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"Il diavolo è attaccato alla terra con unghie forti e si aggrappa anche con la coda"

(pag. 87). Aldo Carpi,

"professor" quasi

sessantenne, è internato nel lager di Gusen e riesce a

salvarsi perchè protetto da

un medico polacco che lo

"imbosca" nell'o "Il diavolo

è attaccato alla terra con

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raccontato da Carpi
sopravvissuto al campo

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fortunato di possedere
questo suo grande talento.
Un grande atto di coraggio
quello di scrivere questo
suo diario, lettere piu' che
altro indirizzate alla
moglie ma in realta' un
monologo il suo, scrivere
era il suo modo di non
soccombere al Lager,
pericoloso inoltre in quanto
se fosse stato scoperto lo
...

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DIARIO DI GUSEN. Questo
libro è un diario di guerra
scritto da Aldo Carpi
durante il suo periodo di

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permanenza nel lager. Aldo Carpi (1886 -1973), pittore originale e fecondo, insegnò all'Accademia di Brera e dalla sua scuola uscirono molti dei maggiori pittori contemporanei. Aldo Carpi fu arrestato il 23 febbraio 1944 e fu subito trasferito a Mauthausen; lì incontrò un pittore ...

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"Diario di Gusen" di Aldo Carpi Einaudi, Torino 1993, pagg. 300, ill. Introduzione di Corrado Stajano.

L'inferno dall'interno, raccontato da Aldo Carpi, pittore milanese di vaglia, arrestato dai fascisti la mattina del 23 gennaio del

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1944 a Mondonico, un piccolo paese della Brianza, dove era sfollato, con la moglie Maria e i sei figli: Fiorenzo, Pinin, Giovanna, Cioni, Paolo e Piero.

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Memoria di sette lager,
Edizioni dell'Orso,

Alessandria 1998, ISBN

88-7694-347-1; Aldo Carpi,

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Diario di Gusen, a cura di Pinin Carpi, introduzioni di Mario De Micheli e Corrado Stajano, Torino, Einaudi, 2008, pp. 330, ISBN 978-88-06-17721-8. Nunzio Di Francesco, Il costo della libertà. Memorie di un partigiano ...

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Pubblicato da Einaudi, collana Einaudi tascabili. Scrittori, brossura, gennaio 2008, 9788806177218.

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In 1945, French political prisoners returning from the concentration camps of Germany coined the phrase 'the concentrationary universe' to describe the camps as a terrible political experiment in the destruction of the human. This book shows how the unacknowledged legacy of a totalitarian mentality has seeped into the deepest recesses of everyday popular culture. It asks if the concentrationary now infests our cultural imaginary,

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normalizing what was once considered horrific and exceptional by transforming into entertainment violations of human life.

Jews arrived in the Republic of Rome some time in the second or first century B.C.E. They soon formed their own community which absorbed Roman cultural forms but was able to maintain its identity and integrity. For more than twenty centuries, the Italian peninsula has been home to the heirs of this ancient minority community, whose culture is a blend of traditional Jewish content with Roman, then Italian

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cultural forms. Gardens and Ghettos: The Art of Jewish Life in Italy is the title of an exhibition curated by Vivian B. Mann and Emily Braun for The Jewish Museum, New York (September 1989-January 1990), an exhibition that explores the extraordinarily rich artistic legacy of Italian Jewry. This book, like the exhibition itself, focuses on four time periods: the Empire, the Era of the City States (1300-1550), the Era of the Ghettos (1550-1750), and the period since the Risorgimento. Artifacts and architecture are generously represented along with fine arts. Essays by prominent

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scholars introduce us to the historical and cultural context of a splendid array of works, from ancient Roman architectural fragments and gold glass to illuminated manuscripts and printed books from the Renaissance, baroque ceremonial textiles and silver, and paintings, graphics, and sculpture of the modern era. The many illustrations illuminate the art and life of a minority community in dynamic tension with dominant society and show the vibrant, ongoing contribution by Jews to the arts of Italy. Jews arrived in the Republic of Rome some time in the second or first century B.C.E. They soon

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graphics, and sculpture of the modern era. The many illustrations illuminate the art and life of a minority community in dynamic tension with dominant society and show the vibrant, ongoing contribution by Jews to the arts of Italy.

Accompanying an exhibition at the Imperial War Museum, London, from 5 April to 27 August 2001, this volume examines the contribution of artist-witnesses, victims and survivors of the Holocaust to post-war culture and the visual arts.

This significant new study is concerned with the role

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of interpreting in Nazi concentration camps, where prisoners were of 30 to 40 different nationalities. With German as the only official language in the lager, communication was vital to the prisoners' survival. While in the last few decades there has been extensive research on the language used by the camp inmates, investigation into the mediating role of interpreters between SS guards and prisoners on the one hand, and among inmates on the other, has been almost nonexistent. On the basis of Primo Levi's considerations on communication in the Nazi

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concentrationary system, this book investigates the ambivalent role of interpreting in the camps. One of the central questions is what the role of interpreting was in the wider context of shaping life in concentration camps. And in what way did the knowledge of languages, and accordingly, certain communication skills, contribute to the survival of concentration camp inmates and of the interpreting person? The main sources under investigation are both archive materials and survivors' memoirs and testimonials in various

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languages. On a different level, *Interpreting in Nazi Concentration Camps* also asks in what way the study of communication in concentration camps enhances our understanding of the ambiguous role of interpreting in more general terms. And in what way does the study of interpreting in concentration camps shape an interpreting concept which can help us to better understand the violent nature of interpreting in contexts other than the Holocaust?

In a radical departure from the conventional art history text, this unique volume

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brings together a number of the world's great artist/image-makers and thinkers on issues of art and its expression for contemporary humanity. With early seminal texts by novelist Thomas Mann, theologian Paul Tillich, art historian Herbert Read as a foundation, the content then moves through late 20th century to post September 11' material with contributions by Lucy R. Lippard, Barry Schwartz, Suzi Gablik, Vaclav Havel, Philippa Hobbs, Elizabeth Rankin, Guenter Grass, Doreen Mellor, Douglas Kellner, Robert Godfrey, Ricardo Levins Morales,

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Nigel Spivey and others. It bridges grass-roots to academic cultural dialogue. Focusing on prints - limited editions, hand-pulled posters and photographs - it includes images from poster collectives, work by Peter Schumann from the cheap art movement', photographs by Judith Joy Ross, Dominic Hsieh and Nick Ut's powerful image Vietnam Napalm'. There are drawings and limited edition prints by leading artist/printmakers from Europe, Africa, Asia, the Middle East, Australia, and North and South America. It is a book that intelligently celebrates the engagement of art with life - with issues

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of social justice, peace, human rights - paying tribute to the seldom acknowledged contribution of Modern Art to humanist thought. In so going, it reassesses what have been regional perspectives as compared to the world-wide contribution of humanist art.

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