objects do not exist apart from a subject that thinks them."*





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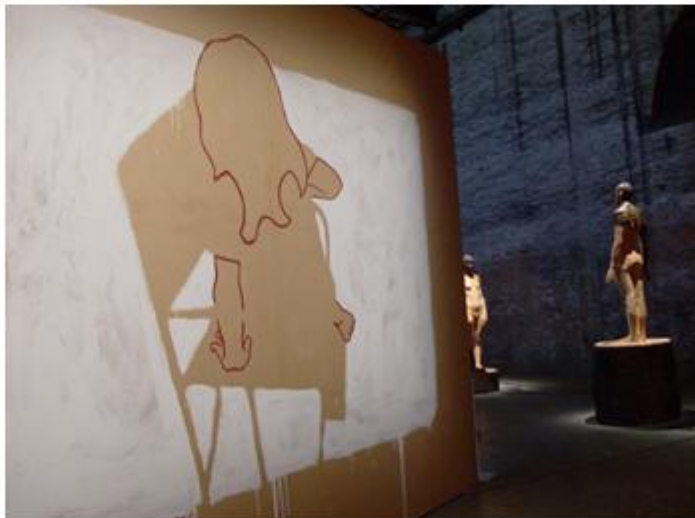




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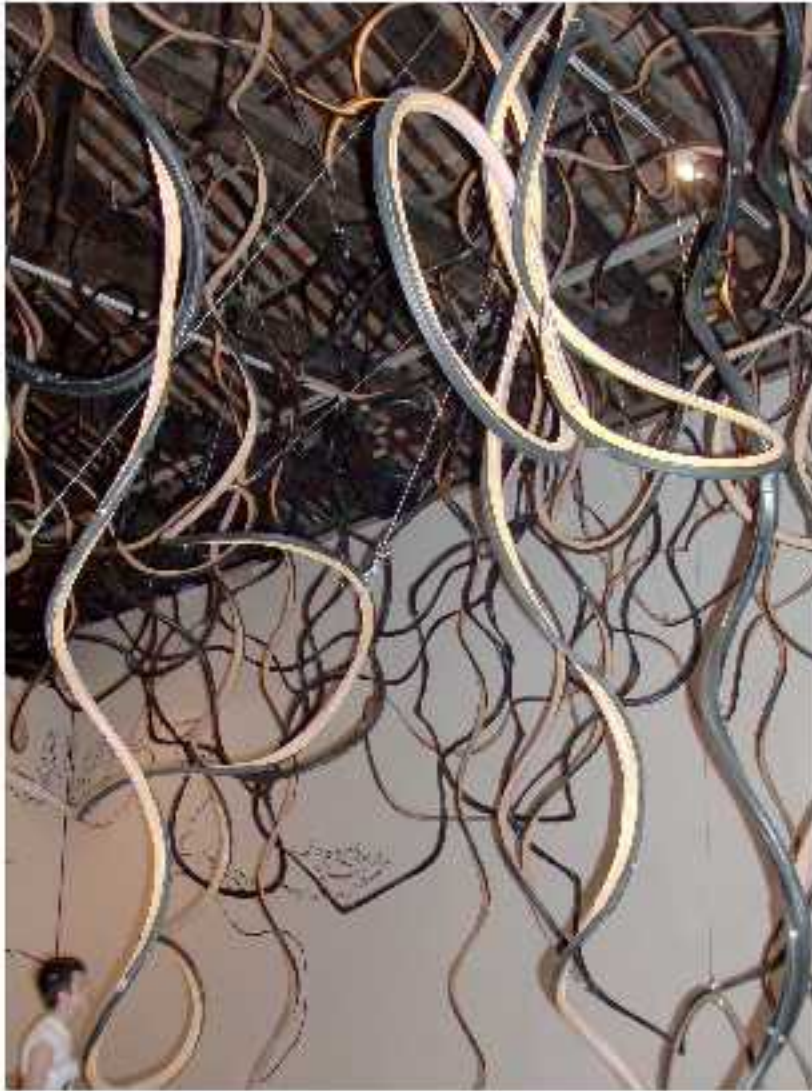
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