



The Italian Cinema

Peter Bondanella



The Italian Cinema:

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

The History of Italian Cinema Gian Piero Brunetta, 2009 Discusses renowned masters including Roberto Rossellini and Federico Fellini as well as directors lesser known outside Italy like Dino Risi and Ettore Scola The author examines overlooked Italian genre films such as horror movies comedies and Westerns and he also devotes attention to neglected periods like the Fascist era He illuminates the epic scope of Italian filmmaking showing it to be a powerful cultural force in Italy and leaving no doubt about its enduring influence abroad Encompassing the social political and technical aspects of the craft the author recreates the world of Italian cinema

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

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 contradictory 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

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 Peter E. Bondanella, Peter Bondanella, 2001 Italian Cinema is the only complete and up to date book on the subject available anywhere in any language New coverage from 1989 to the present includes the Italian horror film genre Roberto Benigni Life Is Beautiful et al Bernardo Bertolucci Stealing Beauty Franco Zeffirelli Tea with Mussolini Michael Radford The Postman Il postino Gabriele Salvatores Mediterraneo Maurizio Nichetti The Bicycle Thief et al Giuseppe Tornatore Cinema Paradiso The Starmaker and much more The book has been extensively revised and updated including all new notes bibliography plus videocassette and DVD information

Stardom, Italian Style Marcia Landy, 2008 The definitive book on stardom in Italian 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

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.

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 Taviani). 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 Wertmüller'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.

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*) (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 *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 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 *The Italian Cinema* Vernon Jarratt, 1951 **The Folklore of Consensus** Marcia Landy, 1998-05-28 Marcia Landy's *The Folklore of Consensus* examines the theatricality in the Italian popular cinema of the 1930s and early 1940s arguing that theatricality was a form of politics a politics of style While film critics no longer regard the commercial films of the era as mere propaganda they continue to regard the cinema under fascism as escapist diverting audiences from the harsh realities of life under fascism *The Folklore of Consensus* problematizes the notion of escapism examining the complexity that redeems the films from frivolity and evasion It shifts the focus from a preoccupation with cinema as the public and spectacular purveyor of fascinating fascism to a more immediate and intimate terrain that bears on formulations about the role of mass culture then and now *Experimental and Independent Italian Cinema* Anthony Cristiano, 2020-07-06 Discussing a variety of independent and experimental Italian films this book gives voice to a critically neglected form of Italian cinema and explores the character of independent films and their related practices within the Italian historical cultural and cinematic landscape 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 scene 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

A New Guide to Italian Cinema Carlo Celli, Marga Cottino-Jones, 2007-01-09 A New Guide to Italian Cinema with co author Carlo Celli 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 popular cinema the films which actually achieved box office success among the Italian public The Guide introduces the Italian cinema not just as a 20th century phenomenon but as an expression of the deeper roots of Italy's historic cultural and literary past Chapters offer historical timelines and commentary on political and cultural events and trends followed by discussion of the Italian cinema industry and key films Appendices offer guides to writing about film statistical data of Italian box office history and short biographies and filmographies of important directors The aim of the book is to provide the cinephile student teacher or fan with a guide where points of interest may be identified and studied with clarity

Branded Entertainment and Cinema Gloria Dagnino, 2019-11-25 The history of Italian cinema is mostly regarded as a history of Italian auteurs This book takes a different standpoint looking at Italian cinema from the perspective of an unusual but influential actor advertisers From the iconic Vespa scooter and the many other Made in Italy products placed in domestic and international features to Carosello's early format of branded entertainment up through the more recent brand integration cases in award winning titles like The Great Beauty the Italian film and advertising industries have frequently and significantly intersected in ways that remain largely unexplored by academic research This book contributes to fill this gap by focusing on the economic and cultural influence that advertising and advertisers interests have been exerting on Italian film production between the post war period and the 2010s Increasingly market oriented film policies ongoing pressure from Hollywood competition and the abnormal economic as well as political power held by Italian ad funded broadcasters are among the key points addressed by the book In addition to a macro level political economic analysis the book draws on exclusive interviews with film producers and promotional intermediaries to provide a meso level analysis of the practices and professional cultures of those working at the intersection of Italian film and advertising industries Providing an in depth yet clear and accessible overview of the political and economic dynamics driving the Italian media landscape towards unprecedented forms of marketisation this is a valuable resource for academics and students in the fields of film and media studies marketing advertising and Italian studies

Reviewing **The Italian Cinema**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**The Italian Cinema**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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The Italian Cinema Introduction

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