

Italian Neorealism Rebuilding The Cinematic City

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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).

Oil Culture - Ross Barrett 2014-10-15

In the 150 years since the birth of the petroleum industry oil has saturated our culture, fueling our cars and wars, our economy and policies. But just as thoroughly, culture saturates oil. So what exactly is "oil culture"? This book pursues an answer through petroculturalism's history in literature, film, fine art, wartime propaganda, and museum displays. Investigating cultural discourses that have taken shape around oil, these essays compose the first sustained attempt to understand how petroleum has suffused the Western imagination. The contributors to this volume examine the oil culture nexus, beginning with the whale oil culture it replaced and analyzing literature and films such as *Giant*, *Sundown*, Bernardo Bertolucci's *La Via del Petrolio*, and Ben Okri's "What the Tapster Saw"; corporate art, museum installations, and contemporary photography; and in apocalyptic visions of environmental disaster and science fiction. By considering oil as both a natural resource and a trope, the authors show how oil's dominance is part of culture rather than an economic or physical necessity. *Oil Culture* sees beyond oil capitalism to alternative modes of energy production and consumption. Contributors: Georgiana Banita, U of Bamberg; Frederick Buell, Queens College; Gerry Canavan, Marquette U; Melanie Doherty, Wesleyan College; Sarah Frohardt-Lane, Ripon College; Matthew T. Huber, Syracuse U; Dolly Jørgensen, Umeå U; Stephanie LeMenager, U of Oregon; Hanna Musiol, Northeastern U; Chad H. Parker, U of Louisiana at Lafayette; Ruth Salvaggio, U of North Carolina, Chapel Hill; Heidi Scott, Florida International U; Imre Szeman, U of Alberta; Michael Watts, U of California, Berkeley; Jennifer Wenzel, Columbia University; Sheena Wilson, U of Alberta; Rochelle Raineri Zuck, U of Minnesota Duluth; Catherine Zuromskis, U of New Mexico.

Reframing Italy - Bernadette Luciano 2013-11-15

In recent years, Italian cinema has experienced a quiet revolution: the proliferation of films by women. But their thought-provoking work has not yet received the attention it deserves. *Reframing Italy* fills this gap. The book introduces readers to films and documentaries by recognized women directors such as Cristina Comencini, Wilma Labate, Alina Marazzi, Antonietta De Lillo, Marina Spada, and Francesca Comencini, as well as to filmmakers whose work has so far been undeservedly ignored. Through a thematically based analysis supported by case studies, Luciano and Scarparo argue that Italian women filmmakers, while not overtly feminist, are producing work that increasingly foregrounds female subjectivity from a variety of social, political, and cultural positions. This book, with its accompanying video interviews, explores the filmmakers' challenging relationship with a highly patriarchal cinema industry. The incisive readings of

individual films demonstrate how women's rich cinematic production reframes the aesthetic of their cinematic fathers, re-positions relationships between mothers and daughters, functions as a space for remembering women's (hi)stories, and highlights pressing social issues such as immigration and workplace discrimination. This original and timely study makes an invaluable contribution to film studies and to the study of gender and culture in the early twenty-first century.

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.

Art Direction and Production Design - Lucy Fischer 2015-03-06

How is the look of a film achieved? In *Art Direction and Production Design*, six outstanding scholars survey the careers of notable art directors, the influence of specific design styles, the key roles played by particular studios and films in shaping the field, the effect of technological changes on production design, and the shifts in industrial modes of organization. The craft's purpose is to produce an overall pictorial "vision" for films, and in 1924 a group of designers formed the Cinemagundi Club—their skills encompassed set design, painting, decoration, construction, and budgeting. A few years later, in recognition of their contributions to filmmaking, the first Academy Awards for art direction were given, a clear indication of just how essential the oversight of production design had become to the so-called majors. The original essays presented in *Art Direction and Production Design* trace the trajectory from Thomas Edison's primitive studio, the Black Maria, to the growth of the Hollywood "studio system," to the influence of sound, to a discussion of the "auteur theory," and to contemporary Hollywood in which computer-generated imagery has become common. By 2000, the Society of Motion Picture Art Directors became the Art Directors Guild, emphasizing the significance of the contributions of art direction and production design to filmmaking. *Art Direction and Production Design* is a volume in the *Behind the Silver Screen* series—other titles in the series include *Acting*, *Animation*, *Cinematography*, *Directing*, *Editing and Special/Visual Effects*, *Producers*, *Screenwriting*, and *Sound*.

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.

Italy through the Red Lens - Gianluca Fantoni 2021-04-08

This book offers the first comprehensive analysis of the role of cinema in the communication strategy of the Italian Communist party (the PCI). It examines the entire period during which the party had a systematic and organized approach to cinematographic production, starting with the early experiments in 1946 and concluding with the closure of PCI film company Unitefilm at the end of the 1970s. Its analysis sheds light on a range of issues, such as the relationship between the party and Italian intellectuals, the Stalinist imprint of the Italian Communist Party and the historical significance of the Salerno turn, the PCI's relationship with the student movements in 1968 and 1977, and the PCI's response to the rise in political violence in the 1970s. Ultimately, the book demonstrates that cinema was essential to the PCI's propaganda effort.

Shot on Location - R. Barton Palmer 2016-02-18

In the early days of filmmaking, before many of Hollywood's elaborate sets and soundstages had been built, it was common for movies to be shot on location. Decades later, Hollywood filmmakers rediscovered the practice of using real locations and documentary footage in their narrative features. Why did this happen? What caused this sudden change? Renowned film scholar R. Barton Palmer answers this question in *Shot on Location* by exploring the historical, ideological, economic, and technological developments that led Hollywood to head back outside in order to capture footage of real places. His groundbreaking research reveals that wartime newsreels had a massive influence on postwar Hollywood film, although there are key distinctions to be made between these movies and their closest contemporaries, Italian neorealist films. Considering how these practices were used in everything from war movies like *Twelve O'Clock High* to westerns like *The Searchers*, Palmer explores how the blurring of the formal boundaries between cinematic journalism and fiction lent a "reality effect" to otherwise implausible stories. *Shot on Location* describes how the period's greatest directors, from Alfred Hitchcock to Billy Wilder, increasingly moved beyond the confines of the studio. At the same time, the book acknowledges the collaborative nature of moviemaking, identifying key roles that screenwriters, art designers, location scouts, and editors played in incorporating actual geographical locales and social milieus within a fictional framework. Palmer thus offers a fascinating behind-the-scenes look at how Hollywood transformed the way we view real spaces.

Cinematic Urban Geographies - François Penz 2017-07-12

This book proposes new methodological tools and approaches in order to tease out and elicit the different facets of urban fragmentation through the medium of cinema and the moving image, as a contribution to our understanding of cities and their topographies. In doing so it makes a significant contribution to the literature in the growing field of cartographic cinema and urban cinematics, by charting the many trajectories and points of contact between film and its topographical context. Under the influence of new technologies, the opening and the availability of previously unexplored archives but also the contribution of new scholars with novel approaches in addition to new work by experienced academics, *Cinematic Urban Geographies* demonstrates how we can reread the cinematic past with a view to construct the urban present and anticipate its future.

Italian Post-Neorealist Cinema - Luca Barattoni 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 representati

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.

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).

Tourism and the Branded City - Stephanie Hemelryk Donald 2016-02-24

Comparing the major Pacific Rim cities of Sydney, Hong Kong and Shanghai, this book examines world city branding. Whilst all three cities compete on the world's stage for events, tourists and investment, they are also at the centre of distinct film traditions and their identities are thus strongly connected with a cinematic impression. Using an interdisciplinary approach, this book not only analyses the city branding of these cities from the more widely researched perspectives of tourism, marketing and regional development, but also draws in cultural studies and psychology approaches which offer fresh and useful insights to place branding and marketing in general. The authors compare and contrast qualitative and quantitative original data as well as critically analyzing current texts and debates on city branding. In conclusion, they argue that city branding should contribute not only to regional development and identity, but also to sustainable economic well-being and public happiness.

Spike Lee: Finding the Story and Forcing the Issue - Jason P. Vest 2014-09-30

Spike Lee's journey from guerrilla filmmaker to Hollywood insider is explored in light of his personal background, the cultural influence of his films, and the extensive scholarship his movies have inspired. • Examines the full range of Lee's career, including the five film books he authored or coauthored, his feature films, his television projects, and his documentaries • Offers a comprehensive, scholarly analysis of how, as both an American and African American filmmaker, Lee tells stories that might otherwise have remained untold on American movie screens • Analyzes Lee's place in a rich tradition of African American filmmaking that includes Oscar Micheaux, Gordon Parks, Charles Burnett, Julie Dash, and John Singleton • Discusses the influence directors such as Martin Scorsese and Melvin Van Peebles have had on Lee • Reveals how Lee's films expose little-known aspects of American social issues, historical events, and public figures

Architectures of Revolt - Mark Shiel 2018

"Architectures of Revolt explores the intertwined stories of cinema and the city in 1968, a year which witnessed political revolutions and a revolutionary cinematic engagement, both of which relied upon interacting with and using the city in new ways. Includes case studies from cities around the world"--

Soviet Theatre during the Thaw - Jesse Gardiner 2022-11-03

The era known as the Thaw (1953-64) was a crucial period in the history of the Soviet Union. It was a time when the legacies of Stalinism began to unravel and when brief moments of liberalisation saw dramatic changes to society. By exploring theatre productions, plays and cultural debates during the Thaw, this book sheds light on a society in flux, in which the cultural norms, values and hierarchies of the previous era were being rethought. Jesse Gardiner demonstrates that the revival of avant-garde theatre during the Thaw was part of a broader re-engagement with cultural forms that had been banned under Stalin. Plays and productions that had fallen victim to the censor were revived or reinvented, and their authors and directors rehabilitated alongside waves of others who had been repressed during the Stalinist purges. At the same time, new theatre companies and practitioners emerged who reinterpreted the stylized techniques of the avant-garde for a post-war generation. This book argues that the revival of avant-garde theatre was vital in allowing the Soviet public to reimagine its relationship to state power, the West and its own past. It permitted the rethinking of attitudes and prejudices, and led to calls for greater cultural diversity across society. Playwrights, directors and actors began to work in innovative ways, seeking out the theatre of the future by re-engaging with the proscribed forms of the past.

The City in American Cinema - Johan Andersson 2019-06-27

How has American cinema engaged with the rapid transformation of cities and urban culture since the 1960s? And what role have films and film industries played in shaping and mediating the "postindustrial" city? This collection argues that cinema and cities have become increasingly intertwined in the era of neoliberalism, urban branding, and accelerated gentrification. Examining a wide range of films from Hollywood blockbusters to indie cinema, it considers the complex, evolving relationship between moving image cultures and the spaces, policies, and politics of US cities from New York, Los Angeles, and Boston to Detroit, Oakland, and Baltimore. The contributors address questions of narrative, genre, and style alongside the urban contexts of production, exhibition, and reception, discussing films including *The Friends of Eddie Coyle* (1973), *Cruising* (1980), *Desperately Seeking Susan* (1985), *King of New York*

(1990), *Inception* (2010), *Frances Ha* (2012), *Fruitvale Station* (2013), *Only Lovers Left Alive* (2013), and *Doctor Strange* (2016).

André Bazin and Italian Neorealism - André Bazin 2011-09-15

A new collection of posthumous writings by André Bazin

Italian Neorealism - Charles L. Leavitt IV 2020-05-26

Neorealism emerged as a cultural exchange and a field of discourse that served to shift the confines of creativity and revise the terms of artistic expression not only in Italy but worldwide. If neorealism was thus a global phenomenon, it is because of its revolutionary portrayal of a transformative moment in the local, regional, and national histories of Italy. At once guiding and guided by that transformative moment, neorealist texts took up, reflected, and performed the contentious conditions of their creation, not just at the level of narrative content but also in their form, language, and structure. *Italian Neorealism: A Cultural History* demonstrates how they did so through a series of representative case studies. Recounting the history of a generation of artists, this study offers fundamental insights into one of the most innovative and influential cultural moments of the twentieth century.

Cinema and the City - Mark Shiel 2011-07-15

This book brings together the literature of urban sociology and film studies to explore new analytical and theoretical approaches to the relationship between cinema and the city, and to show how these impact on the realities of life in urban societies.

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."

Alternative Visions of Post-War Reconstruction - John Pendlebury 2014-08-19

The history of post Second World War reconstruction has recently become an important field of research around the world; *Alternative Visions of Post-War Reconstruction* is a provocative work that questions the orthodoxies of twentieth century design history. This book provides a key critical statement on mid-twentieth century urban design and city planning, focused principally upon the period between the start of the Second World War to the mid-sixties. The various figures and currents covered here represent a largely overlooked field within the history of 20th century urbanism. In this period while certain modernist practices assumed an institutional role for post-war reconstruction and flourished into the mainstream, such practices also faced opposition and criticism leading to the production of alternative visions and strategies. Spanning from a historically-informed modernism to the increasing presence of urban conservation the contributors examine these alternative approaches to the city and its architecture.

A History of Italian Cinema - Peter Bondanella 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 European Cinema Reader - Catherine Fowler 2002

This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein, Luis Buñuel and John Grierson, and critics from André Bazin to Peter Wollen.

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*), *Sciuscià* (*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.

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.

Neorealist Architecture - David Escudero 2022-10-31

After World War II, a wave of Italian films emerged that depicted the life and hardships of characters left helpless after the conflict, bringing to the screen the struggles of a time of existential angst and uncertainty. This form of filmmaking was associated with a broader artistic phenomenon known as 'neorealism' and is now considered a pivotal point in the history of Italian cinema. But neorealism was not limited to film any more than it was to literature. It spread to other areas of artistic production, including architecture. What was, then, neorealist architecture? This book explores the links between architecture, filmmaking and the built environment in *dopoguerra* Italy (194X-195X) seeking to ascertain whether, and how, neorealism manifested itself in architecture. Terms such as 'neorealist architecture' or 'architectural neorealism' were hinted at in these years and recalled by historians of architecture in the following decades. Therefore, the concept was adopted ad hoc and popularized post hoc, in the absence of any declarations prior to 1955 that proclaimed what neorealism in architecture was or wanted to be. However, while the concept has been internalized by Italian architectural history, transfers between neorealism—as an aesthetic and ethic—and architecture—as one potential medium of its embodiment or expression—are still not fully understood. Therefore, its main goal is to provide an in-depth discussion of the concept 'neorealist architecture', the working assumption being that the connection between both terms is not meaningless. The book is beautifully illustrated with over 100 black and white archival images and is the first book to be published on neorealism in architecture. It will appeal to scholars, professionals, and students interested in history and theory of architecture, Italian studies, art history, and cultural studies.

Pop Culture in Europe - Juliana Tzvetkova 2017-10-12

A fascinating survey of popular culture in Europe, from Celtic punk and British TV shows to Spanish fashion and Italian sports. • Makes connections between pop culture in Europe to that of the United States • Provides further readings and a bibliography at the end of the work • Includes sidebars throughout the text

with additional anecdotal information • Features appendices with top-ten lists of songs, movies, and books
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 - artistic, narratives. Firstly, the trope of transformation -artistic, 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.

Orson Welles in Italy - Alberto Anile 2013-09-25

Fleeing a Hollywood that spurned him, Orson Welles arrived in Italy in 1947 to begin his career anew. Far from being welcomed as the celebrity who directed and starred in *Citizen Kane*, his six-year exile in Italy was riddled with controversy, financial struggles, disastrous love affairs, and failed projects. Alberto Anile's book depicts the artist's life and work in Italy, including his reception by the Italian press, his contentious interactions with key political figures, and his artistic output, which culminated in the filming of *Othello*. Drawing on revelatory new material on the artist's personal and professional life abroad, Orson Welles in Italy also chronicles Italian cinema's transition from the social concerns of neorealism to the alienated characters in films such as Federico Fellini's *La Dolce Vita*, amid the cultural politics of postwar Europe and the beginnings of the cold war.

Global Neorealism - Saverio Giovacchini 2011-10-11

Intellectual, cultural, and film historians have long considered neorealism the founding block of post-World War II Italian cinema. Neorealism, the traditional story goes, was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of Fascism. Lasting from 1945 to the early 1950s, neorealism produced world-renowned masterpieces such as Roberto Rossellini's *Roma, città aperta* (Rome, Open City, 1945) and Vittorio De Sica's *Ladri di biciclette* (Bicycle Thieves, 1947). These films won some of the most prestigious film awards of the immediate postwar period and influenced world cinema. This collection brings together distinguished film scholars and cultural historians to complicate this nation-based approach to the history of neorealism. The traditional story notwithstanding, the meaning and the origins of the term are problematic. What does neorealism really mean, and how Italian is it? Italian filmmakers were wary of using the term and Rossellini preferred "realism." Many filmmakers confessed to having greatly borrowed from other cinemas, including French, Soviet, and American. Divided into three sections, *Global Neorealism* examines the history of this film style from the 1930s to the 1970s using a global and international perspective. The first section examines the origins of neorealism in the international debate about realist esthetics in the 1930s. The second section discusses how this debate about realism was "Italianized" and coalesced into Italian "neorealism" and explores how critics and film distributors participated in coining the term. Finally, the third section looks at neorealism's success outside of Italy and examines how film cultures in Latin America, Africa, Asia, and the United States adjusted the style to their national and regional situations.

Hollywood Cinema and the Real Los Angeles - Mark Shiel 2013-02-15

Hollywood cinema and Los Angeles cannot be understood apart. Hollywood Cinema and the Real Los

Angeles traces the interaction of the real city, its movie business, and filmed image, focusing on the crucial period from the construction of the first studios in the 1910s to the decline of the studio system fifty years later. As Los Angeles gradually became one of the ten largest cities in the world, the film industry made key contributions to its rapid growth and frequent crises in economic, social, political and cultural life. Whether filmmakers engaged with the real city on location or recreated it on a studio set, Los Angeles shaped the films that were made there and circulated influentially worldwide. The book pays particular attention to early cinema, slapstick comedy, movies about the movies and film noir, which are each explored in new ways, with an emphasis on urban and architectural space and its representation, as well as filmmaking style and technique. Including many previously unpublished photographs and new historical evidence, *Hollywood Cinema and the Real Los Angeles* gives us a never-before-seen view of the City of Angels.

Cesare Zavattini's Neo-realism and the Afterlife of an Idea - David Brancaleone 2021-07-15

How many Zavattinis are there? During a life spanning most of the twentieth century, the screenwriter who wrote *Sciuscià*, *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.

The Poetics of the Margins - Rossella M. Riccobono 2010

This volume contains a selection of the proceedings of a conference on European problems of identity titled *Europe and its Others*, which was held in St Andrews in July 2007. It looks at some of the histories and stories that connect the European margins to an imagined or imaginary centre of this complex continent as seen mostly from within, and with self-reflective insights from literary, socio-historical and cinematic perspectives. By following the marginal route created by the essays, the volume juxtaposes, as in a mosaic, a range of artistic discourses produced in many European languages. Each of these discourses highlights a different perception of belonging or not belonging to Europe; and each of these discourses brings to the fore in its respective society a fresh perspective on new European territories seen not as 'the other' but rather as contiguous tiles in a mosaic of idiosyncrasies. Lying one next to the other, these territories engage in dialogue poetically - harmoniously or dissonantly - in an attempt to create through their juxtaposition an enigmatic poetic discourse of the margins.

Screening the City - Mark Shiel 2003

The city has long been an important location for filmmakers. Visually compelling and always modern, it is the perfect metaphor for man's place in the contemporary world. In this provocative collection of essays, films as diverse as *The Man with the Movie Camera*, *Annie Hall*, *Street of Crocodiles*, *Boyz n the Hood*, *Three Colors Red*, and *Crash* are examined in terms of the relationship between cinema and the changing urban experience in Europe and the United States since the early twentieth century. Peter Jelavich, for example, links the suppression of the creative, liberal Weimar Berlin in the 1931 film *Berlin Alexanderplatz* to the rise of the Nazi regime and the end of one of the great eras of modernist experimentation in German visual culture; Jessie Labov considers Kieslowski's treatment of the Warsaw housing blok in *Dekalog* in terms of Solidarity's strategy of resisting totalitarianism in 1980s Poland; Allan Siegel examines the motif of the city in a broad range of American and international cinema to demonstrate how film and society since the 1960s have been driven by the fading of mass political radicalism and the triumph of privatization and capital; Paula Massood uses the socially illuminating theories of Mikhail Bakhtin to examine the representation of the ghetto and urban underclass in recent African-American films such as *Menace II Society*; and Matthew Gandy examines the focus on disease in Todd Haynes's *[Safe]* as a metaphor for social and spatial breakdown in contemporary Los Angeles.

The Essence and the Margin - Laura Rorato 2009-01

With the expansion of the EU and calls for a European constitution, the question of a common European identity has become increasingly pressing in recent times. However, in the face of diverse national and regional traditions - and the absence of an obvious European cultural imaginary - the forging of a strong

sense of European identity proves problematic. This volume brings together case studies of national and regional images from across Europe, which together suggest emerging patterns of identification within contemporary Europe - patterns which may not necessarily amount to a European 'identity', but rather to a European 'mode' of identification. The chronological structure of the volume demonstrates the increasingly problematic nature of national collective memories and past imaginaries in light of emergent marginal voices and images, and suggests that it is both from beyond and within the national paradigm that new challenges are now reshaping the cultural imaginary of European communities. Focusing on cultural images within film, literature, national narratives and myths, museum exhibitions and architecture, this volume is of interest to a wide variety of disciplines in the humanities, and presents an interdisciplinary approach to questions of cultural memory and identity formation.

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.

Skyscraper Cinema - Merrill Schleier 2009

From the silent era until the advent of the Cinemascope--the skyscraper as movie star. Whether tall office buildings, high-rise apartments, or lofty hotels, skyscrapers have been stars in American cinema since the silent era. Cinema's tall buildings have been variously represented as unbridled aspiration, dens of iniquity and eroticism, beacons of democracy, and well-oiled corporate machines. Considering their intriguing diversity, Merrill Schleier establishes and explains the impact of actual skyscrapers on America's ideologies about work, leisure, romance, sexual identity, and politics as seen in Hollywood movies.

New German Cinema - Julia Knight 2004

Comprising a discussion of 'Alice in the Cities', 'The Bitter Tears of Petra von Kant', 'Heimat' and 'The American Friend', Julia Knight's study examines the American dominance of German film, the framework of European art cinema and how German cinema engages with contemporary German reality.

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.