

THE ITALIAN CINEMA PIERRE LEPROHON



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The Italian Cinema Cinema Two

Frank Burke



The Italian Cinema Cinema Two:

A History of Italian Cinema Peter Bondanella, Federico Pacchioni, 2017-10-19 A History of Italian Cinema 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema which has been published in four landmark editions and will celebrate its 35th anniversary in 2018 Building upon decades of research Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty first century but also to the rapidly changing priorities of Italian film studies and film scholars The new edition brings the definitive history of the subject from the birth of cinema to the present day up to date with a revised filmography as well as more focused attention on the melodrama the crime film and the historical drama The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues immigration and media politics Accessible comprehensive and heavily illustrated throughout this is an essential purchase for any fan of Italian film

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

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

Vampires in Italian Cinema, 1956-1975 Michael Guarneri, 2020-05-28 Positioning itself at the intersection of Italian film history horror studies and cultural studies this fascinating book asks why and how was the protean transnational and transmedial figure of the vampire appropriated by

Italian cinema practitioners between 1956 and 1975 The book outlines both the 1945-85 industrial context of Italian cinema and the political economic and sociocultural context of the Italian Republic from post war reconstruction to the austerity of the mid 1970s Using case studies of films by directors such as Mario Bava and Riccardo Freda it also delves into lesser known gems of Italian psychotronic cinema from the 1960s and 1970s like *L'amante del vampiro* *The Vampire* and *the Ballerina* and *Riti magie nere e segrete orge nel Trecento* *The Reincarnation of Isabel* With original research into hitherto unpublished film production data censorship data original screenplays trade papers film magazines and vampire themed paraliterature the book strongly argues for the cultural legitimacy of Italian film genres like horror adventure comedy and erotica whose study has so far been neglected in favour of the Italian auteur cinema of the 1940s neorealists and their later followers **The Italian Cinema** Pierre Leprohon, 1972 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 **A Companion to Italian Cinema** Frank Burke, 2017-04-13

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 Italian Neorealist Cinema Christopher Wagstaff, 2007-01-01 The end of the Second World War saw the

emergence in Italy of the neorealism movement which produced a number of films characterized by stories set among the poor and working class often shot on location using non professional actors In this study Christopher Wagstaff provides an in depth analysis of neorealist film focusing on three films that have had a major impact on filmmakers and audiences around the world Roberto Rossellini s *Roma città aperta* and Pais and Vittorio De Sica s *Ladri di biciclette* Indeed these films are still more than half a century after they were made among the most highly regarded works in the history of cinema In this insightful and carefully researched work Wagstaff suggests that the importance of these films is largely due to the aesthetic and rhetorical qualities of their assembled sounds and images rather than as commonly thought their particular representations of historical reality The author begins by situating neorealist cinema in its historical industrial commercial and cultural context He goes on to provide a theoretical discussion of realism and the merits of neorealist films individually and collectively as aesthetic artefacts He follows with a detailed analysis of the three films focusing on technical and production aspects as well as on the significance of the films as cinematic works of art While providing a wealth of information and analysis previously unavailable to an English speaking audience *Italian Neorealist Cinema* offers a radically new perspective on neorealist cinema and the Italian art cinema that followed it [Post-War Italian Cinema](#) Daniela Treveri Gennari,2011-02-23 This book focuses on the involvement of the United States and the Vatican in the Italian film industry between 1945 and 1960 Gennari analyzes the tensions between economic film industry political government and ideological pressures *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 *Italian Cinema Audiences* Daniela Treveri Gennari,Catherine O'Rawe,Danielle Hipkins,Silvia Dibeltulo,Sarah Culhane,2020-10-01 We know a lot about the directors and stars of Italian cinema s heyday from Roberto Rossellini to Sophia Loren But what do we know about the Italian audiences that went to see their films Based on the AHRC funded project *Italian Cinema Audiences 1945-60* *Italian Cinema Audiences* Histories and Memories of Cinema going in Post war Italy draws upon the rich data collected by the project team 160 video interviews and 1000 written questionnaires gathered from Italians aged 65 and over archival material related to cinema distribution exhibition and programming box office figures and critical discussions of cinema from film journals and popular magazines of the period For the first time cinema s role in everyday Italian life and its affective meaning when remembered by older people are enriched

with industrial analyses of the booming Italian film sector of the period as well as contextual data from popular and specialized magazines

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

Cesare Zavattini's Neo-realism and the Afterlife of an Idea David Brancalone, 2021-07-15 How many Zavattinis are there During a life spanning most of the twentieth century the screenwriter who wrote *Sciusci Bicycle Thieves* *Miracle in Milan* and *Umberto D* was also a pioneering magazine publisher in 1930s Milan a public intellectual a theorist a tireless campaigner for change within the film industry a man of letters a painter and a poet This intellectual biography is built on the premise that in order to understand Zavattini's idea of cinema and his legacy of ethical and political cinema including guerrilla cinema we must also tease out the multi-faceted strands of his interventions and their interplay over time The book is for general readers students and film historians and anyone with an interest in cinema and its fate

Precarity in European Film Elisa Cuter, Guido Kirsten, Hanna Prenzel, 2022-06-06 This volume brings together renowned scholars and early career researchers in mapping the ways in which European cinema whether arthouse or mainstream fictional or documentary working with traditional or new media engages with phenomena of precarity poverty and social exclusion It compares how the filmic traditions of different countries reflect the socioeconomic conditions associated with precarity and illuminates similarities in the iconography of precarious lives across cultures While some of the contributions deal with the representations of marginalized minorities others focus on work-related precarity or the depictions of downward mobility Among other topics the volume looks at how films grapple with gender inequality intersectional struggle discriminatory housing policies and the specific problems of precarious youth With its comparative approach to filmic representations of European precarity this volume makes a major contribution to scholarship on precarity and the representation of social class in contemporary visual culture Watch our book talk with the editors Elisa Cuter Guido Kirsten and Hanna Prenzel here <https://youtu.be/lKpD1NFAx2o>

Fascism in Italian Cinema since 1945 G. Lichtner, 2013-05-29 From neorealism's resolve to Berlusconi revisionist melodramas this book examines cinema's role in constructing memories of Fascist Italy Italian cinema has both reflected and shaped popular perceptions of Fascism reinforcing or challenging stereotypes remembering selectively and silently forgetting the most shameful pages of Italy's history

Popular Italian Cinema L. Bayman, S. Rigoletto, 2013-01-17 Exciting new critical perspectives on popular Italian cinema including melodrama *poliziesco* *the mondo*

film the sex comedy missionary cinema and the musical The book interrogates the very meaning of popular cinema in Italy to give a sense of its complexity and specificity in Italian cinema from early to contemporary cinema

Stars and Masculinities in Contemporary Italian Cinema C. O'Rawe, 2014-06-18 Stars and Masculinities in Contemporary Italian Cinema is the first book to explore contemporary male stars and cinematic constructions of masculinity in Italy Uniting star analysis with a detailed consideration of the masculinities that are dominating current Italian cinema the study addresses the supposed crisis of masculinity

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

Napoli/New York/Hollywood Giuliana Muscio, 2018-10-30 This cinema history illuminates the role of southern Italian performance traditions on American movies from the silent era to contemporary film In *Napoli New York Hollywood* Italian cinema historian Giuliana Muscio investigates the significant influence of Italian immigrant actors musicians and directors on Hollywood cinema Using a provocative interdisciplinary approach Muscio demonstrates how these artists and workers preserved their cultural and performance traditions which led to innovations in the mode of production and in the use of media technologies In doing so she sheds light on the work of generations of artists as well as the cultural evolution of Italian-ness in America over the past century Muscio examines the careers of Italian performers steeped in an Italian theatrical culture that embraced high and low tragedy and comedy music dance 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

Film Festivals, Ideology and Italian Art Cinema Rachel

Johnson, 2025-10-01 *Film Festivals Ideology and Italian Art Cinema* is the first systematic study of the role ideology plays in film festivals construction of dominant ideas about art cinema Film festivals are considered the driving force of the film industry outside Hollywood disseminating ideals of cinematic art and humanist politics However the question of what drives them remains highly contentious In a rare consideration of the European competitive film festival circuit as a whole this book analyses the shared economic geopolitical and cultural histories that characterise European A festivals It offers too the first

extensive analysis of such festivals role in the canonisation of select Italian films from Rome Open City to The Great Beauty and Gomorrah The book proposes a new approach to ideology critique one that enables detailed examination of how film festivals construct ideas about not only contemporary art cinema but assumptions about gender race colonialism and capitalism

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