

Arte Y Corporeidad Spanish Edition

Attraverso il racconto di specifiche esperienze, i saggi di questo volume contribuiscono a tracciare il quadro dell'attuale stato della ricerca e delle tendenze in atto nel mondo delle tecnologie informatiche applicate alla Storia dell'arte medievale, offrendo uno spaccato di una realtà in rapida crescita e in continua trasformazione. Sia i progetti pionieristici, sia quelli più recenti, conclusi o ancora in corso, dimostrano come il settore degli studi sul Medioevo stia vivendo una stagione di grande vitalità nel contesto delle Digital Humanities. Le iniziative qui raccolte, promosse da studiosi afferenti ad università e istituti di ricerca, sono rappresentative di vari campi e settori di interesse, di diversi approcci sul piano metodologico, delle strategie di comunicazione e della strumentazione applicata, e consentono di riflettere sulle reali possibilità dei mezzi al servizio della storia dell'arte. Permettendo al lettore di entrare nell'officina della collaborazione tra informatica e scienze storico-artistiche, questi contributi rappresentano al tempo stesso un bagaglio di "buone pratiche" a vantaggio non solo di chi è impegnato in imprese analoghe, ma anche di chi voglia intraprenderne di nuove.

Carmen Boullosa's *Cleopatra Dismounts* tells three versions of the life of Cleopatra. In the first sequence, Marc Antony had just disemboweled himself, knowing they had lost the war against Octavian and believing that Cleopatra was dead. Hugging his corpse, Cleopatra castigates Octavian and history for its betrayal of her, recalling variously how she had herself delivered to Caesar in a roll of carpet, and bore his child (Caesarion); the twins and third child she bore to Marc Antony; the bitterness of the recent military defeat. At this point Diomedes, variously described as an informer and her official chronicler, intercedes, admitting that this version of the story is not true to the brilliant, accomplished woman who was the true Cleopatra really was. Telling of how he betrayed Cleopatra, by altering the histories of her reign and allowing Caesar and others to destroy or change her scrolls, he begins again with the story of Cleopatra's flight from Pompey (the Roman leader who was placed in charge of Cleopatra and her brothers and sisters after Ptolemy Auletes, her father and ruler of Egypt, died). The girl queen (Cleopatra inherited the throne as a teenager) sneaks with several faithful servants out of the palace into a wagon, accompanied by a group of brightly costumed gladiators, on her way to Ascalon. She and her supporters carve the words "Queen of Kings" (Cleopatra's motto in real history) into the boards of the wagon in which she is traveling, and leave it behind when they reach Rome. When they are beset by pirates, Cleopatra stages an elaborate show using some costumes the young gladiator Apollodorus, who has become part of her retinue, helped her buy. She convinces the pirates that she is Isis (a myth which was in reality part of her statecraft). She makes an alliance with them and is taken in peace to Cilicia. The third and longest version of the Cleopatra story is a delightful interlude in which Cleopatra goes live with the Amazons. Cleopatra is at war with the Ruling Council of her husband and brother Ptolemy (she was, historically, forced to marry her brother because she could not rule alone as a woman). The Ruling Council has sent an envoy to summon her to Alexandria to make peace, but when she realizes it is a trap, she flees with her retinue. She arrives in Pelusium, a trade center on the Mediterranean, where many merchants have been stranded by bad weather, and where, as if by magic, she sees a replica of the cart, carved with the words "Queen of Kings," she left behind in Rome. Chased by the reception committee" of the Ruling Council, she escapes on the back of a magical bull. He carries her across the Mediterranean to the land of the Amazons, who take her in. The Amazons welcome her into their society of women, eschewing marriage and traditional female roles to live as warriors and hunters. They sing her the stories of their joining the Amazons and of the many myths that surround them. She meets a group of aged poets, kidnapped by the Amazons to write verses for them, because they love poetry and music. She learns that one Amazon, Orthea, is in love with a god who has the power of extreme heat and cold, and who caused an earthquake that day. The Amazons go to bed, falling into each other's arms and making love. Though initially disgusted, eventually Cleopatra falls asleep in the protective (and erotic) embrace of Hippolyta, the Amazons' queen. The next day, the Amazons go to battle a group of rebellious male warriors who charge the Amazons and seek, ultimately, to follow the Sirens. Charging them on their horses, driving cattle at them, the Amazons battle the men. One of their prized poets, however, in an act of suicide, surrenders himself to the Sirens, who devour him before everyone. This breaks the spell and the men cease their clamoring to get to the Sirens. Cleopatra sees Orthea consummating her passion for the god, which kills her. The Cyrene male warriors, who withstood the Sirens' onslaught in...

Anales de la Real Academia de Ciencias Morales y Políticas

Arte de America y España

Works and Writings

Leaving Tabasco

arte, estética, humanismo, investigación y docencia

A new pronouncing dictionary of the Spanish and English languages: English-Spanish

A young woman encounters strange events in her Mexican hometown in this novel by an author who "immerses us...in her wickedly funny and imaginative world" (Latina). Leaving Tabasco tells of the coming of age of Delmira Ulloa, raised in an all-female home in Agustini, in the Mexican province of Tabasco. In Agustini it is not unusual to see your grandmother float above the bed when she sleeps, or to purchase torrential rains at a traveling fair, or to watch your family's elderly serving woman develop stigmata, then disappear completely, to be canonized as a local saint. But as Delmira becomes a woman, she will set out on a search for her missing father, and must make a choice that could mean leaving her home forever, in a tale filled with both depth and delightful mystery that poses questions about just how real the real world is. "To flee Agustini is to leave not just a town but the viscerally primal dreamscape it represents."—The New York Times Book Review "Vibrant...Each chapter is an adventure."—The Boston Globe "We happily share with [Delmira] her life, including the infinitely charming town she inhabits [and] her grandmother's fantastic imagination."—The Washington Post Book World

Voice and the Actor is the first classic work by Cicely Berry, Voice Director of the Royal Shakespeare Company and world-famous voice teacher. Encapsulating her renowned method of teaching voice production, the exercises in this straightforward, no-nonsense guide will develop relaxation, breathing and muscular control - without which no actor or speaker can achieve their full potential. Illustrated with passages used in Cicely Berry's own teaching, Voice and the Actor is the essential first step towards speaking a text with truth and meaning. Inspiring and practical, her words will be a revelation for beginner and professional alike.

Museo Nacional de Arte Reina Sofía [exposición].

La Sociedad de Artistas Ibéricos y el arte español de 1925

Angeles Agrela

The Book of Anna

Archivo español de arte

100 Spanish photographers

Russia, 1905. Behind the gates of the Karenin Palace, Sergei, son of Anna Karenina, meets Tolstoy in his dreams and finds reminders of his mother everywhere: the almost-living portrait that the Tsar intends to acquire and the opium-infused manuscripts she wrote just before her death, one of which opens a trapdoor to a wild feminist fairytale. Across the city, Clementine, an anarchist seamstress, and Father Gapón, the charismatic leader of the proletariat, tip the country ever closer to revolution. Boullosa lifts the voices of coachmen, sailors, maids, and seamstresses in this playful, polyphonic, and subversive revision of the Russian revolution, told through the lens of Tolstoy's most beloved work.

La muestra presenta cerca de un millar de piezas entre manuscritos, primeras ediciones y traducciones de libros, objetos personales, fotografías, decorados, correspondencia, grabados, pinturas y esculturas, que definen la trayectoria vital y artística del escritor y ofrecen las claves para entender mejor la riqueza y complejidad del universo albertiano, su inscripción en la historia y su universalidad.

Vazquez Diaz

Tonico Ballester

Catálogo de pinturas de la Real Academia de la Historia

polis científica

Boletín del Seminario de Estudios de Arte y Arqueología

Nuevo diccionario general inglés-español, [español-inglés] New comprehensive English-Spanish [Spanish-English] dictionary

One of the most significant Portuguese artists alive today, Pedro Cabrita Reis has produced a complex oeuvre encompassing a variety of media. His paintings, sculptures and site-specific installations are primarily composed of found and manufactured objects. Often employing common, simple materials, his work touches on issues of space, architecture and memory, with a suggestive power of association that goes beyond the visual to the level of metaphor. Bringing together the viewer's subjective conscience with the greater conscience of everyday life, Cabrita Reis's artworks induce a reconstruction of individual and collective memory, creating an expansion of meaning and proposing a literal and figurative reconstruction of the world. This lavishly illustrated publication provides a comprehensive overview of the artist's work from the mid-1980s to the present, and includes writings by the artist as well as bibliography and thumbnail catalogue raisonné .

Voice And The ActorRandom House

Heavens on Earth

Arte Al Dia

Archeologia e Calcolatori, Supplemento 10, 2018. Progetti digitali per la Storia dell ' Arte medievale / Digital Projects in Medieval Art History

Texas

A Pronouncing Dictionary of the Spanish and English Languages: Composed from the Spanish Dictionaries of the Spanish Academy, Terreros, and Salv á Cleopatra Dismounts

A historical examination of tension and conflict on the Texas-Mexico border, told from the Mexican perspective, that's especially relevant today.

Three narrators from different historical eras are each engaged in preserving history in Carmen Boullosa's Heavens on Earth. As her narrators sense and interact with each other over time and space, Boullosa challenges the primacy of recorded history and asserts literature and language's power to transcend the barriers of time and space in vivid, urgent prose.

Corporeidad de la Luz

Reescribir ficciones

Voice And The Actor

Colaboradores: Ubaldo di Benedetto [et al.]

Conferencias pronunciadas en el curso académico de 1877-79. 1a-[14a] conferencia

imágenes de la literatura en el cine y la televisión

This collection of fifty-seven essays, manifestos, and other prose writings on literature, painting, music, and cinema is drawn from "little magazines" published in Spain from 1919-1930. This volume, edited by Paul Ilie, is intended to serve as a tool with which to explore new ground in the study of the Spanish vanguard.

relicarios de Galicia

Studies in Latin American Popular Culture

Memoria didáctica

Michael Foucault, ética y política de la corporeidad

Entre el clavel y la espada