

ITALIAN CINEMA FROM NEOREALISM TO THE PRESENT



Third Edition

PETER BONDANELLA

Italian Cinema From Neorealism To The Present Ungar Film Library

Henry Bacon



Italian Cinema From Neorealism To The Present Ungar Film Library:

Italian Cinema Peter E. Bondanella, 1983-01 *A Short History of Film, Third Edition* Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images new information on international cinema especially Polish Chinese Russian Canadian and Iranian filmmakers an expanded section on African American filmmakers updated discussions of new works by major American directors and a new section on the rise of comic book movies and computer generated special effects this is the most up to date resource for film history courses in the twenty first century **A Short History of Film** Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2008-03-01 The history of international cinema is now available in a concise conveniently sized and affordable volume Succinct yet comprehensive A Short History of Film provides an accessible overview of the major movements directors studios and genres from the 1880s to the present More than 250 rare stills and illustrations accompany the text bringing readers face to face with many of the key players and films that have marked the industry Beginning with precursors of what we call moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States the significant filmmakers of all nations censorship and regulation and how they have affected production everywhere and a wide range of studios and genres Along the way the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is the best one stop source for the history of world film available to students teachers and general audiences alike **Contemporary Italian Filmmaking** Manuela Gieri, 1995-01-01 Contemporary Italian Filmmaking is an innovative critique of Italian filmmaking in the aftermath of World War II as it moves beyond traditional categories such as genre film and auteur cinema Manuela Gieri demonstrates that Luigi Pirandello's revolutionary concept of humour was integral to the development of a counter tradition in Italian filmmaking that she defines humoristic She delineates a Pirandellian genealogy in Italian cinema literature and culture through her examination of the works of Federico Fellini Ettore Scola and many directors of the new generation such as Nanni Moretti Gabriele Salvatores Maurizio Nichetti and Giuseppe Tornatore A celebrated figure of the theatrical world Luigi Pirandello 1867 1936 is little known beyond Italy for his critical and theoretical writings on cinema and for his screenplays Gieri brings to her reading of Pirandello's work the critical parameters offered by psychoanalysis poststructuralism and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema She identifies two fundamental trends of development in this tradition the melodramatic imagination and the humoristic or comic

imagination With her focus on the humoristic imagination Gieri describes a Pirandellian mode derived from his revolutionary utterances on the cinema and narrative and specifically from his essay on humour *L'umorismo* On Humour 1908 She traces a history of the Pirandellian mode in cinema and investigates its characteristics demonstrating the original nature of Italian filmmaking that is particularly indebted to Pirandello's interpretation of humour The Films of Ingmar Bergman L.

Hubner,2007-02-07 Laura Hubner is one of the first critics to analyse the elements of illusion in key films by Bergman and relate these to cultural and artistic influences on his creative output the phenomenon of Bergman as art film director and debates about modernism postmodernism and emerging feminist discourses on gender and multiplicity **Luchino**

Visconti Geoffrey Nowell-Smith,2019-07-25 Aristocrat and Marxist master equally of harsh realism and sublime melodrama Luchino Visconti 1906 1976 was without question one of the greatest European film directors His career as a film maker began in the 1930s when he escaped the stifling culture of Fascist Italy to work with Jean Renoir in the France of the Popular Front Back in his native country in the 40s he was one of the founders of the neo realist movement In 1954 with *Senso* he turned his hand to a historical spectacular The result was both glorious to look at and a profound reinterpretation of history In *Rocco and His Brothers* 1960 he returned to his neo realist roots and in *The Leopard* 1963 with Burt Lancaster Claudia Cardinale and Alain Delon he made the first truly international film He scored a further success with *Death in Venice* 1971 a sensitive adaptation of Thomas Mann's story about a writer in the film a musician whose world is devastated when he falls in love with a young boy A similar homo erotic theme haunts *Ludwig* 1973 a bio pic about the King of Bavaria who prefers art to politics and the company of stableboys to the princess he is supposed to marry Geoffrey Nowell Smith's classic study of the director was first published in 1967 and revised in 1973 It is now updated to include the last three films that Visconti made before his death together with some reflections on the auteur theory of which the original edition was a key example

Pasolini, Chaucer and Boccaccio Agnès Blandeau,2014-12-09 Pier Pasolini's trilogy of life is a series of film adaptations of major texts of the past *The Decameron* *The Canterbury Tales* and *One Thousand and One Nights* The movies demonstrate a film author's acute aesthetic sensibility through a highly original cinematic rendering of the sources The first two films closely examined in this book offer a personal purposefully stylized vision of the Middle Ages as though Pasolini were dreaming Boccaccio's and Chaucer's texts through the filter of his heretic consciousness The unusual poetic visualization of the source works which could be described as irreverent cinematic homage has the potential to renew the traditional reading of such literature This book shows how cinema becomes an alternative form of storytelling It first studies the two films in detail putting them in perspective within the trilogy Next it interprets them recounting misinterpretations and expounding upon Pasolini's ideological perception and defends the oft criticized adaptations Finally it discusses how the films represent innovation over strict adaptation Appendices offer charts with information on the narrative structures of the films and the correspondences between them *The Six-gun Mystique Sequel* John G. Cawelti,1999 To this structural analysis he adds a

new account of the genre's history and its relationship to the myths of the West which have played such an influential role in American history

BOOK JACKET The Eternal City Peter Bondanella, 2017-11-01 A major new interpretation of the impact of ancient Rome on our culture this study charts the effects of two diametrically opposed views of Roman antiquity the virtuous republic of selfless citizen soldiers and the corrupt empire of power hungry tyrants The power of these images is second only to those derived from Christianity in constructing our modern culture Few modern readers are aware of how indebted we are to the Roman model of our political philosophy art music cinema opera and drama Originally published in 1987 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value **Vittorio De Sica** Stephen Snyder, Howard Curle, 2000-01-01 Recognized as a master of Italian cinema Vittorio De Sica is perhaps best known and most respected for his critically acclaimed neorealist films of the period 1946-55 As this anthology reveals however his production was remarkably multifaceted The essays included here some newly commissioned some reprinted and others in translation look at De Sica's varied career from many perspectives Structured chronologically the volume begins by introducing readers to De Sica's early popularity as an actor and singer during the years of Italian Fascism and to his initial directorial efforts before the end of World War II It was not until the postwar era however that De Sica made his mark in film history Special attention is given to this critical phase of his career which encompasses the neorealist films that made him famous *Shoeshine* *Bicycle Thieves* *Miracle in Milan* and *Umberto D* When the neorealist movement waned after 1955 De Sica returned to his roots in Neapolitan comedy for a series of commercially successful films starring Sophia Loren and Marcello Mastroianni Memorable works from this period include *Two Women* and *Marriage Italian Style* as well as *Yesterday Today and Tomorrow* which won De Sica an Academy Award in 1965 In one of his final films *The Garden of the Finzi Continis* he returned to the subject of World War II and to the human tragedy characteristic of his best neorealist productions This fine anthology offers a comprehensive critical survey that covers the entire scope of De Sica's career and is an excellent resource for students critics and film enthusiasts **Visions of the Maid** Robin Blaetz, 2001 Blaetz film studies Mount Holyoke College provides a thought provoking critique of the messages conveyed about women mothers and patriotism in Joan of Arc films in the 20th century Three films are central to the study Cecil B DeMille's 1916 *Joan the Woman* Victor Fleming's 1948 *Joan of Arc* and Otto Preminger's 1945 *Saint Joan* Blaetz ties the themes and ideals promoted in the films to other elements of popular culture at the time c Book News Inc **The International Movie Industry** Gorham Anders Kindem, 2000 A comprehensive history of the international movie industry during the 20th century Essays examine the film industries of 19 countries focusing on individual national movie industries economic social aesthetic technological and political ideological development within an international context **Visconti** Henry Bacon, 1998-03-28 The first thorough

study of the Italian filmmaker Luchino Visconti Encyclopedia of Contemporary Italian Culture Gino Moliterno, 2023-06-14 This rigorously compiled A Z volume offers rich readable coverage of the diverse forms of post 1945 Italian culture With over 900 entries by international contributors this volume is genuinely interdisciplinary in character treating traditional political economic and legal concerns with a particular emphasis on neglected areas of popular culture Entries range from short definitions histories or biographies to longer overviews covering themes movements institutions and personalities from advertising to fascism and Pirelli to Zeffirelli The Encyclopedia aims to inform and inspire both teachers and students in the following fields Italian language and literature Arts Humanities and Social Sciences European Studies Media and Cultural Studies Business and Management Art and Design It is extensively cross referenced has a thematic contents list and suggestions for further reading When the World Laughs William V. Costanzo, 2020-02-22 When the World Laughs is a book about the intersection of humor film and culture It explores the world s great repertoire of film comedy clarifying how specific national and regional traditions reflect the values and beliefs of those who enjoy its many forms its most enduring stories its engaging characters and revealing jokes *Italian Film in the Light of Neorealism* Millicent Marcus, 2020-03-31 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 Man in Disorder Grace Russo Bullaro, 2006 Despite the phenomenal international success that Italian director Lina Wertmuller attained in the 1970s with films such as Swept Away and Seven Beauties there has been no full length in depth study of her four major films This book fills that inexplicable void in the scholarship of Italian cinema

From Terrone to Extracomunitario Grace Russo Bullaro, 2010 With the emergence of immigration in the last thirty years and the arrival into Italy of people of different races and colors the bigotry racism and pernicious stereotypes that have

been present since the nation was created in 1861 especially those expressing the North South divide have acquired new relevance and stronger dimensions Bigotry racism and pernicious stereotypes present in Italian society are examined through its cinema This volume offers an informative challenging and thought provoking mosaic **Modern Architecture and the Mediterranean** Jean-Francois Lejeune, Michelangelo Sabatino, 2009-12-04 Considering the influence of the forms and tectonics of the Mediterranean vernacular on modern architectural practice and discourse from the 1920s to the 1960s **Legal Tender** John Griffith Urang, 2010 Through close readings of a diverse selection of films and novels from the former GDR Urang offers an eye opening account of the ideological stakes of love stories in East German culture

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