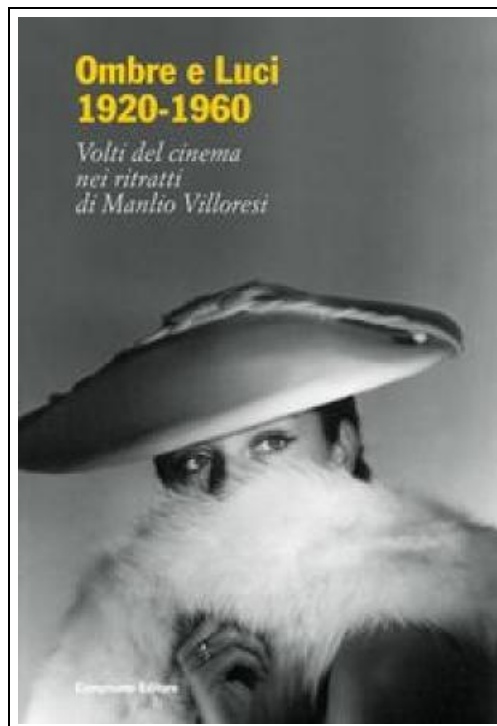


Ombre e Luci (1920-1960). Volti del Cinema nei Ritratti di Manlio Villoresi. dall'Archivio Fotografico del Museo di Roma.



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Reviews

Extensive manual! Its such a great read. It really is loaded with knowledge and wisdom You wont really feel monotony at at any time of your time (that's what catalogs are for regarding if you ask me).

(Myrl Hintz)

OMBRE E LUCI (1920-1960). VOLTI DEL CINEMA NEI RITRATTI DI MANLIO VILLORESI. DALL'ARCHIVIO FOTOGRAFICO DEL MUSEO DI ROMA.



Campisano Editore, 2012. Condition: new. Roma, Palazzo Braschi, 27 giugno - 28 ottobre 2012. A cura di Anita Margiotta e Alessandra Grella. Roma, 2012; br., pp. 152, tavv. b/n, cm 15x22. (Fotografia). In the 1930s, many successful Italian photographers specialized in portraiture. Among them was Manlio Villoresi (Città di Castello, 1891 - Rome, 1976), who learned his craft in his father Aristide's well-known photography studio in his home town before moving to Rome. His career quickly soared, and the studio he opened at 96 Via Veneto included a reception hall. Between 1920 and 1960, he was one of the photographers of choice in Rome's art world and high society. His clientele included eminent figures from the world of culture and sports, politicians, musicians, opera singers, and especially movie actors and actresses. The pictures from the late 1930s were influenced by contemporary taste for soft focus. The later ones, though, are less pictorial; they are often close-ups where Villoresi used a direct, naturalistic style, paying particular attention to capturing the subject's psychology. Theater and opera are represented by Eleonora Duse, Emma Gramatica, Ruggero Ruggeri, Antonio Gandusio and Mario Del Monaco. Italian cinema of the Fascist era is represented by Annibale Ninchi; his portrait is displayed next to those of actors who specialized in the "white telephones" genre, and of the great diva of the time, Doris Duranti. Next come portraits of Maria Mercader and Massimo Girotti. Anna Magnani's and Raf Vallone's take us back to the years of Neo-realism. The desire for renewal and light entertainment typical of several movies of the early 1950s is represented by Isa Barzizza and Franca Faldini, who acted in Totò's movies, while the young Vittorio Gassman, Anna Maria Ferrero and Marcello Mastroianni introduce us to Italian comedy and the "dolce vita" years. On the threshold...



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