

# THE GAZE AND THE LABYRINTH

*The Cinema of Liliana Cavani*



G A E T A N A M A R R O N E

# The Gaze And The Labyrinth The Cinema Of Liliana Cavani

**Joseph Luzzi**



## **The Gaze And The Labyrinth The Cinema Of Liliana Cavani:**

The Gaze and the Labyrinth Gaetana Marrone, 2000-01-30 In this the first comprehensive book on Liliana Cavani Gaetana Marrone redraws the map of postwar Italian cinema to make room for this extraordinary filmmaker whose representations of transgressive eroticism spiritual questing and psychological extremes test the limits of the medium pushing it into uncharted areas of discovery Cavani's film *The Night Porter* 1974 created a sensation in the United States and Europe But in many ways her critically renowned endeavors which also include *Francesco di Assisi* *Galileo* *I cannibali* *Beyond Good and Evil* *The Berlin Affair* and several operas and documentaries remain enigmatic to audiences Here Marrone presents Cavani's work as a cinema of ideas showing how it takes pleasure in the telling of a story and ultimately revolts against all binding ideological and commercial codes The author explores the rich visual language in which Cavani expresses thought and the cultural icons that constitute her style and images This approach affords powerful insights into the intricate interlacing of narrated events We also come to understand the importance assigned to the gaze in the genesis of desire and the acquisition of knowledge The films come to life in this book as the classical tragedies Cavani intended where rebels and madmen experience conflict between historical and spiritual reality the present and the past Offering intertextual analyses within such fields as psychology history and cultural studies along with production information gleaned from Cavani's personal archives Marrone boldly advances our understanding of an intriguing important body of cinematic work

### **The Gaze and the Labyrinth**

Gaetana Marrone, 2021-09-14 In this the first comprehensive book on Liliana Cavani Gaetana Marrone redraws the map of postwar Italian cinema to make room for this extraordinary filmmaker whose representations of transgressive eroticism spiritual questing and psychological extremes test the limits of the medium pushing it into uncharted areas of discovery Cavani's film *The Night Porter* 1974 created a sensation in the United States and Europe But in many ways her critically renowned endeavors which also include *Francesco di Assisi* *Galileo* *I cannibali* *Beyond Good and Evil* *The Berlin Affair* and several operas and documentaries remain enigmatic to audiences Here Marrone presents Cavani's work as a cinema of ideas showing how it takes pleasure in the telling of a story and ultimately revolts against all binding ideological and commercial codes The author explores the rich visual language in which Cavani expresses thought and the cultural icons that constitute her style and images This approach affords powerful insights into the intricate interlacing of narrated events We also come to understand the importance assigned to the gaze in the genesis of desire and the acquisition of knowledge The films come to life in this book as the classical tragedies Cavani intended where rebels and madmen experience conflict between historical and spiritual reality the present and the past Offering intertextual analyses within such fields as psychology history and cultural studies along with production information gleaned from Cavani's personal archives Marrone boldly advances our understanding of an intriguing important body of cinematic work

### **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 Wolf at the Door** Geoffrey Cocks, 2004 Discovers a Holocaust subtext in Kubrick's films culminating in his 1980 adaptation of Stephen King's horror novel The Shining Maintains that this is reflected in his depiction of harsh struggles with and over power and violence Several of his films deal with war and state power The Shining is seen as an artistic and philosophical response to the horrors of World War II Among the influences on the filmmaker are Hilberg's The Destruction of the European Jews Kubrick's Jewish past and his early years that were affected by fascism and war Kubrick's marriage into an artistic German family also contributed to his preoccupation with the history of Nazi Germany and the Holocaust which were indirectly reflected in his oeuvre

**Italian Women Filmmakers and the Gendered Screen** Maristella Cantini, 2013-12-17 Featuring essays by top scholars and interviews with acclaimed directors this book examines Italian women's authorship in film and their visions of reality The contributors use feminist film criticism in the analysis of their works and give direct voices to the artists who are constantly excluded by the conventional Italian film criticism

**Screen Nazis** Sabine Hake, 2012-08-31 From the late 1930s to the early twenty first century European and American filmmakers have displayed an enduring fascination with Nazi leaders rituals and symbols making scores of films from Confessions of a Nazi Spy 1939 and Watch on the Rhine 1943 through Des Teufels General The Devil's General 1955 and Pasqualino settebellezze Seven Beauties 1975 up to Der Untergang Downfall 2004 Inglourious Basterds 2009 and beyond Probing the emotional sources and effects of this fascination Sabine Hake looks at the historical relationship between film and fascism and its far reaching implications for mass culture media society and political life In confronting the specter and spectacle of fascist power these films not only depict historical figures and events but also demand emotional responses from their audiences infusing the abstract ideals of democracy liberalism and pluralism with new meaning and relevance Hake underscores her argument with a comprehensive discussion of films including perspectives on production history film authorship reception history and questions of performance spectatorship and intertextuality Chapters focus on the Hollywood anti Nazi films of the 1940s the West German anti Nazi films of the 1950s the East German anti fascist films of the 1960s the Italian Naziploitation films of the 1970s and issues related to fascist aesthetics the ethics of resistance and questions of historicization in films of the 1980s 2000s from

the United States and numerous European countries      Mapping the Perimeter of Death and Dying Carol McAllum, Madeline Gorman, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2014 Inasmuch that death is both universal as well as subject to varied registers of meaning death as a field of research occupies a necessarily inter disciplinary position This volume gathers multiple perspectives on death and dying composed by a selection of papers that were presented at the 9th Global Conference on Making Sense of Dying and Death held in Salzburg Austria in November 2012 Countering notions of death as mere negation these chapters map out regions of sense making along the perimeters of life It approaches death and dying from an array of scholarly theoretical and practical disciplines including philosophy psychology theology political science media studies education art studies anthropology sociology and health care      **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      **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia      The Devil and the Dolce Vita Roy Domenico, 2021-09-10 Italy s economic expansion after World War Two triggered significant social and cultural change Secularization accompanied this development and triggered alarm bells across the nation s immense Catholic community The Devil and the Dolce Vita is the story of that community the church of Popes Pius XII John XXIII and Paul VI the lay Catholic Action association and the Christian Democratic Party and their efforts in a series of culture wars to preserve a traditional way of life and to engage and tame the challenges of a rapidly modernizing society Roy Domenico begins this study during the heady days of the April 1948 Christian Democratic electoral triumph and ends when pro divorce forces dealt the Catholics a defeat in the referendum of May 1974 where their hopes crashed and probably ended Between those two dates Catholics engaged secularists in a number of battles many over film and television censorship encountering such figures as Roberto Rossellini Luchino Visconti Federico Fellini and Pier Paolo Pasolini The Venice Film Festival became a locus in the fight as did places like Pozzonovo near Padua where the Catholics

directed their energies against a Communist youth organization and Prato in Tuscany where the bishop led a fight to preserve church weddings Concern with proper decorum led to more skirmishes on beaches and at resorts over modest attire and beauty pageants By the 1960s and 1970s other issues such as feminism a new frankness about sexual relations and the youth rebellion emerged to contribute to a perfect storm that led to the divorce referendum and widespread despair in the Catholic camp

Thinking Italian Animals D. Amberson, E. Past, 2014-09-18 This bracing volume collects work on Italian writers and filmmakers that engage with nonhuman animal subjectivity These contributions address 3 major strands of philosophical thought perceived borders between man and animals historical and fictional crises and human entanglement with the nonhuman and material world

**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

**Conflicts of Memory** Emiliano Perra, 2010 This text reconstructs the often conflictual memories of the Holocaust in post war Italy through the analysis of press debates engendered by films and television miniseries The author discusses how Holocaust themes have been appropriated by different political and cultural factions

**Italian Post-Neorealist Cinema** Luca Barattini, 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 Science Fiction** Simone Brioni, Daniele Comberiati, 2019-07-18 This book explores Italian science fiction from 1861 the year of Italy's unification to the present day focusing on how this genre helped shape notions of Otherness and Normalness In particular Italian Science Fiction draws upon critical race studies postcolonial theory and feminist studies to explore how migration colonialism multiculturalism and racism have been represented in genre film and literature Topics include the role of science fiction in constructing a national identity the representation and self representation of alien immigrants in Italy the creation of internal Others such as southerners and Roma the intersections of gender and race discrimination and Italian science fiction's transnational dialogue with foreign science fiction This book reveals that though it is arguably a minor genre in Italy science fiction offers an innovative interpretive angle for rethinking Italian history and imagining future change in Italian society

*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

**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 Wertmuller 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

*Cinema and Evil* Dara Waldron, 2014-08-11 Malevolence and its causes has been central to film since its inception the birth of film coinciding with a fascination with crime death murder horror etc Films which address the problem of evil however are less frequent and fewer in quantity especially films which respond to a body of thought philosophical or theological which has deliberated on the topic of evil over the centuries Cinema and Evil Moral Responsibility and the Dangerous Film addresses these films It explores the legacy of evil from Manicheism to Arendt assessing the alternative definitions offered by philosophers theologians and writers per se on its problematic status It then considers how the films of filmmakers such as Fritz Lang Orson Welles Pier Paolo Pasolini Michael Haneke Gus Van Sant and Lynne Ramsay have responded to the problem of evil in their films In case by case studies filmmakers response to evil events whether those such as the Holocaust or Columbine in which evil is used as a descriptor for human behaviour is explored The book refers to these as dangerous films tasking us with the need to consider evil as a problem which is also our responsibility It argues that these filmmakers have been at the forefront of ethical deliberation on evil

*Screening Vienna: The City of Dreams in English-Language Cinema and Television* Timothy K. Conley, 2016-01-04 Vienna has been the locale for nearly one hundred and fifty films and television productions in English from 1920s through the first years of this century with imaginative representations of Freud Strauss Franz Josef Mozart Beethoven and Klimt mad scientists assassins spies refugees romantics and American professors historical dramas cartoons documentaries and Hitchcock's only musical comedy

The City of Dreams has appeared as an imperial court a center of scientific and medical research a Jewish and Catholic homeland a locus of international espionage and domestic crime the destination for innocents abroad the birthplace of the waltz a stage for performances and performers and the site for romantic rendezvous For many in English language audiences such productions have constituted the most significant representations of Vienna a city that historically has been the capital of one of Europe's largest empires one of the most important centers for classical music and opera both a victim and an accomplice of Nazi Germany and the home of international diplomacy Cultural historians and Austrian writers have provided significant commentary on the city but their influence has seldom reached such an extensive audience as the films and television productions screening Vienna for English language audiences Screening Vienna thus analyzes the representation of Vienna and the Viennese in English language film and television reviews the critical reception of these productions and measures the representations against the cultural and historical contexts and the writings of contemporary Austrian writers The book is unique in its scope over one hundred and fifty productions from the 1920s to 2013 and in its inclusion of leading reviews of many films references to cultural and historical studies of Vienna and references to modern and contemporary Austrian fiction Thus the analysis is more extensive in its coverage and more intensive in its analysis of each film than any previous study with a focus on scene language plot characterization and the reception of these films Scholars and students in American cultural studies film studies Austrian and Viennese history and popular culture will find the book informative and essential for studies of Vienna in the American and British imagination Given the extensive coverage and filmography many libraries should also view the book as a reference work in addition to its status in cultural and film studies The book will also be useful for film studies and American popular culture studies courses at advanced or graduate level

*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



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