

anno V – n. 10 **La bellezza**

## **L'ineffabile elusività della Bellezza**

**Adolfo Fattori**

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### **The ineffable elusiveness of Beauty**

Even beauty, as all human things, is the outcome of a communicative relation, that needs a medium to be articulated. In this case, the medium is directly our own body as a physical and affective unit, and more specifically, the female body, since ever chosen as a paradigmatic place to define beauty. Beginning with the Myth, from the ancient's legendary figures, through the movie star of the silver screen of the 20th century, to the contemporary figures of the female world, despite the Late Modernity is experiencing a deep crisis of aesthetic theories and a whirlwind increasing of the aesthetic taste parameters.

## **L'insostenibile sfuggevolezza del Bello**

**Giuseppe Gaeta**

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### **The unbereable fleetingness of Beauty**

The obviousness of the fleeting nature of Beauty is inevitably acknowledged within conventional wisdom and cultural models, which by default give it a connotation of indisputability, bringing back its status to an eminently subjective dimension and, therefore, not due to the trappings of objectivity.

Pierre Bourdieu, in *La distinction* construct his social criticism of "Taste", by confronting the delicate placement issue of the aesthetic dimension as the core of the dialectic between individual and collective experiences, finding its roots within its social dynamics, that he links to the two concepts of habitus and campo, picturing an aesthetic revolution intended to be visually fulfilled through practices and influences that have always been its unquestioned focus.

## **La bellezza del cinema-vampiro, tra paura e desiderio**

**Diego Del Pozzo**

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### **The Beauty of vampire-cinema, between fear and desire**

The cinema has always played with the concept of beauty, often declining it in the name of «Fear and Desire» and intertwining it with the dimension of dreams and nightmare. For this reason, in cinema beauty can often be disturbing, for example in archetypal figures such as the dark lady or the vamp. And, in particular genres such as horror, it frequently becomes a surprising and unexpected variation on the monstrous theme. This «monster beauty» takes on a particular centrality in the horror sub-genre of the «female vampire film», thanks to the many seductive, beautiful and ruthless female vampires who cross the history of the seventh art from its origins to the present day.