

# Re Viewing Fascism Italian Cinema 1922 1943 Engli

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*ITALIAN FASCISM'S EMPIRE CINEMA* RUTH BEN-GHIAT 2015-02-11 RUTH BEN-GHIAT PROVIDES THE FIRST IN-DEPTH STUDY OF FEATURE AND DOCUMENTARY FILMS PRODUCED UNDER THE AUSPICES OF MUSSOLINI'S GOVERNMENT THAT TOOK AS THEIR SUBJECTS OR SETTINGS ITALY'S AFRICAN AND BALKAN COLONIES. THESE "EMPIRE FILMS" WERE ITALY'S ENTRY INTO AN INTERNATIONAL MARKET FOR THE EXOTIC. THE FILMS ENGAGED ITS MOST EXPERIENCED AND COSMOPOLITAN DIRECTORS (AUGUSTO GENINA, MARIO CAMERINI) AS WELL AS NEW FILMMAKERS (ROBERTO ROSSELLINI) WHO WOULD MAKE THEIR MARKS IN THE POSTWAR YEARS. BEN-GHIAT SEES THESE FILMS AS PART OF THE AESTHETIC DEVELOPMENT THAT WOULD LEAD TO NEO-REALISM. SHOT IN LIBYA, SOMALIA, AND ETHIOPIA, THESE MOVIES REINFORCED FASCIST RACIAL AND LABOR POLICIES AND WERE LARGELY FORGOTTEN AFTER THE WAR. BEN-GHIAT RESTORES THEM TO ITALIAN AND INTERNATIONAL FILM HISTORY IN THIS GRIPPING ACCOUNT OF EMPIRE, WAR, AND THE CINEMA OF DICTATORSHIP.

*FASHION AT THE TIME OF FASCISM* MARIO LUPANO 2009 THE FIRST VISUAL HISTORY OF ITALIAN FASHION AND MODERNISM COVERING THE YEARS OF FASCISM, THIS BOOK IS AN INNOVATIVE TOOL, WHICH CLARIFIES FASHION'S ACTIVE ROLE IN SHAPING MODERN AESTHETICS, AS WELL AS ITS AMBIVALENT STATUS, BETWEEN THE SPREADING OF INTERNATIONAL CULTURE AND THE VISIONS DICTATED BY THE FASCIST REGIME. THE OUTCOME OF EXTENSIVE RESEARCH, THIS VOLUME EXPLORES AND - FOR THE FIRST TIME - COMPARES A WIDE VARIETY OF ITALIAN SOURCES, SUCH AS WOMENS' GLOSSIES, FASHION, FILM AND GOSSIP MAGAZINES; PHOTO ARCHIVES, EXHIBITION AND COMMERCIAL CATALOGUES; BOOKS AND MAGAZINES ON TAILORING AND DRESSMAKING, DESIGN AND ARCHITECTURE; CORPORATE AND GOVERNMENT JOURNALS. ALL MATERIALS ARE ORGANISED IN A TIGHT SEQUENCE OF IMAGES AND TEXTS, CHARTING RHYTHMS, RITUALS AND LIFESTYLES OF THE TYPICAL "MODERN" ITALIAN DAY THROUGH FOUR BASIC CONCEPTS: MEASUREMENTS, MODEL, BRAND AND PARADE.

*BRILL'S COMPANION TO THE CLASSICS, FASCIST ITALY AND NAZI GERMANY* HELEN ROCHE 2017-10-17 BRILL'S COMPANION TO THE CLASSICS, FASCIST ITALY AND NAZI GERMANY EXPLORES HOW POLITICAL PROPAGANDA CONSTANTLY MANIPULATED AND REINVENTED THE LEGACY OF ANCIENT GREECE AND ROME IN ORDER TO CREATE CONSENSUS AND HISTORICAL LEGITIMATION FOR THE FASCIST AND NATIONAL SOCIALIST DICTATORSHIPS.

**NEOREALISM AND THE "NEW" ITALY** SIMONETTA MILLI KONEWKO 2016-08-20 NEOREALISM AND THE "NEW" ITALY CENTERS ON NEOREALIST ITALIAN ARTISTS' USE OF COMPASSION AS A VEHICLE TO EXPRESS THEIR CHARACTERS' INTERACTIONS. SIMONETTA MILLI KONEWKO PROPOSES THAT COMPASSION AS AN EMOTION MAY BE ACTIVATED TO UNIFY CERTAIN INDIVIDUALS AND COMMUNITIES AND INVESTIGATES THE MECHANISMS THAT ALLOWED COMPASSION TO OPERATE DURING THE POSTWAR PERIOD. AIMING TO PRODUCE A DEEPER UNDERSTANDING OF THE WAYS IN WHICH ITALY IS RE-ENCODED AND RECONSTRUCTED, THIS BOOK EXPLORES THE FORMATION OF ITALIAN IDENTITY AND REDEFINES NEOREALISM AS A TOPIC OF INVESTIGATION.

**RE-VIEWING FASCISM** JACQUELINE REICH 2002 WHEN BENITO MUSSOLINI PROCLAIMED THAT "CINEMA IS THE STRONGEST WEAPON," HE WAS TELLING ONLY HALF THE STORY. IN REALITY, VERY FEW FEATURE FILMS DURING THE FASCIST PERIOD CAN BE LABELED AS PROPAGANDA. RE-VIEWING FASCISM CONSIDERS THE MANY FILMS THAT FAILED AS "WEAPONS" IN CREATING CULTURAL CONSENSUS AND INSTEAD CAME TO REFLECT THE COMPLEXITIES AND CONTRADICTIONS OF FASCIST CULTURE. THE VOLUME ALSO EXAMINES THE CONNECTION BETWEEN CINEMA OF THE FASCIST PERIOD AND NEOREALISM--TIES THAT MANY SCHOLARS PREVIOUSLY HAD DENIED IN AN ATTEMPT TO VIEW FASCISM AS AN UNFORTUNATE DEVIATION IN ITALIAN HISTORY. THE POSTWAR DIRECTORS LUCHINO VISCONTI, ROBERTO ROSSELLINI, AND VITTORIO DE SICA ALL HAD IMPORTANT ROOTS IN THE FASCIST ERA, AS DID THE VENICE FILM FESTIVAL.

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WHILE GOVERNMENT CENSORSHIP LOOMED OVER ITALIAN FILMMAKING, IT DID NOT PREVENT FRANK DEPICTIONS OF SEXUALITY AND REPRESENTATIONS OF MEN AND WOMEN THAT CHALLENGED OFFICIAL GENDER POLICIES. RE-VIEWING FASCISM BRINGS TOGETHER SCHOLARS FROM DIFFERENT CULTURAL AND DISCIPLINARY BACKGROUNDS AS IT OFFERS AN ENGAGING AND INNOVATIVE LOOK INTO ITALIAN CINEMA, FASCIST CULTURE, AND SOCIETY.

**EQUIVOCAL SUBJECTS** SHELLEEN GREENE 2014-03-27 ANALYSING THE DEPICTION OF AFRICAN ITALIAN MIXED-RACE SUBJECTS FROM THE HISTORICAL EPICS OF THE ITALIAN SILENT "GOLDEN" ERA TO THE CONTEMPORARY PERIOD, EQUIVOCAL SUBJECTS ENGAGES THE HISTORY OF ITALIAN NATIONALISM AND COLONIALISM THROUGH THEORIES OF SUBJECT FORMATION, IDEOLOGIES OF RACE, AND POSTCOLONIAL THEORY. GREENE'S APPROACH ALSO PROVIDES A NOVEL INTERPRETATION OF RECENT DEVELOPMENTS SURROUNDING ITALY'S STATUS AS A MAJOR PASSAGE FOR IMMIGRANTS SEEKING TO ENTER THE EUROPEAN UNION. THIS BOOK PROVIDES AN ORIGINAL THEORETICAL APPROACH TO THE ITALIAN CINEMA THAT SPEAKS TO THE NATION'S CURRENT POLITICAL AND SOCIAL CLIMATE.

**THE RISE AND FALL OF THE ITALIAN FILM INDUSTRY** MARINA NICOLI 2016-12-08 ITALIAN CINEMA TRIUMPHED GLOBALLY IN THE 1960, WITH DIRECTORS SUCH AS ROSSELLINI, FELLINI, AND LEONE, AND ACTORS LIKE SOPHIA LOREN AND MARCELLO MASTROIANNI KNOWN TO AUDIENCES AROUND THE WORLD. BUT BY THE END OF THE 1980S, THE ITALIAN FILM INDUSTRY WAS ALL BUT DEAD. THE RISE AND FALL OF THE ITALIAN FILM INDUSTRY TRACES THE RISE OF THE INDUSTRY FROM ITS ORIGINS IN THE 19TH CENTURY TO ITS WORLDWIDE SUCCESS IN THE 1960S, AND ITS RAPID DECLINE IN THE SUBSEQUENT DECADES. IT DOES SO BY LOOKING AT CINEMA AS AN INSTITUTION – SUBJECT TO THE INTERPLAY BETWEEN THE SPHERES OF ART, BUSINESS, AND POLITICS AT THE NATIONAL AND INTERNATIONAL LEVEL. BY EXAMINING THE ROLES OF A WIDE RANGE OF STAKEHOLDERS (INCLUDING FILM DIRECTORS, PRODUCERS, EXHIBITORS, THE PUBLIC, AND THE CRITICS) AS WELL AS THE SYSTEM OF FUNDING AND THE INFLUENCE OF GOVERNMENTS, AUTHOR MARINA NICOLI DEMONSTRATES THAT THE ITALIAN FILM INDUSTRY SUCCEEDED WHEN ALL THREE SPHERES WERE ALIGNED, BUT SUFFERED AND ULTIMATELY FAILED WHEN THEY EACH PURSUED CONTRADICTIONARY OBJECTIVES. THIS IN-DEPTH CASE STUDY MAKES AN IMPORTANT CONTRIBUTION TO THE LONG-STANDING DEBATE ABOUT PROMOTING AND PROTECTING DOMESTIC CULTURES, PARTICULARLY IN THE FACE OF CULTURALLY DOMINANT AND POLITICALLY- AND ECONOMICALLY-POWERFUL CREATIVE INDUSTRIES FROM THE UNITED STATES. THE RISE AND FALL OF THE ITALIAN FILM INDUSTRY WILL BE OF PARTICULAR INTEREST TO BUSINESS AND ECONOMIC HISTORIANS, CINEMA HISTORIANS, MEDIA SPECIALISTS, AND CULTURAL ECONOMISTS.

**CINEMA AND FASCISM** STEVEN RICCI 2008-02-01 THIS STUDY CONSIDERS ITALIAN FILMMAKING DURING THE FASCIST ERA AND OFFERS AN ORIGINAL AND REVEALING APPROACH TO THE INTERWAR YEARS. STEVEN RICCI DIRECTLY CONFRONTS A LONG-STANDING DILEMMA FACED BY CULTURAL HISTORIANS: WHILE MADE DURING A PERIOD OF TOTALITARIAN GOVERNMENT, THESE FILMS ARE NEITHER PROPAGANDISTIC NOR OPENLY "FASCIST." INSTEAD, THE ITALIAN FASCIST REGIME ATTEMPTED TO BUILD IDEOLOGICAL CONSENSUS BY ERASING MARKERS OF CLASS AND REGIONAL DIFFERENCE AND BY CIRCULATING TERMS FOR AN IMAGINARY NATIONAL IDENTITY. CINEMA AND FASCISM INVESTIGATES THE COMPLEX RELATIONSHIP BETWEEN THE TOTALITARIAN REGIME AND ITALIAN CINEMA. IT LOOKS AT THE FILMS THEMSELVES, THE INDUSTRY, AND THE ROLE OF CINEMA IN DAILY LIFE, AND OFFERS NEW INSIGHTS INTO THIS IMPORTANT BUT NEGLECTED PERIOD IN CINEMA HISTORY.

**NAPOLI/NEW YORK/HOLLYWOOD** GIULIANA MUSCIO 2018-10-30 NAPOLI/NEW YORK/HOLLYWOOD IS AN ABSORBING INVESTIGATION OF THE SIGNIFICANT IMPACT THAT ITALIAN IMMIGRANT ACTORS, MUSICIANS, AND DIRECTORS—AND THE SOUTHERN ITALIAN STAGE TRADITIONS THEY EMBODIED—HAVE HAD ON THE HISTORY OF HOLLYWOOD CINEMA AND AMERICAN MEDIA, FROM 1895 TO THE PRESENT DAY. IN A UNIQUE EXPLORATION OF THE TRANSNATIONAL COMMUNICATION BETWEEN AMERICAN AND ITALIAN FILM INDUSTRIES, MEDIA OR PERFORMING ARTS AS PRACTICED IN NAPLES, NEW YORK, SAN FRANCISCO, AND LOS ANGELES, THIS GROUNDBREAKING BOOK LOOKS AT THE HISTORICAL CONTEXT AND INSTITUTIONAL FILM HISTORY FROM THE ILLUMINATING PERSPECTIVE OF THE PERFORMERS THEMSELVES—THE WORKERS WHO LEND THEIR BODIES AND THEIR PERFORMANCE CULTURE TO SCREEN REPRESENTATIONS. IN DOING SO, THE AUTHOR BRINGS TO LIGHT THE CULTURAL WORK OF FAMILIES AND GENERATIONS OF ARTISTS THAT HAVE CONTRIBUTED NOT ONLY TO AMERICAN FILM CULTURE, BUT ALSO TO THE CULTURAL CONSTRUCTION AND EVOLUTION OF "ITALIAN-NESS" OVER THE PAST CENTURY. NAPOLI/NEW YORK/HOLLYWOOD OFFERS A MAJOR CONTRIBUTION TO OUR UNDERSTANDING OF THE ROLE OF SOUTHERN ITALIAN CULTURE IN AMERICAN CINEMA, FROM THE SILENT ERA TO CONTEMPORARY FILM. USING A PROVOCATIVE INTERDISCIPLINARY APPROACH, THE AUTHOR ASSOCIATES SOUTHERN ITALIAN CULTURE WITH MODERNITY AND THE IMMIGRANTS' PRESERVATION OF CULTURAL TRADITIONS WITH INNOVATIONS IN THE MODE OF PRODUCTION AND IN THE USE OF MEDIA TECHNOLOGIES (THEATRICAL VENUES, MUSIC RECORDS, RADIO, ETHNIC FILMS). EACH CHAPTER SYNTHESIZES A WEALTH OF PREVIOUSLY UNDER-STUDIED MATERIAL AND DISPLAYS THE AUTHOR'S EXCEPTIONAL ABILITY TO COVER TRANSNATIONAL CINEMATIC ISSUES WITHIN AN HISTORICAL CONTEXT. FOR EXAMPLE, HER ANALYSIS OF THE PERIOD FROM THE END OF WORLD WAR I UNTIL THE BEGINNING OF SOUND IN FILM PRODUCTION IN THE END OF THE 1920S, DELIVERS A MEANINGFUL REVISION OF THE RELATIONSHIP BETWEEN FASCISM AND AMERICAN CINEMA, AND ITALIAN EMIGRATION. NAPOLI/NEW YORK/HOLLYWOOD EXAMINES THE

CAREERS OF THOSE ITALIAN PERFORMERS WHO WERE ITALIAN NOT ONLY BECAUSE OF THEIR ORIGINS BUT BECAUSE THEIR THEATRICAL CULTURE WAS ITALIAN, A CULTURE THAT EMBRACED HIGH AND LOW, TRAGEDY AND COMEDY, MUSIC, DANCE AND EVEN ACROBATICS, NATURALISM, AND IMPROVISATION. THEIR PREVIOUSLY UNEXPLORED STORY—THAT OF THE ITALIAN DIASPORA'S INFLUENCE ON AMERICAN CINEMA—IS HERE METICULOUSLY RECONSTRUCTED THROUGH RICH PRIMARY SOURCES, DEEP ARCHIVAL RESEARCH, EXTENSIVE FILM ANALYSIS, AND AN ENLIGHTENING SERIES OF INTERVIEWS WITH HEIRS TO THESE TRADITIONS, INCLUDING FRANCIS COPPOLA AND HIS SISTER TALIA SHIRE, JOHN TURTURRO, NANCY SAVOCA, JAMES GANDOLFINI, DAVID CHASE, JOE DANTE, AND ANNABELLA SCIORRA.

SOUND, SPEECH, MUSIC IN SOVIET AND POST-SOVIET CINEMA LILYA KAGANOVSKY 2014-03-07 THIS INNOVATIVE VOLUME CHALLENGES THE WAYS WE LOOK AT BOTH CINEMA AND CULTURAL HISTORY BY SHIFTING THE FOCUS FROM THE CENTRALITY OF THE VISUAL AND THE LITERARY TOWARD THE RECOGNITION OF ACOUSTIC CULTURE AS FORMATIVE OF THE SOVIET AND POST-SOVIET EXPERIENCE. LEADING EXPERTS AND EMERGING SCHOLARS FROM FILM STUDIES, MUSICOLOGY, MUSIC THEORY, HISTORY, AND CULTURAL STUDIES EXAMINE THE IMPORTANCE OF SOUND IN RUSSIAN, SOVIET, AND POST-SOVIET CINEMA FROM A WIDE RANGE OF INTERDISCIPLINARY PERSPECTIVES. ADDRESSING THE LITTLE-KNOWN THEORETICAL AND ARTISTIC EXPERIMENTATION WITH SOUND IN SOVIET CINEMA, CHANGING PRACTICES OF VOICE DELIVERY AND TRANSLATION, AND ISSUES OF AESTHETIC IDEOLOGY AND MUSIC THEORY, THIS BOOK EXPLORES THE CULTURAL AND HISTORICAL FACTORS THAT INFLUENCED THE USE OF VOICE, MUSIC, AND SOUND ON SOVIET AND POST-SOVIET SCREENS.

THE THIRD ROME, 1922-43 ARISTOTLE KALLIS 2014-07-29 WHAT KIND OF CITY WAS THE FASCIST 'THIRD ROME'? IMAGINED AND REAL, ROOTED IN THE PAST AND ANNOUNCING A NEW, 'REVOLUTIONARY' FUTURE, FASCIST ROME WAS IMAGINED BOTH AS THE IDEAL CITY AND AS THE SACRED CENTRE OF A UNIVERSAL POLITICAL RELIGION. KALLIS EXPLORES THIS THROUGH A JOURNEY ACROSS THE SITES, MONUMENTS, AND BUILDINGS OF THE FASCIST CAPITAL.

FASCIST HYBRIDITIES ROSETTA GIULIANI CAPONETTO 2016-02-05 UNDER ITALIAN FASCISM, AFRICAN-ITALIAN MULATTOES AND WHITE ITALIANS LIVING IN EGYPT POSED A PARTICULAR THREAT TO THE PURSUIT OF A HOMOGENOUS NATIONAL IDENTITY. THIS BOOK EXAMINES NOVELS AND FILMS OF THE PERIOD, SHOWING THAT THEIR ATTEMPTS AT STIGMATIZATION WERE SELF-UNDERMINING, FORCING AUDIENCES TO REASSESS THEIR COLLECTIVE IDENTITY.

**FILM, ART, NEW MEDIA: MUSEUM WITHOUT WALLS?** ANGELA DALLE VACCHE 2012-06-12 IN THE FOOTSTEPS OF ANDRE BAZIN, THIS ANTHOLOGY OF 15 ORIGINAL ESSAYS ARGUES THAT THE PHOTOGRAPHIC ORIGIN OF TWENTIETH-CENTURY CINEMA IS ANTI-ANTHROPOCENTRIC. WELL AWARE THAT THE TWENTIETH CENTURY STANDS OUT AS THE ONLY PERIOD IN HISTORY WITH ITS OWN PHOTOGRAPHIC FILM RECORD FOR POSTERITY, ANGELA DALLE VACCHE HAS CONVENED INTERNATIONAL SCHOLARS AT THE STERLING AND FRANCINE CLARK ART INSTITUTE, AND ASKED THEM TO RETHINK THE HISTORY AND THEORY OF THE CINEMA AS A NEW MODEL FOR THE MUSEUM OF THE FUTURE. BY EXPLORING THE ART HISTORICAL TROPES OF FACE AND LANDSCAPE, AND KEY AREAS OF FILM STUDIES SUCH AS EARLY CINEMA, SOVIET FILM THEORY, DOCUMENTARY, THE AVANT-GARDE AND THE NEWLY-BORN GENRE OF THE MUSEUM FILM, THIS COLLECTION INCLUDES DETAILED DISCUSSIONS OF INSTALLATION ART, AND CLOSE ANALYSES OF MEDIA RELATIONS WHICH RANGE FROM DANCE TO PAINTING TO PERFORMANCE ART. THANKS TO THE TITLE OF ANDRE MALRAUX'S FAMOUS PROJECT, **FILM, ART, NEW MEDIA: MUSEUM WITHOUT WALLS?** INVITES READERS TO REFLECT ON THE MUSEUM OF THE FUTURE, WHERE TWENTIETH-CENTURY CINEMA WILL PLAY A PIVOTAL ROLE BY INTERROGATING THE RELATION BETWEEN ART AND SCIENCE, TECHNOLOGY AND NATURE, FROM THE SIDE OF PHOTOGRAPHY IN DIALOGUE WITH DIGITALIZATION.

*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), SCIUSCÌ (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 WERTMILLER 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.

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, APPENDICES, BLACK-AND-WHITE PHOTOS, AND HUNDREDS OF CROSS-REFERENCED DICTIONARY ENTRIES ON ACTORS, ACTRESSES, MOVIES, PRODUCERS, ORGANIZATIONS, AWARDS, FILM CREDITS, AND TERMINOLOGY.

**ITALIAN STYLE** EUGENIA PAULICELLI 2016-09-22 SINCE ITS BEGINNING AND DURING PERIODS OF GREAT TRANSFORMATIONS, MOVIE-GOING FOR BOTH MEN AND WOMEN WAS AKIN TO GOING TO A FASHION PARADE. BEFORE THE EXPLOSION OF DIGITAL TECHNOLOGY AND ITS ENCHANTED WORLD, ACCESS TO FASHION WAS ONLY ACCESSIBLE ON THE BIG SCREEN. FASHION AND STYLE BECAME REACHABLE FOR THE MASSES THROUGH CINEMA. AND, WITH THE GENRE OF THE FASHION FILM, THIS CONTINUES TODAY. FOCUSING ON A NUMBER OF CRUCIAL FILMS AND DIRECTORS FROM THE SILENT ERA TO THE PRESENT, THIS STUDY WILL OFFER, FOR THE FIRST TIME, AN IN-DEPTH EXPLORATION OF THE INTERACTION BETWEEN FASHION AND ITALIAN CINEMA. THE STUDY, HOWEVER, WILL PRIVILEGE THE GOLDEN AGE OF ITALIAN CINEMA, ESPECIALLY THE CRUCIAL DECADES OF THE 1950S AND 1960S DURING WHICH, THROUGH THE MARRIAGE OF FASHION AND FILM, ITALIAN FASHION AND STYLE WERE LAUNCHED GLOBALLY. THROUGH THE LENS OF FASHION, THE STUDY WILL REVISIT THE FILMS OF SOME OF ITALY'S MOST IMPORTANT FILM-MAKERS, SUCH AS ANTONIONI, FELLINI, VISCONTI AND OTHERS AND FILMS AS OLD AS MARIO OXILIA'S SILENT RAPSODIA SATANICA (1917) TO LUCA GUADAGNINO'S I AM LOVE (2009).

CINEMATIC ROME RICHARD WRIGLEY 2008 THIS COLLECTION IS BASED ON THE PAPERS GIVEN AT A CONFERENCE AT THE UNIVERSITY OF NOTTINGHAM IN SEPTEMBER 2005. THE CONFERENCE WAS INTENDED TO EXPLORE ROME AS A SITE FOR THE MAKING OF FILMS, AND ALSO ITS CHANGING ROLE AS A SETTING FOR CINEMATIC NARRATIVE. THE RESULTING COLLECTION OF ESSAYS WILL CONTRIBUTE TO THE BURGEONING GENRE OF STUDIES ON CINEMA AND THE CITY, BY FOCUSING ON ONE PARTICULARLY RICH CASE STUDY BOTH FOR THE NATURE OF THE FILMS DISCUSSED, AND THE COMPLEXITIES OF THE CITY AND ITS REPRESENTATION. THE VOLUME WILL ALSO REACH BEYOND FILM STUDIES IN SO FAR AS THE SUBJECT DRAWS ON AND INFORMS OTHER APPROACHES TO ROME'S CULTURAL HISTORY (GEOGRAPHY, ART HISTORY, URBAN HISTORY, CLASSICS). THE ESSAYS ADDRESS TOPICS RANGING FROM THE INTERWAR PERIOD TO THE PRESENT. A DIVERSE SET OF CINEMATIC INTERACTIONS AND INTERVENTIONS ARE PLACED WITHIN THE CONTEXT OF THE EVOLVING ARCHITECTURAL, SOCIAL AND POLITICAL FABRIC OF ROME IN A PERIOD OF RAPID AND OFTEN TRAUMATIC HISTORICAL CHANGE. IMPLICIT IN THE CONCEPTION OF THE CONFERENCE WAS THE IDEA THAT CINEMATIC REPRESENTATIONS OF THE CITY INHERIT AND REWORK ESTABLISHED HABITS OF VISUALISATION USED TO PRODUCE IMAGES OF THE ETERNAL CITY. THREE OTHER TROPES WHICH CONSTITUTE KEY ELEMENTS IN ROME'S INTERNATIONAL REPUTATION CAN BE SEEN AS BEING EMBEDDED IN CINEMATIC NARRATIVES. FIRSTLY, THE TROPE OF TRANSFORMATION - ARTISIC, NARRATIVES. FIRSTLY, THE TROPE OF TRANSFORMATION - ARTISIC, PSYCHOLOGICAL, SPIRITUAL; SECONDLY, THE CITY'S REPUTATION AS A COSMOPOLITAN CROSSROAD. THIRDLY, ROME'S STATUS AS A LOCUS CLASSICUS FOR THE JUXTAPOSITION OF THE ANCIENT AND THE MODERN, WHICH WAS GIVEN A NEW RELEVANCE AND COMPLEXITY IN FILMS WHICH SOUGHT TO FOCUS ON ASPECTS OF CONTEMPORARY LIFE, BE IT IN THE FASCIST ERA, OR THE EXTREME CONTRASTS OF POVERTY AND INTERNATIONAL BOHEMIANISM OF THE POSTWAR ERA.

**CINEMA AND FASCISM** STEVEN RICCI 2008-02 "THIS STUDY CONSIDERS ITALIAN FILMMAKING DURING THE FASCIST ERA AND OFFERS AN ORIGINAL AND REVEALING APPROACH TO THE INTERWAR YEARS. STEVEN RICCI DIRECTLY CONFRONTS A LONG-STANDING DILEMMA FACED BY CULTURAL HISTORIANS: WHILE MADE DURING A PERIOD OF TOTALITARIAN GOVERNMENT, THESE FILMS ARE NEITHER PROPAGANDISTIC NOR OPENLY "FASCIST." INSTEAD, THE ITALIAN FASCIST REGIME ATTEMPTED TO BUILD IDEOLOGICAL CONSENSUS BY ERASING MARKERS OF CLASS AND REGIONAL DIFFERENCE AND BY CIRCULATING TERMS FOR AN IMAGINARY NATIONAL IDENTITY. CINEMA AND FASCISM INVESTIGATES THE COMPLEX RELATIONSHIP BETWEEN THE TOTALITARIAN REGIME AND ITALIAN CINEMA. IT LOOKS AT THE FILMS THEMSELVES, THE INDUSTRY, AND THE ROLE OF CINEMA IN DAILY LIFE, AND OFFERS NEW INSIGHTS INTO THIS IMPORTANT BUT NEGLECTED PERIOD IN CINEMA HISTORY." -- BOOK COVER.

## MUSSOLINI'S CITIES

**THE ITALIAN CINEMA BOOK** PETER BONDANELLA 2019-07-25 THE ITALIAN CINEMA BOOK IS AN ESSENTIAL GUIDE TO THE MOST IMPORTANT HISTORICAL, AESTHETIC AND CULTURAL ASPECTS OF ITALIAN CINEMA, FROM 1895 TO THE PRESENT DAY. WITH CONTRIBUTIONS FROM 39 LEADING INTERNATIONAL SCHOLARS, THE BOOK IS STRUCTURED AROUND SIX CHRONOLOGICALLY ORGANISED SECTIONS: THE SILENT ERA (1895-22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922-45)

POSTWAR CINEMATIC CULTURE (1945-59) THE GOLDEN AGE OF ITALIAN CINEMA (1960-80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA ACUTELY AWARE OF THE CONTEMPORARY 'RETHINKING' OF ITALIAN CINEMA HISTORY, PETER BONDANELLA HAS BROUGHT TOGETHER A DIVERSE RANGE OF ESSAYS WHICH REPRESENT THE CUTTING EDGE OF ITALIAN FILM THEORY AND CRITICISM. THIS PROVOCATIVE COLLECTION WILL PROVIDE THE FILM STUDENT, SCHOLAR OR ENTHUSIAST WITH A COMPREHENSIVE UNDERSTANDING OF THE MAJOR DEVELOPMENTS IN WHAT MIGHT BE CALLED TWENTIETH-CENTURY ITALY'S GREATEST AND MOST ORIGINAL ART FORM.

HOMOSEXUALITY AND ITALIAN CINEMA MAURO GIORI 2017-11-18 THIS BOOK IS THE FIRST TO ESTABLISH THE RELEVANCE OF SAME-SEX DESIRES, PLEASURES AND ANXIETIES IN THE CINEMA OF POST-WAR ITALY. IT EXPLORES CINEMATIC REPRESENTATIONS OF HOMOSEXUALITY AND THEIR SIGNIFICANCE IN A WIDER CULTURAL STRUGGLE IN ITALY INVOLVING SOCIETY, CINEMA, AND SEXUALITY BETWEEN THE 1940S AND 1970S. BESIDES TRACING THE EVOLUTION OF REPRESENTATIONS THROUGH BOTH ART AND POPULAR FILMS, THIS BOOK ALSO ANALYSES CONNECTIONS WITH CONSUMER CULTURE, FILM CRITICISM AND POLITICS. GIORI UNCOVERS HOW COMPLICATED NEGOTIATIONS BETWEEN CHALLENGES TO AND VALORIZATION OF DOMINANT FORMS OF KNOWLEDGE OF HOMOSEXUALITY SHAPED REPRESENTATIONS AND ARGUES THAT THEY WERE NOT ALWAYS THE OUTCOME OF HATRED BUT ALSO SOUGHT TO CONVEY UNMENTIONABLE PLEASURES AND COMPLICITIES. THROUGH ARCHIVAL RESEARCH AND A SURVEY OF MORE THAN 600 FILMS, THE AUTHOR ENRICHES OUR UNDERSTANDING OF THIRTY YEARS OF ITALIAN FILM AND CULTURAL HISTORY.

**GALEAZZO CIANO** TOBIAS HOF 2021-05-02 BUILDING ON EXTENSIVE ARCHIVAL RESEARCH AND IMPORTANT SCHOLARLY ANALYSIS, GALEAZZO CIANO: THE FASCIST PRETENDER EXAMINES THE LIFE OF GALEAZZO CIANO, FOREIGN MINISTER OF FASCIST ITALY FROM 1936 TO 1943 AND BENITO MUSSOLINI'S SON-IN-LAW. CIANO'S LIFE SERVES AS A LENS THROUGH WHICH TO GAIN A BETTER UNDERSTANDING OF CRUCIAL ISSUES OF ITALIAN AND EUROPEAN FASCISM, INCLUDING THE FASCISTIZATION OF SOCIETY AND POLITICS, FOREIGN RELATIONS, AND THE PROBLEM OF SUCCESSION. THE BIOGRAPHY FOLLOWS AN INNOVATIVE THEMATIC STRUCTURE THAT FOCUSES ON MAJOR ASPECTS OF CIANO'S LIFE, INCLUDING HIS FAMILY, HIS POLITICAL CAREER, HIS DIPLOMACY, AND HIS DESIRE TO SUCCEED MUSSOLINI. FILLING A SUBSTANTIAL GAP IN THE EXISTING LITERATURE ON THE HISTORY OF FASCISM, THIS BOOK IS THE FIRST COMPREHENSIVE ANALYSIS OF A KEY PLAYER OF ITALIAN FASCISM OTHER THAN MUSSOLINI; IT ALSO OFFERS A LONG OVERDUE CRITICAL ASSESSMENT OF CIANO'S FAMOUS DIARY, ONE OF THE MOST IMPORTANT TEXTS FROM THE PERIOD. USING VISUAL MATERIALS SUCH AS PHOTOGRAPHS AND FILMS AS SOURCES AND NOT JUST AS ILLUSTRATIVE MATERIAL, TOBIAS HOF ALLOWS US TO RETHINK OUR UNDERSTANDING OF FASCISM AND OFFERS A NEW PERSPECTIVE ON THE HISTORY OF FASCIST ITALY.

**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 PAISÀ , 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 WESTERN IN THE GLOBAL SOUTH** MARYELLEN HIGGINS 2015-04-24 THE WESTERN IN THE GLOBAL SOUTH INVESTIGATES THE WESTERN FILM GENRE'S IMPACT, MIGRATIONS, AND RECONFIGURATIONS IN THE GLOBAL SOUTH. CONTRIBUTORS EXPLORE HOW COSMOPOLITAN DIRECTORS HAVE ENGAGED WITH, APPROPRIATED, AND SUBVERTED THE TROPES AND CONVENTIONS OF HOLLYWOOD AND ITALIAN WESTERNS, AND HOW GLOBAL SOUTH WESTERNS AND POST-WESTERNS IN PARTICULAR ADDRESS THE INEQUITIES BROUGHT ABOUT BY POSTCOLONIAL PATRIARCHY, GLOBALIZATION AND NEOLIBERALISM. THE BOOK OFFERS A WIDE RANGE OF HISTORICAL ENGAGEMENTS WITH THE GENRE, FROM AFRICAN, CARIBBEAN, SOUTH AND SOUTHEAST ASIAN, CENTRAL AND SOUTH AMERICAN, AND TRANSNATIONAL DIRECTORS. THE CONTRIBUTORS EMPLOY INTERDISCIPLINARY CULTURAL STUDIES APPROACHES TO CINEMA, INTEGRATING AESTHETIC CONSIDERATIONS WITH HISTORICAL, POLITICAL, AND GENDER STUDIES READINGS OF THE INTERNATIONAL APPROPRIATIONS AND U.S. RE-APPROPRIATIONS OF THE WESTERN GENRE.

**ANDRÉ BAZIN AND ITALIAN NEOREALISM** ANDRÉ BAZIN 2011-09-15 A NEW COLLECTION OF POSTHUMOUS WRITINGS BY ANDRÉ BAZIN

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.

LANGUAGING DIVERSITY VOLUME 3 ELENA DI GIOVANNI 2018-07-27 LANGUAGES, DIVERSITY AND POWER: THESE ARE THE CONCEPTS RUNNING THROUGH ALL CHAPTERS IN THIS VOLUME. ROOTED IN LINGUISTICS, TRANSLATION STUDIES AND LITERARY STUDIES, OFTEN INFORMED BY CULTURAL AND POLITICAL STUDIES, POSTCOLONIAL THEORY AND HISTORY, THE CONTRIBUTIONS HERE TACKLE THE THORNY ISSUE OF POWER RELATIONS AS EXPRESSED, ENFORCED, DISMISSED THROUGH THE USE OF LANGUAGE(S). FROM THE BRITISH PRESS, TO POWER RELATIONS AS REPRESENTED IN TV SERIES SET IN COURTROOMS, AND FROM LANGUAGE-POWER INTERSECTIONS IN THE TRANSLATION OF ITALIAN POST-WAR CINEMA TO POWER ENFORCEMENT THROUGH FILM-MAKING IN AFRICA, THE VOLUME SPANS DECADES AND CONTINENTS, PROVIDING IN-DEPTH ANALYSES OF A HOST OF CONTEXTS, FACTS, ACTIONS. AS SUCH, IT WILL BE OF PARTICULAR INTEREST TO SCHOLARS AND STUDENTS IN LINGUISTICS, TRANSLATION AND CULTURAL STUDIES.

THE NAZI-FASCIST NEW ORDER FOR EUROPEAN CULTURE BENJAMIN G. MARTIN 2016-10-24 FOLLOWING FRANCE'S DEFEAT, THE NAZIS MOVED FORWARD WITH PLANS TO REORGANIZE A EUROPEAN CONTINENT NOW LARGELY UNDER HITLER'S HEEL. SOME NAZI ELITES ARGUED FOR A PAN-EUROPEAN CULTURAL EMPIRE TO CROWN HITLER'S CONQUESTS. BENJAMIN MARTIN CHARTS THE RISE AND FALL OF NAZI-FASCIST SOFT POWER AND BRINGS INTO FOCUS A NEGLECTED ASPECT OF AXIS GEOPOLITICS.

RECENT ITALIAN CINEMA TIZIANA FERRERO REGIS 2009 IN RECENT ITALIAN CINEMA, TWO FUNDAMENTAL QUESTIONS ARE ASKED: THE FIRST CONCERNS WHETHER ITALIAN CINEMA, AS NATIONAL CINEMA, IS IN REALITY REDUCED TO A NICHE MARKET IN ITS OWN TERRITORY. THE SECOND RELATES TO WHAT ITALIAN AUDIENCES DO WITH DOMESTIC FILMS. FOR NEARLY TWO DECADES, MOST ITALIAN FILMS HAVE BEEN PRODUCED OUTSIDE BOX OFFICE RETURNS, THROUGH A PRACTICE OF SUBSIDY AND CO-FINANCING BETWEEN MANY INSTITUTIONAL AND PRIVATE ENTITIES. THUS ITALIAN CINEMA HAS HAD TO DEFINE ITS MODE OF PRODUCTION AND USE-VALUE OF FILMS IN A DIFFERENT WAY. IT IS CLEAR THAT IT IS NO LONGER POSSIBLE TO SEPARATE NATIONAL CINEMAS FROM THE GRIP THAT THE AMERICAN FILM INDUSTRY HAS ON WORLD MARKETS, IN TERMS OF IMAGINATION AND MODES OF PRODUCTION, DISTRIBUTION AND EXHIBITION. IT IS THUS ONLY BY EXAMINING THE MULTIPLE LAYERS OF DESCRIPTION AND ANALYSIS, WHICH TAKE INTO ACCOUNT THE PRESENCE OF HOLLYWOOD, THAT WE CAN COME TO AN UNDERSTANDING OF WHAT RECENT ITALIAN CINEMA ACTUALLY IS.

A HISTORY OF ITALIAN CINEMA PETER BONDANELLA 2017-10-19 THE ONLY COMPREHENSIVE AND UP-TO-DATE BOOK ON THE SUBJECT OF ITALIAN CINEMA AVAILABLE ANYWHERE, IN ANY LANGUAGE.

MUSSOLINI'S DREAM FACTORY STEPHEN GUNDLE 2013-12-30 THE INTERSECTION BETWEEN FILM STARDOM AND POLITICS IS AN UNDERSTUDIED PHENOMENON OF FASCIST ITALY, DESPITE THE FACT THAT THE MUSSOLINI REGIME DEEMED STARDOM IMPORTANT ENOUGH TO WARRANT SUSTAINED ATTENTION AND INTERFERENCE. FOCUSED ON THE PERIOD FROM THE START OF SOUND CINEMA TO THE FINAL END OF FASCISM IN 1945, THIS BOOK EXAMINES THE DEVELOPMENT OF AN ITALIAN STAR SYSTEM AND EVALUATES ITS PLACE IN FILM PRODUCTION AND DISTRIBUTION. THE PERFORMANCES AND CAREERS OF SEVERAL MAJOR STARS, INCLUDING ISA MIRANDA, VITTORIO DE SICA, AMEDEO NAZZARI, AND ALIDA VALLI, ARE CLOSELY ANALYZED IN TERMS OF THEIR RELATIONSHIPS TO THE POLITICAL SPHERE AND BROADER COMMERCIAL CULTURE, WITH CONSIDERATION OF THEIR FATES IN THE AFTERMATH OF FASCISM. A FINAL CHAPTER EXPLORES THE PLACE OF THE STARS IN POPULAR MEMORY AND REPRESENTATIONS OF THE FASCIST FILM WORLD IN POSTWAR CINEMA.

ITALIAN NEOREALISM AND GLOBAL CINEMA LAURA E. RUBERTO 2007 THIS VOLUME ADDRESSES THE INFLUENCE OF ITALIAN NEOREALIST FILMS ON WORLD CINEMA WELL BEYOND THE POST-WORLD WAR II PERIOD ASSOCIATED WITH THE MOVEMENT.

ITALIAN NEOREALIST CINEMA TORUNN HAALAND 2013-12-17 THIS BOOK TRACES THE ROOTS OF NEOREALIST FILM AND DRAWS PARALLELS TO NEOREALIST FICTION, BY SURVEYING THE MAJOR CREATIVE CONTRIBUTIONS TO AND CRITICAL RECEPTIONS OF THIS TREND IN ITALIAN POSTWAR CINEMA.

**THE MACISTE FILMS OF ITALIAN SILENT CINEMA** JACQUELINE REICH 2015-10-19 ITALIAN FILM STAR BARTOLOMEO PAGANO'S "MACISTE" PLAYED A KEY ROLE IN HIS NATION'S NARRATIVES OF IDENTITY DURING WORLD WAR I AND AFTER. JACQUELINE REICH TRACES THE RACIAL, CLASS, AND NATIONAL TRANSFORMATIONS UNDERGONE BY THIS ITALIAN STRONGMAN FROM AFRICAN SLAVE IN CABIRIA (1914), HIS FIRST FILM, TO BOURGEOIS GENTLEMAN, TO ALPINE SOLDIER OF THE GREAT WAR, TO COLONIAL OFFICER IN ITALY'S AFRICAN ADVENTURES. REICH REVEALS MACISTE AS A FIGURE WHO BOTH REFLECTED CLASSICAL IDEALS OF MASCULINE BEAUTY AND VIRILITY (LATER TAKEN UP BY MUSSOLINI AND USED FOR POLITICAL PURPOSES) AND EMBODIED THE MODEL ITALIAN CITIZEN. THE 12 FILMS AT THE CENTER OF THE BOOK, RECENTLY RESTORED AND NEWLY ACCESSIBLE TO A WIDER PUBLIC, TOGETHER WITH RELEVANT EXTRA-CINEMATIC MATERIALS, PROVIDE A RICH RESOURCE FOR UNDERSTANDING THE SPREAD OF DISCOURSES ON MASCULINITY, AND NATIONAL AND RACIAL IDENTITIES DURING A TURBULENT PERIOD IN ITALIAN HISTORY. THE VOLUME INCLUDES AN ILLUSTRATED APPENDIX DOCUMENTING THE RESTORATION AND PRESERVATION OF THESE CINEMATIC TREASURES.

*LOVE, HONOUR, AND JEALOUSY* NIAMH CULLEN 2019-05-09 LOVE, HONOUR, AND JEALOUSY INVESTIGATES THE IMPACT OF THE ITALIAN ECONOMIC MIRACLE OF THE 1950S AND 1960S ON INTIMATE LIFE. JUST AS ITALY WAS RAPIDLY FORGED INTO AN URBAN, INDUSTRIAL NATION IN THESE YEARS, THE WAYS IN WHICH ITALIANS THOUGHT ABOUT FAMILY, LOVE, AND MARRIAGE WERE TRANSFORMED BY MIGRATION AND MODERN CONSUMER CULTURE. AT THE CORE OF THIS BOOK LIES THE INVESTIGATION OF ALMOST ONE HUNDRED AND FIFTY UNPUBLISHED DIARIES AND MEMOIRS WRITTEN BY ORDINARY MEN AND WOMEN WHO WERE COMING OF AGE DURING THESE YEARS. THESE PERSONAL TESTIMONIES REVEAL UNIQUE INSIGHTS INTO THE EXPERIENCES, THOUGHTS, AND FEELINGS OF THOSE WHO CAME OF AGE AGAINST THE BACKDROP OF A RAPIDLY CHANGING ITALY. THE PERSONAL STORIES ARE EXPLORED ALONGSIDE THE FILMS, MAGAZINES, AND MUSIC OF THE TIME, WHICH WERE SATURATED WITH BOTH NEW AND OLD IDEAS OF ROMANCE. FILMS AND MAGAZINES ENCOURAGED YOUNG ITALIANS TO PUT ROMANTIC LOVE AND INDIVIDUAL DESIRE OVER FAMILY, CONTRIBUTING TO CHANGING EXPECTATIONS ABOUT MARRIAGE, AND OFTEN RESULTING IN FAMILY TENSIONS. AT THE SAME TIME POPULAR LOVE STORIES WERE FREQUENTLY LACED WITH JEALOUSY, HINTING AT THE DARKER EMOTIONS THAT WERE LINKED IN MANY MINDS, TO LOVE. THIS DARKER SIDE WAS A SIGNIFICANT PART OF THE STORY OF CHANGING IDEAS ABOUT INTIMACY IN POST-WAR ITALY, AS WAS THE GROWING DESIRE TO MARRY FOR LOVE. CONTROL AND VIOLENCE AGAINST WOMEN WAS CLOSELY LINKED TO SOUTHERN IDEAS ABOUT FAMILY HONOUR BUT ALSO TO ANXIETIES ABOUT ITALY'S CHANGING SOCIETY, WHICH MANIFESTED ITSELF IN ROMANTIC JEALOUSY. THROUGH ITS EXPLORATION OF COURTSHIP, MARRIAGE, HONOUR CRIME, FORCED MARRIAGE, JEALOUSY, AND MARRIAGE BREAKDOWN, LOVE, HONOUR, AND JEALOUSY TRACES THE WAYS IN WHICH THE LIVES BOTH OF INDIVIDUALS AND OF THE NATION ITSELF, WERE SHAPED BY CHANGING UNDERSTANDINGS OF ROMANTIC LOVE AND ITS DARKER COMPANIONS, HONOUR AND JEALOUSY.

**ENCYCLOPEDIA OF THE DOCUMENTARY FILM 3-VOLUME SET** IAN AITKEN 2013-10-18 THE ENCYCLOPEDIA OF THE DOCUMENTARY FILM IS A FULLY INTERNATIONAL REFERENCE WORK ON THE HISTORY OF THE DOCUMENTARY FILM FROM THE LUMIÈRE BROTHERS' WORKERS LEAVING THE LUMIÈRE FACTORY (1885) TO MICHAEL MOORE'S FAHRENHEIT 911 (2004). THIS ENCYCLOPEDIA PROVIDES A RESOURCE THAT CRITICALLY ANALYZES THAT HISTORY IN ALL ITS ASPECTS. NOT ONLY DOES THIS ENCYCLOPEDIA EXAMINE INDIVIDUAL FILMS AND THE CAREERS OF INDIVIDUAL FILM MAKERS, IT ALSO PROVIDES OVERVIEW ARTICLES OF NATIONAL AND REGIONAL DOCUMENTARY FILM HISTORY. IT EXPLAINS CONCEPTS AND THEMES IN THE STUDY OF DOCUMENTARY FILM, THE TECHNIQUES USED IN MAKING FILMS, AND THE INSTITUTIONS THAT SUPPORT THEIR PRODUCTION, APPRECIATION, AND PRESERVATION.

*THE CINEMA OF ITALY* GIORGIO BERTELLINI 2004 GIORGIO BERTELLINI EXAMINES THE HISTORICAL AND AESTHETIC CONNECTIONS OF SOME OF ITALY'S MOST IMPORTANT FILMS WITH BOTH ITALIAN AND WESTERN FILM CULTURE.

*FASCISM, ANTI-FASCISM, AND THE RESISTANCE IN ITALY* STANISLAO G. PUGLIESE 2004-01-13 WHILE THE HISTORICAL SIGNIFICANCE OF FASCISM AND ANTI-FASCISM IS STILL BEING HOTLY DEBATED IN ITALY AND ACROSS EUROPE, THIS ANTHOLOGY BRINGS TO LIGHT A WIDE RANGE OF VOICES—POLITICAL, LITERARY, AND POPULAR—THAT ILLUMINATE MORE THAN EIGHTY YEARS OF FASCISM AND ANTI-FASCISM IN ITALY.

*WOMEN AND MIGRATION IN CONTEMPORARY ITALIAN CINEMA* GIOVANNA FALESCHINI LERNER 2022-10-15 WOMEN AND MIGRATION IN CONTEMPORARY ITALIAN CINEMA: SCREENING HOSPITALITY PUTS GENDER AT THE CENTRE OF CINEMATIC REPRESENTATIONS OF CONTEMPORARY TRANSNATIONAL ITALIAN IDENTITIES. IT OFFERS AN INTERSECTIONAL FEMINIST ANALYSIS OF THE WAYS IN WHICH TRANSNATIONAL MIGRATION HAS BEEN REPRESENTED, UNDERSTOOD, AND CONSTRUCTED IN THE CONTEMPORARY CINEMA OF ITALY. DRAWING ON JACQUES DERRIDA'S NOTION OF HOSPITALITY AND IN DIALOGUE WITH POSTCOLONIAL AND DECOLONIAL THEORY, QUEER STUDIES, AND FEMINIST CRITIQUES, THE SIX CHAPTERS OF THE BOOK FOCUS ON A SERIES OF EXEMPLARY FICTION FILMS FROM THE LAST TWENTY YEARS, WHICH BOTH REFLECT AND SHAPE THE NATION'S RESPONSES TO THE GROWING PRESENCE OF TRANSNATIONAL MIGRANTS IN ITALIAN SOCIETY. THE BOOK SHOWS HOW QUESTIONS OF GENDER, SEXUAL DIFFERENCE, AND REPRODUCTIVITY HAVE BEEN CENTRAL TO ITALIAN FILMMAKERS' APPROACHES TO STORIES OF MOBILITY AND DISPLACEMENT. GENDER IS ALSO ENMESHED IN THE RHETORIC AND POETIC OF HOSPITALITY THAT FILMMAKERS PROPOSE AS A CRITICAL FRAMEWORK

TO CONDEMN ITALIAN BORDER POLICIES AND POLITICS. WOMEN AND MIGRATION IN CONTEMPORARY ITALIAN CINEMA: SCREENING HOSPITALITY TRACES AN ARC THAT MOVES FROM THE EMBRACE OF A HUMANITARIAN RHETORIC OF INFINITE HOSPITALITY TOWARD MIGRANTS, APPARENT IN FILMS PRODUCED IN THE EARLY 2000s, TO A MORE FLUID UNDERSTANDING OF ITALIAN IDENTITIES FROM A TRANSNATIONAL PERSPECTIVE.

**LANDSCAPE AND MEMORY IN POST-FASCIST ITALIAN FILM** GIULIANA MINGHELLI 2014-06-11 THIS STUDY ARGUES THAT NEOREALISM'S VISUAL GENIUS IS INSEPARABLE FROM ITS ALMOST INVISIBLE RELATION TO THE FASCIST PAST: A CONNECTION INSCRIBED IN CINEMATIC LANDSCAPES. WHILE LARGELY A SILENT NARRATIVE, NEOREALISM'S COMPLEX VISUAL PROCESSING OF TWO DECADES OF FASCISM REMAINS THE GREATEST CULTURAL PRODUCTION IN THE SERVICE OF MEMORIALIZATION AND COMPREHENSION FOR A NATION THAT HAD NEITHER A NUREMBERG NOR A FORMAL PROCESS OF RECONCILIATION. THROUGH HER READINGS OF CANONICAL NEOREALIST FILMS, MINGHELLI UNEARTHS THE MEMORIAL STRATA OF THE NEOREALIST IMAGE AND INVESTIGATES THE COMPLEX HISTORICAL CHARGE THAT INVESTS THIS CINEMA. THIS BOOK IS BOTH A FORMAL ANALYSIS OF THE NEW CONCEPTION OF THE CINEMATIC IMAGE BORN FROM A CRISIS OF MEMORY, AND A REFLECTION ON THE RELATION BETWEEN CINEMA AND MEMORY. FILMS DISCUSSED INCLUDE OSSESSIONE (1943) PAISÀ (1946), LADRI DI BICICLETTE (1948), AND CRONACA DI UN AMORE (1950).