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THE ITALIAN FILM

Italian Film in the Light of Neorealism



Italian Film In The Light Of Neorealism

Rinaldina Russell



Italian Film In The Light Of Neorealism:

Italian Film in the Light of Neorealism Millicent Joy Marcus, 1986 The movement known as neorealism lasted seven years generated only twenty one films failed at the box office and fell short of its didactic and aesthetic aspirations Yet it exerted such a profound influence on Italian cinema that all the best postwar directors had to come to terms with it whether in seeming imitation the early Olmi in commercial exploitation the middle Comencini or in ostensible rejection the recent Tavianis Despite the reactionary pressures of the marketplace and the highly personalized visions of Fellini Antonioni And Visconti Italian cinema has maintained its moral commitment to use the medium in socially responsible ways if not to change the world as the first neorealists hoped then at least to move filmgoers to face the pressing economic political and human problems in their midst From Rossellini s *Open City* 1945 to the Taviani brothers *Night of the Shooting Stars* 1982 The author does close readings of seventeen films that tell the story of neorealism s evolving influence on Italian postwar cinematic expression Other films discussed are De Sica s *Bicycle Thief* and Umberto D De Santis s *Bitter Rice* Comencini s *Bread Love and Fantasy* Fellini s *La strada* Visconti s *Senso* Antonioni s *Red Desert* Olmi s *Il Posto* Germi s *Seduced and Abandoned* Pasolini s *Teorema* Petri s *Investigation of a Citizen above Suspicion* Bertolucci s *The Conformist* Rosi s *Christ Stopped at Eboli* and Wertmuller s *Love and Anarchy* Scola s *We All Loved Each Other So Much* provides the occasion for the author s own retrospective consideration of how Italian cinema has fulfilled or disappointed the promise of neorealism **A**

History of Italian Cinema Irmbert Schenk, 2024-11-15 This book provides a complete description of the development of Italian film and cinema from its beginnings in 1895 until today Special emphasis is placed on those periods in which Italian film history became aesthetically decisive for world cinematography silent film of the 1910s neorealism after World War II and auteur and genre cinema around 1960 And then on the multifaceted development up to the present day which still guarantees films from Italy a significant place in international cinema The chapters are introduced with compact descriptions of Italy s political and social history and the institutional formation of film and cinema This is the basis for the extensive examination of genres and films The film analyses also include a look at the reception by the audiences *The Cinema of Ermanno Olmi* Ian Pettigrew, 2020-11-13 Ermanno Olmi is one of cinema s great unsung filmmakers Emerging onto the Italian art film scene just as the last canonical neo realist movies were released in the late 1950s and early 1960s several of Olmi s films including *Il Posto* 1961 *The Tree of Wooden Clogs* 1978 and *The Legend of the Holy Drinker* 1988 won top prizes at Cannes and Venice However the majority of his work has remained unappreciated This the first English language book on Olmi explores the director s style and evolving environmentalism from his early institutional short films made while working at an Italian energy company to his 19 feature films **Realism and the Audiovisual Media** L. Nagib, C. Mello, 2015-12-11 This collection examines two recent phenomena the return of realist tendencies and practices in world cinema and television and the rehabilitation of realism in film and media theory The contributors investigate these two phenomena in detail

querying their origins relations divergences and intersections from a variety of perspectives **Italian Post-Neorealist Cinema** Luca Barattoni, 2013-12-16 This book brings to the surface the lines of experimentation and artistic renewal appearing after the exhaustion of Neorealism mapping complex areas of interest such as the emergence of ethical concerns the relationship between ideology and representation *Italian Cinema from the Silent Screen to the Digital Image* Joseph Luzzi, 2020-02-20 In this comprehensive guide some of the world's leading scholars consider the issues films and filmmakers that have given Italian cinema its enduring appeal Readers will explore the work of such directors as Federico Fellini Michelangelo Antonioni and Roberto Rossellini as well as a host of subjects including the Italian silent screen the political influence of Fascism on the movies lesser known genres such as the giallo horror film and Spaghetti Western and the role of women in the Italian film industry *Italian Cinema from the Silent Screen to the Digital Image* explores recent developments in cinema studies such as digital performance the role of media and the Internet neuroscience in film criticism and the increased role that immigrants are playing in the nation's cinema *The Politics of Tragedy and Democratic Citizenship* Robert C. Pirro, 2011-03-31 This study of the political significance of theories of tragedy and ordinary language uses of tragedy offers a fresh perspective on democracy in contemporary times **Italian Neorealist Cinema** Christopher Wagstaff, 2007-12-29 The end of the Second World War saw the emergence of neorealist film in Italy In *Italian Neorealist Cinema* Christopher Wagstaff analyses three neorealist films that have had significant influence on filmmakers around the world Wagstaff treats these films as assemblies of sounds and images rather than as representations of historical reality If Roberto Rossellini's *Roma città aperta* and Pais and Vittorio De Sica's *Ladri di biciclette* are still half a century after they were made among the most highly valued artefacts in the history of cinema Wagstaff suggests that this could be due to the aesthetic and rhetorical qualities of their assembled narratives performances locations lighting sound mise en scène and montage This volume begins by situating neorealist cinema in its historical industrial commercial and cultural context and makes available for the first time a large amount of data on post war Italian cinema Wagstaff offers a theoretical discussion of what it means to treat realist films as aesthetic artefacts before moving on to the core of the book which consists of three studies of the films under discussion *Italian Neorealist Cinema* not only offers readers in Film Studies and Italian Studies a radically new perspective on neorealist cinema and the Italian art cinema that followed it but theorises and applies a method of close analysis of film texts for those interested in aesthetics and rhetoric as well as cinema in general *The Feminist Encyclopedia of Italian Literature* Rinaldina Russell, 1997-07-16 Over the last 20 years there has been an increasing interest in feminist views of the Italian literary tradition While feminist theory and methodology have been accepted by the academic community in the U S the situation is very different in Italy where such work has been done largely outside the academy Among nonspecialists knowledge of feminist approaches to Italian literature and even of the existence of Italian women writers remains scant This reference work the first of its kind on Italian literature is a companion volume for all who wish to

investigate Italian literary culture and writings both by women and by men in light of feminist theory Included are alphabetically arranged entries for authors schools movements genres and forms figures and types and similar topics related to Italian literature from the Middle Ages to the present Each entry is written by an expert contributor and summarizes feminist thought on the subject Entries provide brief bibliographies and the volume concludes with a selected general bibliography of major studies This volume covers eight centuries of Italian literature from the Middle Ages to the present Included are entries for major canonical male authors such as Dante Petrarch and Boccaccio as well as for female writers such as Lucrezia Marinella and Gianna Manzini These entries discuss how the authors have shaped the image of women in Italian literature and how feminist criticism has responded to their works Entries are also provided for various schools and movements such as deconstruction Marxism and new historicism for genres and forms such as the epic devotional works and misogynistic literature for figures and types such as the enchantress the witch and the shepherdess and for numerous other topics Each entry is written by an expert contributor summarizes the relationship of the topic to feminist thought and includes a brief bibliography The volume closes with a selected general bibliography of major studies **Historical**

Dictionary of Italian Cinema Gino Moliterno, 2020-12-08 Italian cinema is now regarded as one of the great cinemas of the world Historically however its fortunes have varied Following a brief moment of glory in the early silent era Italian cinema appeared to descend almost into irrelevance in the early 1920s A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II The end of the war however initiated a renewal as films such as *Roma città aperta* *Rome Open City* *Sciusci Shoeshine* 1946 and *Ladri di biciclette* *Bicycle Thieves* 1948 flagbearers of what soon came to be known as Neorealism attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide Ironically they were celebrated nowhere more than in the United States where Italian films consistently garnered the lion's share of the Oscars with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award This second edition of *Historical Dictionary of Italian Cinema* contains a chronology an introduction and an extensive bibliography The dictionary section has over 400 cross referenced entries on major movements directors actors actresses film genres producers industry organizations and key films This book is an excellent resource for students researchers and anyone wanting to know more about Italian Cinema 1964, A Year in

African American Performance History David Krasner, 2024-07-26 This book examines the Civil Rights Movement from the perspective of a single year 1964 The book analyses specific events that occurred in 1964 as benchmarks of the Civil Rights Movement making the case that 1964 was a watershed year Each chapter considers individually politics rhetoric sports dramatic literature film art and music breaking down the events and illustrating their importance to the social and political life in the United States in 1964 This study emphasizes 1964 as a nodal point in the history of the Civil Rights Movement arguing that it was within this single year that the tide against racism and injustice turned markedly This book will be of

great interest to the scholars and students of civil rights theatre and performance art history and drama literature

A Grammar of Cinepoiesis Silvia Carolosi, 2015-09-17 Cinepoiesis or cinema of poetry strikes us as a strange combination a phrase we initially read as an oxymoron Poetry is often associated with the abstract and the evocative while cinema suggests the concrete and the visible Yet various visual media use strong and often contradictory images whose symbolic force and visual impact stimulate the public's attention Abstract and emblematic images surround us and the poetic nature of these images lies in the way they speak beyond their apparent limits and stimulate connections on a subjective level A prosaic world like the contemporary one though no longer seems to hold a place for poetry We are inundated by the need to tell and to be told the need to build our lives through narratives But it is precisely here in this contemporary landscape that the cinema of poetry attempts to establish a space for itself exchanging the productive and industrial apparatus for the poetic stimulus of a sensory experience A Grammar of Cinepoiesis is a theoretical and practical guide to the cinema of poetry to its tools and forms It examines how the language of a cinema of poetry works both in its theoretical foundations and in its modes of representation and how it takes shape in the exemplary practice of Italian authors such as Pier Paolo Pasolini Michelangelo Antonioni Federico Fellini and the more recent Franco Piavoli and Matteo Garrone

The Cinema of Federico Fellini Peter Bondanella, 2021-01-12 This major artistic biography of Federico Fellini shows how his exuberant imagination has been shaped by popular culture literature and his encounter with the ideas of C G Jung especially Jungian dream interpretation Covering Fellini's entire career the book links his mature accomplishments to his first employment as a cartoonist gagman and sketch artist during the Fascist era and his development as a leading neo realist scriptwriter Peter Bondanella thoroughly explores key Fellinian themes to reveal the director's growth not only as an artistic master of the visual image but also as an astute interpreter of culture and politics Throughout the book Bondanella draws on a new archive of several dozen manuscripts obtained from Fellini and his scriptwriters These previously unexamined documents allow a comprehensive treatment of Fellini's important part in the rise of Italian neorealism and the even more decisive role that he played in the evolution of Italian cinema beyond neorealism in the 1950s By probing Fellini's recurring themes Bondanella reinterprets the visual qualities of the director's body of work and also discloses in the films a critical and intellectual vitality often hidden by Fellini's reputation as a storyteller and entertainer After two chapters on Fellini's precinematic career the book covers all the films to date in analytical chapters arranged by topic Fellini and his growth beyond his neorealist apprenticeship dreams and metacinema literature and cinema Fellini and politics Fellini and the image of women and *La voce della luna* and the cinema of poetry

Strada, La Federico Fellini, Peter Bondanella, Manuela Gieri, 1987 According to the American Film Institute *La Strada* is one of the most popular films in cinema history The performances of Giulietta Masina as the waif Gelsomina Richard Basehart as the Fool and Anthony Quinn as the strongman Zampano who buys Gelsomina from her mother and takes her with him on the road have been acclaimed for their power and sometimes ridiculed

for their sentimentality The debates over what these characters and the story they enact represent a Christian parable a journey of self discovery a tale of beauty and the beast and the position of the film within the neo realist genre continue today This new translation and critical edition of the continuity script for *La Strada* is the only accurate guide to the film in any language The notes to the shooting script enable the reader to reconstruct some of Fellini s changes while shooting the film The edition also contains an introduction which analyzes the work s place in film history and within the so called crisis of neo realism and provides for the first time in English a number of articles on the film s production Fellini s most important interviews and statements on *La Strada* are included as well Finally two of the best critical analyses of the film by Frank Burke and Peter Harcourt are reprinted along with a number of the contemporary reactions by critics from France Andre Bazin Italy Guido Aristarco and the United States including a description of its reception at the Venice Film Festival The illustrations include some of Fellini s original drawings made during the shooting of the film

The A to Z of Italian Cinema Gino Moliterno, 2009-10-12 The Italian cinema is regarded as one of the great pillars of world cinema Films like *Ladri di biciclette* 1948 *La dolce vita* 1960 and *Nuovo cinema Paradiso* 1988 attracted unprecedented international acclaim and a reputation which only continue to grow Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni as well as world renowned filmmakers like Federico Fellini Sergio Leone Mario Bava Dario Argento and Lina Wertmüller the first woman to ever be nominated for the Best Director award The *A to Z of Italian Cinema* provides a better understanding of the role Italian cinema has played in film history through a chronology an introductory essay a bibliography appendixes black white photos and hundreds of cross referenced dictionary entries on actors actresses movies producers organizations awards film credits and terminology

Women, Desire, and Power in Italian Cinema M.

Cottino-Jones, 2010-02-15 *Women Desire and Power in Italian Cinema* offers for the first time in Italian Cinema criticism a contextual study of the representation of women in twentieth century Italian films Marga Cottino Jones argues that the ways women are depicted on screen reflects a subconscious sexual conservatism typical of an Italian society rooted within a patriarchal ideology The book then follows the slow but constant process of social awareness in the Italian society through women in film especially after the 1950s Comprehensive in scope this book analyzes the films of internationally known male and female directors such as Antonioni Fellini Rossellini Visconti Bertolucci Benigni Cavani Wertmüller Comencini and Archibugi Special consideration is given to the actresses and actors that have become the icons of Italian femininity and masculinity such as Sofia Loren Gina Lollobrigida Silvana Mangano Gian Carlo Giannini Marcello Mastroianni and Alberto Sordi

A New Guide to Italian Cinema C. Celli, M. Cottino-Jones, 2007-01-08 This book is a complete reworking and update of Marga Cottino Jones popular *A Student s Guide to Italian Film* 1983 1993 This guide retains earlier editions interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public

A Companion to Italian Cinema Frank Burke, 2017-04-10 Written by leading figures in the field *A Companion to*

Italian Cinema re maps Italian cinema studies employing new perspectives on traditional issues and fresh theoretical approaches to the exciting history and field of Italian cinema Offers new approaches to Italian cinema whose importance in the post war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars with new takes on traditional critical issues and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism stardom queer cinema immigration and postcolonialism self reflexivity and postmodernism popular genre cinema and digitalization A comprehensive collection of essays addressing the prominent films directors and cinematic forms of Italian cinema which will become a standard resource for academic and non academic purposes alike *Roberto Rossellini's Rome Open City* Sidney Gottlieb, 2004-06-14 Roberto Rossellini's *Rome Open City* instantly markedly and permanently changed the landscape of film history Made at the end of World War II it has been credited with initiating a revolution in and reinvention of modern cinema bold claims that are substantiated when its impact on how films are conceptualized made structured theorized circulated and viewed is examined This volume offers a fresh look at the production history of *Rome Open City* some of its key images and particularly its representation of the city and various types of women its cinematic influences and affinities the complexity of its political dimensions including the film's vision of political struggle and the political uses to which the film was put and the legacy of the film in public consciousness It serves as a well illustrated up to date and accessible introduction to one of the major achievements of filmmaking **Cinema is the Strongest Weapon** Lorenzo Fabbri, 2023-12-19 A deep dive into Italian cinema under Mussolini's regime and the filmmakers who used it as a means of antifascist resistance Looking at Italy's national film industry under the rule of Benito Mussolini and in the era that followed *Cinema Is the Strongest Weapon* examines how cinema was harnessed as a political tool by both the reigning fascist regime and those who sought to resist it Covering a range of canonical works alongside many of their neglected contemporaries this book explores film's mutable relationship to the apparatuses of state power and racial capitalism Exploiting realism's aesthetic experiential and affective affordances Mussolini's biopolitical project employed cinema to advance an idealized vision of life under fascism and cultivate the basis for a homogenous racial identity In this book Lorenzo Fabbri crucially underscores realism's susceptibility to manipulation from diametrically opposed political perspectives highlighting the queer Communist Jewish and feminist filmmakers who subverted Mussolini's notion that cinema is the regime's strongest weapon by developing film narratives and film forms that challenged the prevailing ethno nationalist ideology Focusing on an understudied era of film history and Italian cultural production Fabbri issues an important recontextualization of Italy's celebrated neorealist movement and the structural ties it shares with its predecessor Drawing incisive parallels to contemporary debates around race whiteness authoritarianism and politics he presents an urgent examination into the broader impact of visual media on culture and society Retail e book files for this title are screen reader friendly with images accompanied by short alt text and or extended

descriptions

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