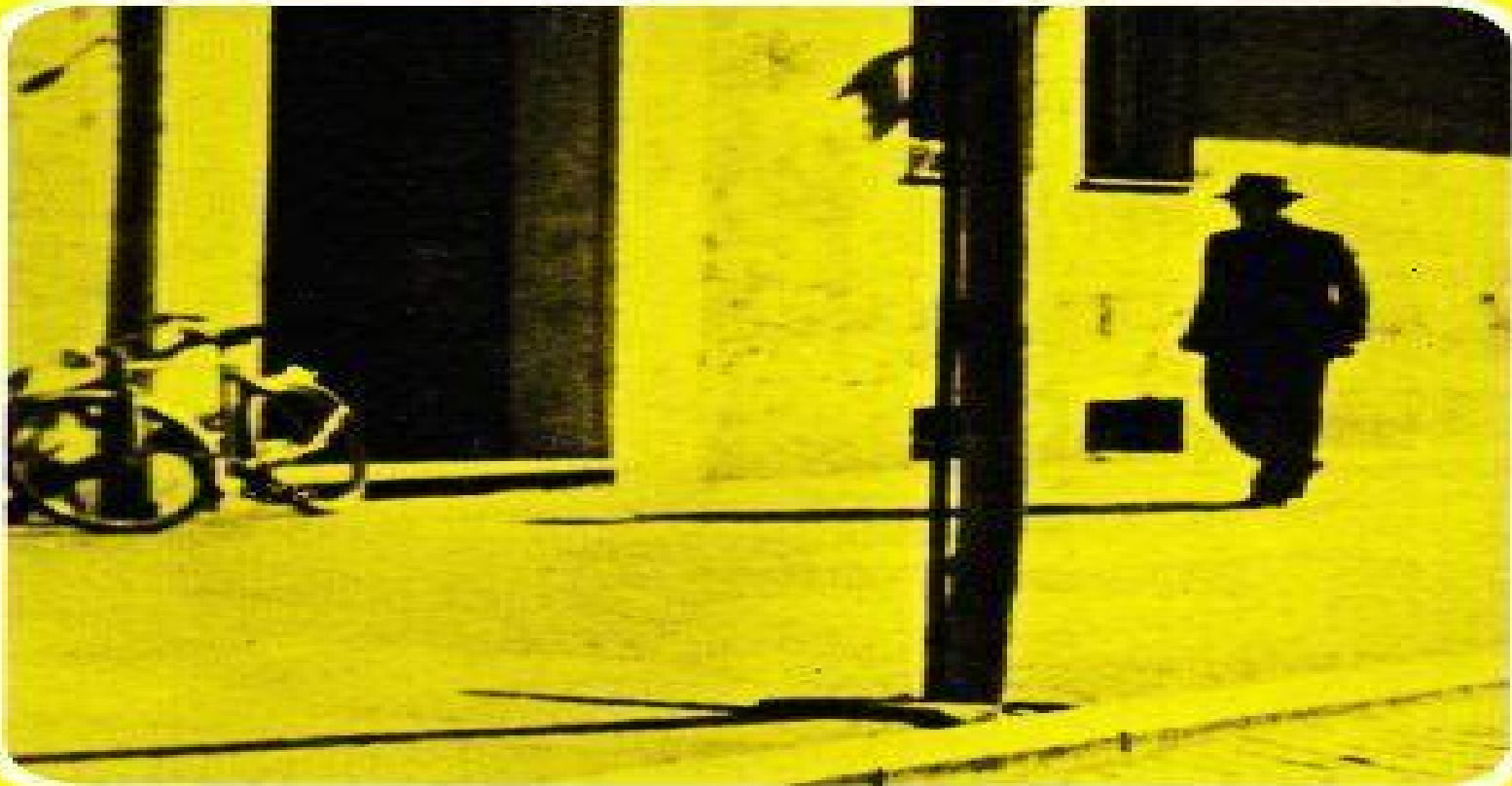

Springtime in Italy:

**A READER
ON NEO-REALISM**



Edited by David Overbey

Springtime In Italy A Reader On Neorealism

Karin Nielsen-Saines



Springtime In Italy A Reader On Neorealism:

Italian Film in the Light of Neorealism Millicent Marcus, 2020-03-31 The movement known as neorealism lasted seven years generated only twenty one films failed at the box office and fell short of its didactic and aesthetic aspirations Yet it exerted such a profound influence on Italian cinema that all the best postwar directors had to come to terms with it whether in seeming imitation the early Olmi in commercial exploitation the middle Comencini or in ostensible rejection the recent 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

Springtime in Italy David Overbey, 1979 Analyses of Italian neo realist cinema and its influence on international film making includes a collection of articles and speeches by the film makers themselves including De Sica Rossellini and Visconti

Italian Neorealism Mark Shiel, 2006 *Italian Neorealism Rebuilding the Cinematic City* is a valuable introduction to one of the most influential of film movements Exploring the roots and causes of neorealism particularly the effects of the Second World War as well as its politics and style Mark Shiel examines the portrayal of the city and the legacy left by filmmakers such as Rossellini De Sica and Visconti Films studied include *Rome Open City* 1945 *Paisan* 1946 *The Bicycle Thief* 1948 and *Umberto D* 1952 *Roberto Rossellini's Rome Open City* Sidney Gottlieb, 2004-06-14 Roberto Rossellini's *Rome Open City* instantly markedly and permanently changed the landscape of film history Made at the end of World War II it has been credited with initiating a revolution in and reinvention of modern cinema bold claims that are substantiated when its impact on how films are conceptualized made structured theorized circulated and viewed is examined This volume offers a fresh look at the production history of *Rome Open City* some of its key images and particularly its representation of the city and various types of women its cinematic influences and affinities the complexity of its political dimensions including the film's vision of political struggle and the political uses to which the film was put and the legacy of the film in public consciousness It serves as a well illustrated up to date and accessible introduction to one of the major achievements of filmmaking *The New European Cinema* Rosalind Galt, 2006 Rosalind Galt offers innovative readings of some of the most popular and influential

European films of the 1990s including Emir Kusturica's *Underground* Lars Von Trier's *Zentropa* and Giuseppe Tornatore's *Cinema Paradiso*

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 *Paisà* 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

Operatic and the Everyday in Postwar Italian Film Melodrama Louis Bayman, 2015-03-05 Italian cinemas after the war were filled by audiences who had come to watch domestically produced films of passion and pathos These highly emotional and consciously theatrical melodramas posed moral questions with stylish flair redefining popular ways of feeling about romance family gender class Catholicism Italy and feeling itself The *Operatic and the Everyday in Postwar Italian Film Melodrama* argues for the centrality of melodrama to Italian culture It uncovers a wealth of films rarely discussed before including family melodramas the crime stories of *neorealismo popolare* and opera films and provides interpretive frameworks that position them in wider debates on aesthetics and society The book also considers the well established topics of realism and arthouse auteurism and re thinks film history by investigating the presence of melodrama in neorealism and post war modernism It places film within its broader cultural context to trace the connections of canonical melodramatists like Visconti and Matarazzo to traditions of opera the musical theatre of the *sceneggiata* visual arts and magazines In so doing it seeks to capture the artistry and emotional experiences found within a truly popular form

Calvino and the Age of Neorealism, 1990-08 Italo Calvino's reputation as one of the great writers of our century rests chiefly on his allegorical fables and fantastic narratives whose inventiveness irreverence and elegant style are universally admired In this study the author focuses on Calvino's first novel *The Path to the Nest of Spiders* 1947 because in it she discerns a critical point of origin for Calvino's entire ethics of writing She shows how in *The Path* he challenges the poetics of objectivity of the Italian neorealists movement and offers a complex

and ironic representation of the anti Fascist armed resistance in Italy Situating Calvino s early work in its historical and cultural context the author reassesses Italian neorealism in terms of the theories and critical debates about realism of such critics as Lukacs Sartre Brecht Adorno and Barthes She analyzes neorealism s narrative practices and cultural and political implications while setting neorealism in the context of the resistance and the postwar Reconstruction in Italy and giving readings of major neorealist texts novels by Pavese and Vittorini films by Rossellini Visconti and others as well as relatively obscure minor ones The heart of the book consists of readings of *The Path* from four different but intersecting critical perspectives formalist narratological sociohistorical psychoanalytic and Bakhtinian The readings assess the importance of Calvino s beginnings for the body of his work and incorporate relevant references to his later fiction and critical essays Out of these multiple readings the ironic estrangement of the real through the act of writing itself emerges as his key narratological strategy

Cinema of Anxiety Vincent F. Rocchio,2010-07-22 The new realism of Italian cinema after World War II represented and in many ways attempted to contain the turmoil of a society struggling to rid itself of Fascism while fighting off the threat of radical egalitarianism at the same time In this boldly revisionist book Vincent F Rocchio combines Lacanian psychoanalysis with narratology and Marxist critical theory to examine the previously neglected relationship between Neorealist films and the historical spectators they address Rocchio builds his analysis around case studies of the films *Rome Open City* *Bicycle Thieves* *La Terra Trema* *Bitter Rice* and *Senso* Through the lens of psychoanalysis he challenges the traditional understanding of Neorealism as a progressive cinema and instead reveals the anxieties it encodes a society in political turmoil an economic system in collapse and a national cinema in ruins while war occupation collaboration and retaliation remain a part of everyday life These case studies demonstrate how Lacanian psychoanalysis can play a key role in analyzing the structure of cinematic discourse and its strategies of containment As one of the first books outside of feminist film theory to bring the ideas of Lacan to theories of cinema this book offers innovative methods that reinvigorate film analysis Clear and detailed insights into both Italian culture and the films under investigation will make this engaging reading for anyone interested in film and cultural studies

The Power of Film Propaganda Nicholas Reeves,2004-01-01 Explores five case studies in Britain the USSR Germany and Italy to determine whether or not propaganda films reached the audiences at which they were targeted and where they did whether the films made the impact on those audiences that the propagandists had expected

European Film Theory Temenuga Trifonova,2009-09-10 European Film Theory explores the Europeanness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory

Neorealist Film

Culture, 1945-1954 Francesco Pitassio, 2025-10-01 Unique truthful brutal Neorealism is often associated with adjectives stressing its peculiarities in representing the real its lack of antecedents and its legacy in terms of film style While this is useful when confronting auteurs such as De Sica Rossellini or Visconti it becomes problematic when examining a widespread cultural practice that realistic modes deeply affected This cultural production included filmmaking literature visual culture and photography as well as media discourses It was internally contradictory but fruitful inasmuch as its legacy influenced national culture for many decades to come The volume spotlights post war Italian film culture by locating a series of crossroads i e topics barely examined when discussing neorealism nation memory and trauma visual culture stardom and performance The aim is to deconstruct neorealism as a monument and to open up its cultural history **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 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

Roberto Rossellini David Forgacs, Sarah Lutton, Geoffrey Nowell-Smith, 2019-07-25 A master of modern European cinema and a key figure in the Italian neorealist movement Roberto Rossellini had one of the longest and most varied careers of all major directors From Rome Open City and Pais through to the Bergman classics Stromboli and Journey to Italy and his later work for television Rossellini's work and ideas had a profound influence on filmmaking and criticism This specially commissioned overview of Rossellini's works examines key issues and themes covering all phases of his career Leading critics from across the world examine among other issues the Fascist context of Rossellini's early work the view of Europe that emerges in his films the stylistic trajectory of the work through neorealism and beyond and its influence on the French New Wave the issues of representation that emerge in later films and his extensive work for television The significance of Rossellini's relationships with Ingrid Bergman and Anna Magnani is discussed and the book also includes a dossier section of materials providing an overview of the most important facts and documents concerning the director

The Politics of Tragedy and Democratic Citizenship Robert C. Pirro, 2011-03-31 This study of the political significance of theories of tragedy and ordinary language uses of tragedy offers a fresh perspective on democracy in contemporary times

Cesare Zavattini: Selected Writings David Brancalone, 2021-07-15 Volume 1 makes available for the first time in English thirty nine scenarios and two treatments Each text is preceded by an introduction providing an essential frame of reference to make these writings entirely accessible to the reader While nearly all these texts belong to the post war period including the stories for major post war classics there are also seven pre war racconti the narrative source of Zavattini's Modernist magical realism several fictional interviews and faux reportage tinged with irony aimed at Hollywood complemented by several pre war scenarios The book also features scenarios for Luchino Visconti's Bellissima Alessandro Blasetti's First Communion De Sica's The Roof and texts encompassing Zavattini's ethnographic vision from the redactions of Italia mia interviews for Un paese illustrated with Paul Strand's photographs to the scenarios for investigative documentaries including Why The Mysteries of Rome The Guinea Pig the Free Newsreel Revolution and the lucid Before During After tackling Aldo Moro's assassination by the Red Brigades The book includes Zavattini's last word on cinema and society the testamentary satire La verità 1982 written directed and acted by Zavattini himself Each text is preceded by an introduction providing an essential frame of reference to make these writings entirely accessible to the reader Volume 2 brings to the fore Zavattini's ever evolving internal dialogue between diary writer screenwriter narrative writer and political activist Essential to trace the origin of Zavattini's ideas on cinema and understand his theorization of Neo realism is the inclusion of a selection of the filmmaker's pre war writings Most of the book provides a substantial anthology of texts translated from Neorealismo ecc 1979 comprising Zavattini's major essays conference papers unpublished production papers interviews and vital excerpts from his correspondence and published cinematic diary Through translation and detailed cultural and contextual

commentary translator and editor David Brancalone traces not only Zavattini's theory of the screen but also his experimentation in new film practices including the flash film film lampo the inquiry film film inchiesta cinema as encounter cinema d incontro the diary film film diario the confessional film film confessione and the grass roots community film cinema insieme or cinema di tanti per tanti Each text is preceded by an introduction providing an essential frame of reference to make these writings entirely accessible to the reader *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 **The Art of Persuasion** Luciano Chelos (ed), Lucio. Sponza (ed), 2001 Writing for art is a concise introduction to the subject of ekphrasis and the first study to offer a useful general survey of the larger philosophical and theoretical questions arising from the encounter of literary texts and artworks Stephen Cheeke offers close readings of poems and prose from the nineteenth and twentieth centuries alongside a generous amount of illustrations covering a broad range of writing and theory about the relation of literary texts to the visual arts and extending the subject of ekphrasis to include literary works on photography as well as celebrated prose descriptions of artworks **Teaching Sound Film** R. J. Cardullo, 2016-10-26 *Teaching Sound Film A Reader* is a film analysis and criticism textbook that contains 35 essays on 35 geographically diverse historically significant sound films The countries represented here are France Italy England Belgium Russia India China Cuba Germany Japan Russia Romania Czechoslovakia Brazil Taiwan Austria Afghanistan South Korea Finland Burkina Faso Mexico Iran Israel Colombia and the United States The directors represented include Jean Renoir Orson Welles Akira Kurosawa Federico Fellini Woody Allen Aki Kaurismäki Ken Loach Tomás Gutiérrez Alea Abbas Kiarostami Michael Haneke and Hong Sang-soo Written with university students and possibly also advanced high school students in mind the essays in *Teaching Sound Film A Reader* cover some of the central films treated and central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills These essays are clear and readable that is sophisticated and meaty yet not overly technical or jargon heavy This makes them perfect introductions to their respective films as well as important contributions to the field of film studies in general Moreover this book's scholarly apparatus features credits images bibliographies for all films discussed filmographies for all the directors a list of topics for writing and discussion a glossary of film terms and an appendix containing three essays respectively on film acting avant garde cinema and theater vs film

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