

E Contrapposto A Fast

John K.G. Shearman

L'era della simulazione ovvero l'oscuro desiderio di essere sempre connessi Francesco Galgani, Giulio Ripa, I vent'anni di proficua amicizia tra l'ing. Giulio Ripa e Francesco Galgani, dottore in Psicologia, entrambi sostenitori dell'etica del software libero promossa da Richard Stallman, ha portato i due autori a interrogarsi in numerose occasioni sul rapporto tra l'essere umano e la tecnologia, sullo sviluppo e le tendenze d'uso di Internet, sulla vera natura della libertà, della tecnomediazione e della condivisione di idee in Rete. Giulio Ripa ha riunito in un unico archivio i suoi principali elaborati e riflessioni su salute, ecologia, energia, tecnologia, scuola, società, commedia dell'arte, video prodotti, e altro, all'indirizzo: <https://sites.google.com/site/archiviodigiulioripa/> Francesco Galgani, autore delle due tesi di laurea su "Solitudine e Contesti Virtuali" e "L'Era della Persuasione Tecnologica", sta curando un blog multidisciplinare, in cui ha dato particolare sviluppo alla sezione "Vita in Rete", anche con importanti contributi di Giulio Ripa. Il blog è all'indirizzo: <http://www.informatica-libera.net/> Proprio dall'incontro e dall'unione dei testi da loro prodotti è nata l'idea di questo e-book, con articoli che toccano nel profondo il bisogno contemporaneo di vivere "always-on", cioè di essere sempre connessi. Oggi le persone sono cadute nella Rete, come tanti pesciolini ingabbiati nell'acquario di Facebook e di altri social network, oppure stanno volando alte, nei cieli sconfinati e immateriali del cloud computing? In entrambi i casi, l'essere umano sembra in trappola e gli strumenti di Internet, in molti casi, potrebbero essere soltanto palliativi per riempire vuoti esistenziali. È illusorio pensare che le interazioni online siano libere e democratiche: la realtà della Rete è invece quella di un ambiente tecnoculturale che ha dei padroni e nel quale il web libero e autogestito, quello delle origini, quello in cui chiunque, in maniera "artigianale" e spesso laboriosa, poteva crearsi una propria homepage, è il ricordo di qualcosa che appartiene al passato. Le app per smartphone e tablet sono uno strumento di dominio per uccidere l'ecosistema della Rete e la libertà su cui si basa, come ribadito anche dal padre del web, Tim Berners-Lee: «Le oligarchie in cui si sta suddividendo la Rete stanno minando alle fondamenta della sua libertà». Sulla base del modello del capitalismo, poche imprese imperialistiche che si sono spartite Internet controllano algoritmi e procedure che definiscono a priori che cosa le persone possono conoscere, cosa possono fare, cosa "vogliono" comunicare e persino chi "vogliono" votare. Si tratta, dunque, di un livello di manipolazione ben più radicale e profondo di quello della vecchia comunicazione pubblicitaria, perché il controllo viene esercitato a priori e non a posteriori. Non si tratta, cioè, di orientare l'intenzionalità dell'utente-cittadino-consumatore, bensì letteralmente di

produrla. Gli stessi social network, tanto esaltati per il ruolo decisivo che avrebbero giocato in recenti passaggi storici, sono sapientemente utilizzati in Cina e in Russia dai governi in carica per dirottare i giovani, e le loro attività potenzialmente sovversive, in direzioni innocue, per formare e reclutare blogger come agenti di propaganda o controinformazione, ma anche per indagare su tendenze ritenute pericolose (con le stesse tecniche utilizzate altrove per leggere gusti e predilezioni dei consumatori da conquistare). Del resto, basta osservare i risultati della Primavera Araba per rendersi conto che Internet non ha portato né libertà né democrazia. Sempre a proposito di libertà di espressione del proprio pensiero, in Italia i blogger rischiano ancora di essere condannati per il reato di stampa clandestina e chi pubblica notizie può incorrere nell'esercizio abusivo della professione: il caos legislativo è spesso nemico della libertà di espressione e già ha portato alla censura di diversi contenuti. Per quanto riguarda Facebook, ci sono due aspetti comprovati da tenere presenti: il primo è l'auto-censura a cui gli utenti, in maggioranza, sottopongono se stessi perché si sentono meno liberi e più controllati rispetto alle interazioni faccia a faccia, il secondo è la censura vera e propria che Facebook impone dall'alto ai suoi utenti. Le idee e i comportamenti degli utenti di Internet sono fortemente influenzati sia dai canali di comunicazione utilizzati, sia dalle informazioni o credenze che gli utenti hanno sul funzionamento dei canali di comunicazione da loro utilizzati. Con uno sguardo critico, gli articoli qui presentati aiutano a riflettere sul rapporto tra essere umano e tecnologia. Per enfatizzare la sostanziale condivisione di idee dei due autori, gli articoli non sono firmati, anche perché molti sono scritti a quattro mani. Rispetto agli originali indicati nella pagina "Per approfondimenti", gli articoli sono stati ritoccati e adattati all'e-book. I testi contenuti nell'ebook hanno licenza Creative Commons Attribuzione - Non commerciale - Condividi allo stesso modo 3.0 Italia. Le immagini a corredo degli articoli sono state prese da una molteplicità di pagine web e non è stato possibile riportarne le fonti originarie.

Petrarch's 'Fragmenta' Thomas E Peterson, 2016-06-16 Petrarch's *Rerum vulgarium fragmenta*, a collection of lyric poems on sacred and profane love and other subjects, has traditionally been viewed as reflecting the conflicted nature of its author. However, award winning author Thomas E. Peterson argues that Petrarch's *Fragmenta* is an ordered and coherent work unified by narrative and theological structures. By concentrating on the poem's reliance on Christian tenets and distinguishing between author, narrator and character, Peterson exposes the underlying narrative and theological unity of the work. Building on recent Petrarch scholarship and broader studies of medieval poetics, poetic narrativity, and biblical intertextuality, Peterson conducts a rigorous examination of the *Fragmenta's* poetic language. This combination of stylistic and philological analysis recasts Petrarch's poetry in a new light revealing its radically innovative and liberating character.

Percezione del futuro e consumi Stefania Fragapane, 2007

L'amore più grande del mondo Seré Prince Halverson, 2012

Marketing degli operatori turistici. Analisi, strumenti, strategie, verifiche sul campo Leonardo Idili, Lucia Siliprandi, 2005

Nico James Young, 1994-05-01 Nico's keyboardist recounts her ill-advised eighties tour in this "funny memoir . . . A well-

written black comedy” of life on the fringes of rock & roll (The New York Times). This is the story of the last “scene” of the art rock diva Nico, whose fifteen minutes of fame included her tenure with Andy Warhol’s Factory, the films Chelsea Girls and La Dolce Vita, and a momentous stint with The Velvet Underground, singing on their debut album, The Velvet Underground & Nico. In 1982, Nico was living in Manchester, England, far from her “fifteen minutes” and interested only in feeding her heroin habit. Local promoter Dr. Demetrius saw an opportunity, hired musicians to back her, and set off on a disastrous tour of Italy. In a daze of chaotic live shows and countless heroin scores, Nico toured the world with assorted thrown-together bands, encountering a wild crew of personalities, including John Cale, Allen Ginsberg, John Cooper Clarke, and Gregory Corso. This story of Nico and the characters who orbited around her is “a funny and engaging chronicle that puts you right on the tour bus, amid the clutter of drums and drugs and unwashed bodies” (Kirkus Reviews).

Dizionario epigrafico di antichità romane Ettore de Ruggiero, 1900

Archeologia e Calcolatori, 28.2, 2017 - Knowledge, Analysis and Innovative Methods for the Study and the Dissemination of Ancient Urban Areas - Proceedings of the KAINUA 2017 International Conference in Honour of Professor Giuseppe Sassatelli’s 70th Birthday (Bologna, 18-21 April 2017) Simone Garagnani, Andrea Gaucci, 2018-02-26 Non è stato inserito nulla Gli Atti del Convegno Internazionale KAINUA 2017. Knowledge, Analysis and Innovative Methods for the Study and the Dissemination of Ancient Urban Areas, a cura di S. Garagnani e A. Gaucci, sono pubblicati nella rivista «Archeologia e Calcolatori», n. 28, tomo 2. Il Convegno, in onore del 70° Compleanno del Professor Giuseppe Sassatelli, si è tenuto a Bologna presso il Dipartimento di Storia Culture Civiltà dell’Alma Mater Studiorum - Università di Bologna nell’aprile 2017. Più di cinquanta articoli, suddivisi in 6 sezioni (1. Ancient Cities: Past and Current Perspectives; 2. Kainua Project; 3. Etruscan Cities and their Landscapes: New Perspectives, Innovative Methods and Dissemination; 4. From the Ancient Cities to the Landscapes: Projects and Researches; 5. Starting and Ongoing Projects; 6. Methodologies, Applications and Integrated Solutions) affrontano il tema delle ricerche sulle città antiche e il loro territorio basate sull’applicazione di metodologie innovative. Particolare attenzione è stata data ai risultati del progetto sulla città etrusca di Marzabotto, l’antica Kainua, e ai progetti che interessano i principali centri etruschi dell’Italia antica, a cui si sono dedicate due sezioni specifiche.

Shaping emotions Elisabetta Cianfanelli, Gabriele Goretti, 2015-04-17 Il Product Advanced Design è la nuova frontiera nella ricerca della Scuola fiorentina del Design. L’ambito disciplinare si concentra sui concetti dell’interaction design, ovvero l’innovazione del sistema-prodotto attraverso applicazioni tecnologiche e formali che sviluppino nuovi rapporti dialettici tra user e artefatto. Ciò significa porre lo user e le proprie richieste di performance e funzioni, i suoi valori antropometrici, nonché i suoi desideri e le sue emozioni, al centro del processo creativo. Nello studio di un sistema prodotto UX (user experience) il rapporto forma/funzione si trasforma in forma/performance, in cui ritroviamo il dialogo tra valori tangibili -

formali, sensoriali e funzionali - e valori intagibili, quali i valori emozionali. Il tema qui affrontato assume un ruolo significativo nel posizionamento della cultura del progetto della scuola fiorentina in confronto con altre esperienze internazionali nel settore.

Nico, Songs They Never Play on the Radio James Young, 2013-05-18 _____ 'A coolly literary masterpiece' - Greil Marcus, Esquire 'Sad, funny, brilliant' - The Daily Telegraph 'In classic fish-out-of-water fashion Young writes with wry amusement alongside a fair bit of affection for his icy boss' - The Times _____ Fully updated with a new introduction, this is the story of Nico, former model, film actress, singer with the Velvet Underground and darling of Andy Warhol's factory, when the world had all but forgotten her. In 1982 Nico was living in Manchester, interested mainly in feeding her heroin habit. Local promoter Alan Wise ('Dr Demetrius') hired musicians, rented a van and set off with the band on a tour of Italy. James Young played keyboards for Nico throughout this period. Over six years, until her death in 1988, Nico toured the world, encountering poets, artists, gangsters, losers and drifters. Fellow-spirits including John Cale, Allen Ginsberg, Gregory Corso and John Cooper Clarke are among those who appear in this classic memoir of Nico 'the last bohemian'. _____ 'Stunning ... Nico is so HERE in this wonderful narrative; I recognized her right away. James Young was the keyboard player in Nico's very insane bande à part on the last tours of her life and is a spectacular writer; let him be your perfect witness from the nomadic court of the once and future goddess of the musical underground' - Danny Fields, friend of Nico, and manager of The Ramones, Iggy Pop and The Stooges

The Spirit of Vitalism Gertrud Hvidberg-Hansen, Gertrud Oelsner, 2011 This richly illustrated book outlines the strong Vitalistic movement in Denmark during the period 1890-1940. This movement emerged as a response to the rationalism and one-sided intellectualism of a rigid, bourgeois, or decadent culture of the 19th century. It constituted a number of cultural currents that were manifested in philosophy, art, and everyday life, with an emphasis on the energy of youth, the dynamic personality, and the potential of the body. Viewed in the wider perspective, the aim of Vitalism's cult of the body was a revitalization that was to benefit not only the individual human being, but the whole of culture. Although the Vitalistic themes emanated from modern life, they also drew artistic sustenance from Nordic mythology and Greek antiquity, which served as the most important ideals in the modern pursuit of both physical and spiritual beauty. Additionally, the book highlights the prevalence of the interest in health and exercise and an increased attentiveness to hyg

Fabulae graecae Sabina Toso, 2007

Origine della plebe romana Giovanni Oberziner, 1901

Michaelangelo: Selected Readings William Wallace, 2013-08-21 Michaelangelo: Selected Readings is the long-awaited condensation of the five volume English article collection of Michaelangelo's life. Selections include: Life and Early Works; The Sistine Chapel; San Lorenzo; Tomb of Julius II and Other Works in Rome; and Drawings, Poetry and Miscellaneous

Studies.

Chicana/o Remix Karen Mary Davalos, 2017-07-25 Rewrites our understanding of the last 50 years of Chicana/o cultural production. Chicana/o Remix casts new light not only on artists—such as Sandra de la Loza, Judy Baca, and David Botello, among others—but on the exhibitions that feature their work, and the collectors, curators, critics, and advocates who engage it. Combining feminist theory, critical ethnic studies, art historical analysis, and extensive archival and field research, Karen Mary Davalos argues that narrow notions of identity, politics, and aesthetics limit our ability to understand the full capacities of Chicana/o art. She employs fresh vernacular concepts such as the “errata exhibit,” or the staging of exhibits that critically question mainstream art museums, and the “remix,” or the act of bringing new narratives and forgotten histories from the background and into the foreground. These concepts, which emerge out of art practice itself, drive her analysis and reinforce the rejection of familiar narratives that evaluate Chicana/o art in simplistic, traditional terms, such as political versus commercial, or realist versus conceptual. Throughout *Chicana/o Remix*, Davalos explores undocumented or previously ignored information about artists, their cultural production, and the exhibitions and collections that feature their work. Each chapter exposes and challenges conventions in art history and Chicana/o studies, documenting how Chicana artists were the first to critically challenge exhibitions of Chicana/o art, tracing the origins of the first Chicano arts organizations, and highlighting the influence of Europe and Asia on Chicana/o artists who traveled abroad. As a leading scholar in the study of Chicana/o artists, art spaces, and exhibition practices, Davalos presents her most ambitious project to date in this re-examination of fifty years of Chicana/o art production.

Engaging Symbols Adrian W. B. Randolph, 2002-01-01 Randolph shows how engaging political symbols were grounded in a revolutionary way in amorous discourses that drew on metaphors of affection, desire, courtship, betrothal, marriage, homo- and hetero-eroticism, and procreation.--BOOK JACKET.

Guarini's 'Il pastor fido' and the Madrigal Seth Coluzzi, 2023-01-19 Battista Guarini's pastoral tragicomedy *Il pastor fido* (1589) began its life as a play, but soon was transformed through numerous musical settings by prominent composers of the late sixteenth and early seventeenth centuries. Through the many lives of this work, this book explores what happens when a lover's lament is transplanted from the theatrical stage to the courtly chamber, from speech to song, and from a single speaking character to an ensemble of singers, shedding new light on early modern literary and musical culture. From the play's beginnings in manuscripts, private readings, and aborted stage productions in the 1580s and 1590s, through the gradual decline of *Pastor fido* madrigals in the 1640s, this book examines how this widely read yet controversial text became the center of a lasting and prolific music tradition. Using a new integrative system of musical-textual analysis based on sixteenth-century theory, Seth Coluzzi demonstrates how composers responded not only to the sentiments, imagery, and form of the play's speeches, but also to subtler details of Guarini's verse. Viewing the musical history of Guarini's work as an

integral part of the play's roles in the domains of theater, literature, and criticism, this book brings a new perspective to the late Italian madrigal, the play, and early modern patronage and readership across a diverse geographical and temporal frame.

Giornale degli scavi di Pompei ,1868

Come as You Are Alexandra Schwartz,2015-01-02 *Come as You Are: Art of the 1990s* is the largest and most ambitious contemporary art exhibition ever to be mounted by the Montclair Art Museum. The exhibition and book spotlight a pivotal moment in the recent history of art. Chronicling the long 1990s between 1989 and 2001—from the fall of the Berlin Wall to 9/11—*Come As You Are* examines how the art of this period both reflected and helped shape the dramatic societal events of the era, when the combined forces of new technologies and globalization gave rise to the accelerated international art world that we know today--

Only Connect John K.G. Shearman,2023-10-17 A leading art historian's plea for a more engaged reading of Italian Renaissance art *Only Connect* constructs a history of Renaissance paintings and sculptures that are by design completed outside themselves by the spectator, that draw the spectator into their narrative plot or aesthetic functioning, and that reposition the spectator imaginatively or in time and space. John Shearman's concern is mostly with anterior relationships with the viewer—that is, relationships conceived and constructed as part of a work's design, making, and positioning. He proposes unconventional ways in which works of art may be distinguished from one another, and in which spectators may be distinguished as well, and enlarges the accepted field of artistic invention. *Only Connect* challenges us to recognize the presuppositions of Renaissance artists about their viewers, shining a light on the process of discovery by some of the most inventive and intellectual artists of the period.

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