Passione Ventidue Grandi Storie Damore Piccola Biblioteca Del Sorriso

A fascinating feminist reading of an often scorned medium: the storytelling, cross-platform success, and female fandom of the photoromance. Born in Italy and successfully exported to the rest of the world, photoromances had a readership of millions in the postwar years. By the early 1960s, more than ten million Italians read a photoromance each week. Despite its popularity, the photoromance—a form of graphic storytelling that uses photographs instead of drawings—was widely scorned as a medium, and its largely female audience derided as naive, pathetic, and uneducated. In this provocative book, Paola Bonifazio offers another perspective, making a case for the relevance of the photoromance for both feminism and media culture. She argues that the photoromance pioneered storytelling across platforms, elevated characters and artists into brands, and nurtured a devoted fan base. Moreover, Bonifazio shows that female readers—condescended to by intellectuals, journalists, and politicians of both the left and the right—powered the Italian photoromance industry's success. Bonifazio examines the “convergence culture” of Italian media as photoromance magazines dispersed their content across multiple formats, narrative conventions, editorial and business strategies, and platforms. The plots of photoromances often resembled the storylines of romantic films, and film stars themselves often appeared in photoromances. Bonifazio discusses the media habits of photoromance readers; the use of photoromances to promote political, religious, and social agendas, including a campaign for “birth control in comics”; and long-term fandom. While publishers built lifelong relationships with their readers, the readers built a common identity and culture.

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Con questo volume – grazie anche all’amichevole complicità di Andrea Poli, che ha firmato le “divagazioni” introduttive di ogni capitolo – si è voluto raccogliere e riorganizzare per aree tematiche il meglio di oltre 40 anni di attività di Oscar Sacchi come disegnatore e umorista, attingendo a piene mani sia al suo vasto repertorio di tavole illustrate sia ai testi, che nel libro si ritrovano qua e là a piè pagina, composti ai tempi del sodalizio artistico con Alberto Rustichelli, con l’intento di fornire un gustoso assaggio della sua vis comica.

Noi siamo quello che altri hanno voluto che diventassimo. Facciamo in modo che diventiamo quello che noi avremmo (rafforzativo di saremmo) voluto diventare.

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