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Roberto Rossellini - Peter Brunette 2022-05-13
This is the first full-length study in any language of the most significant film director of Italian Neorealism. Peter Brunette combines close analyses of Roberto Rossellini's formal and narrative style with a thorough account of his position in the political and cultural landscape of postwar Italy. More than forty films are explored, including Open City, Paisan, Voyage to Italy, The Rise to Power of Louis XIV, and films made in the director's later years that documented crucial epochs in human history. Brunette's book is based on eight years of research, during which he interviewed members of the director's family as well as Rossellini himself. Brunette also draws on an enormous body of European and American criticism and discusses the various intellectual debates spawned by the director's work. This landmark study is both a comprehensive introduction to one of the most influential practitioners of the contemporary cinema and a boldly original discussion of Italian Neorealism. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1996.

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.

*Italian National Cinema* - Pierre Sorlin 2006-08-21
From such films as La Dolce Vita and Bicycle Thieves to Cinema Paradiso and Dear Diary, Italian cinema has provided striking images of Italy as a nation and a people. In the first comprehensive study of Italian cinema from 1886-1996, Pierre Sorlin explores the changing relationship of Italian cinema and Italian society and asks whether the national cinema really does represent Italian interests and culture.

*Cassell Dictionary Italian Literature* - Peter Bondanella 2001-01-01
Cesare Zavattini: Selected Writings - David Brancaleone 2021-07-15
Cesare Zavattini: Selected Writings offers, for the first time in English, a substantive selection of the Italian screenwriter's writings across two volumes. Through translation and detailed cultural and contextual commentary, translator and editor David Brancaleone 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).

American Cinema at a Crossroads: The European Dimension of the Hollywood Renaissance through a Reading of “Bonnie and Clyde” - Anastasia Spyrou 2021-10-25
Diploma Thesis from the year 2004 in the subject Film Science, grade: 3, Liverpool John Moores University, language: English, abstract: The genesis of the Hollywood Renaissance in the late 1960s was the by-product of a synthesis of factors related to social, cultural, institutional, and technological shifts that had been taking place in the United States since the late 1940s. Within this context, the role of European cinema was crucial. It has become a critical commonplace that the films of the Hollywood Renaissance embody a significant aesthetic kinship with the cinematic new waves that had emerged in Europe during the post-war period. This study aims this position further by demonstrating that post-war European new waves at once constituted aesthetic models for Hollywood Renaissance films and shaped key areas of the context that allowed this movement to emerge in the first place. As far as European cinema is concerned, the emphasis here is placed on films of the French New Wave, Italian Neorealism, and New Italian Cinema. Through an extensive use of textual and contextual evidence, this thesis investigates the origins, nature, and extent of the formal impact that post-war European cinema movements had on American filmmaking. It is argued that, inspired by their European counterparts, Hollywood Renaissance filmmakers experimented with all the components of a film: mise-en-scène, cinematography, editing, sound, and narrative style – often aiming to create in their pictures the acute sense of realism that European post-war films conveyed. A more frank approach towards traditionally ‘taboo’ subjects was also employed. Arthur Penn’s Bonnie and Clyde (1967) – the film that, according to critics at large, articulated an aesthetic ‘break’ with the classical tradition and signaled the beginning of the Hollywood Renaissance – is employed as a case study, as it epitomises the European influence in social, cultural, and institutional terms. This study also considers the continuing influence of European cinema on American cinema post Bonnie and Clyde, arguing that in recent years, several American directors have re-discovered the pioneers of post-war European cinema movements and have attempted to recreate the spirit of new wave films in their own pictures.

A History of Italian Cinema - Peter Bondanella 2009-10-12
An unprecedented survey of Italian film from the leading expert in the field A History of Italian Cinema is a major new study from the author of the bestselling Italian Cinema - which has been published in three landmark editions and celebrated its twenty-fifth anniversary in 2008. Building upon his decades of research, Peter Bondanella has now written the definitive history of the subject, from the birth of cinema to the present day. He has rethought, reorganized, and completely rewritten his previous work, which focused on postwar cinema, and has broadened his coverage of the spaghetti western and comedy genres. Bondanella also now covers a huge range of work that was not previously considered, particularly both popular and ‘B’ genres, including: the sword and sandal epic or "peplum" film of the 1950s; the Italian horror film, the so-called spaghetti nightmare films (including the subcategories of horror, the Italian zombie and cannibal films), that began in the 1950s and continue through the present; the giallo or Italian mystery thriller; and the poliziesco or Italian crime film from the 1970s to the present. This new book also examines the emergence of a "third wave" of new auteurs born in the 1950s as well as an even younger group of important directors born in the 1960s who have already made their mark on the direction of the Italian cinema in the third millennium. Finally, A History of
Italian Cinema now includes the most comprehensive bibliography of the subject ever to be assembled in an English-language publication. Erudite, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film. Praise for Bondanella's previous work in the field: "Extremely interesting and stimulating."—Bernardo Bertolucci "A very good book and a very accurate one."—Federico Fellini "The librarian who does not get Bondanella immediately must be petitioned, picketed, importuned."—Choice "To measure the progress and development of Anglo-American studies on Italian cinema, one needs only to consider Peter Bondanella's pioneering and seminal Italian Cinema...Bondanella's work carries the crucial merit of having opened up a panoramic view of Italian national cinema to Anglo-American film scholars who in general were mostly familiar with only a few masterpieces. Over the years, Bondanella's systematic approach has enabled and inspired countless studies."—Gian Piero Brunetta, Professor of History and Film Criticism, University of Padua, Italy

**André Bazin and Italian Neorealism** - André Bazin 2011-09-15
A new collection of posthumous writings by André Baz

**Spaghetti Westerns at the Crossroads** - Fisher Austin Fisher 2016-04-30
What links Italian neorealism to Django Unchained, French comic books to Third-World insurgency, and Bollywood song-and-dance to Eastern Bloc film distribution? As this volume illustrates, the answers lie in the Spaghetti Western genre. As the reference points of American popular culture became ever more prominent in post-war Europe, the hundreds of films that make up the Italian (or 'Spaghetti') Western documented profound shifts in their home country's cultural outlook, while at the same time denying specifically national discourses. An object of fascination and great affection for fans, filmmakers and academics alike, the Western allitaliana arose from a diverse confluence of cultural strands, and would become a pivotal moment in cinematic history. Reappraising a diverse selection of films, from the internationally famed works of Sergio Leone to the cult cachet of Sergio Corbucci and the more obscure outputs of such directors as Giuseppe Colizzi and Ferdinando Baldi, this comprehensive study brings together leading international scholars in a variety of disciplines to both revisit the genre's cultural significance and consider its on-going influence on international film industries.

**What Is Neorealism?** - Bert Cardullo 1991
What Is Neorealism? is a representative critical bibliography of writings (in English) on Italian cinematic neorealism. Like most "isms," neorealism is a nebulous term; this is the first attempt to record and compare the many, sometimes contradictory, definitions of it put forward by filmmakers, critics, and historians. An up-to-date bibliography of historical and critical writings in English on Italian cinematic neorealism, plus a chronology, with credits, of the films of Italian neorealism, including the precursors of the movement, is included.

**Closely Watched Films** - Marilyn Fabe 2014-10-14
"Through detailed examinations of passages from classic films, Marilyn Fabe supplies the analytic tools and background in film history and theory to enable us to see more in every film we watch"—Page [4] of cover.

**Calvino and the Age of Neorealism** - 1991

**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.

Napoli/New York/Hollywood - Giuliana Muscio 2018-10-30
Napoli/New York/Hollywood is an absorbing investigation of the significant impact that Italian immigrant actors, musicians, and directors—and the southern Italian stage traditions they embodied—have had on the history of Hollywood cinema and American media, from 1895 to the present day. In a unique exploration of the transnational communication between American and Italian film industries, media or performing arts as practiced in Naples, New York, San Francisco, and Los Angeles, this groundbreaking book looks at the historical context and institutional film history from the illuminating perspective of the performers themselves—the workers who lend their bodies and their performance culture to screen representations. In doing so, the author brings to light the cultural work of families and generations of artists that have contributed not only to American film culture, but also to the cultural construction and evolution of “Italian-ness” over the past century. Napoli/New York/Hollywood offers a major contribution to our understanding of the role of southern Italian culture in American cinema, from the silent era to contemporary film. Using a provocative interdisciplinary approach, the author associates southern Italian culture with modernity and the immigrants’ preservation of cultural traditions with innovations in the mode of production and in the use of media technologies (theatrical venues, music records, radio, ethnic films). Each chapter synthesizes a wealth of previously under-studied material and displays the author’s exceptional ability to cover transnational cinematic issues within an historical context. For example, her analysis of the period from the end of World War I until the beginning of sound in film production in the end of the 1920s, delivers a meaningful revision of the relationship between Fascism and American cinema, and Italian emigration. Napoli/New York/Hollywood examines the careers of those Italian performers who were Italian not only because of their origins but because their theatrical culture was Italian, a culture that embraced high and low, tragedy and comedy, music, dance and even acrobatics, naturalism, and improvisation. Their previously unexplored story—that of the Italian diaspora’s influence on American cinema—is here meticulously reconstructed through rich primary sources, deep archival research, extensive film analysis, and an enlightening series of interviews with heirs to these traditions, including Francis Coppola and his sister Talia Shire, John Turturro, Nancy Savoca, James Gandolfini, David Chase, Joe Dante, and Annabella Sciorra.

Vittorio De Sica - John Darretta 1983
First full length publication in English about reference sources relating to the filmmaker Vittorio De Sica.

After Neorealism - Bert Cardullo 2009
This is an attempt, through essays and interviews, to chronicle what happened to neorealism after the disappearance of the forces that produced it - World War II, the resistance, and liberation, followed by the postwar reconstruction of a morally, politically, and economically devastated society.

A New Guide to Italian Cinema - C. Celli 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.
Recognized as a master of Italian cinema, Vittorio De Sica is perhaps best known and most respected for his critically acclaimed neorealist films of the period 1946-55. As this anthology reveals, however, his production was remarkably multifaceted. The essays included here - some newly commissioned, some reprinted, and others in translation - look at De Sica's varied career from many perspectives. Structured chronologically, the volume begins by introducing readers to De Sica's early popularity as an actor and singer during the years of Italian Fascism, and to his initial directorial efforts before the end of World War II. It was not until the postwar era, however, that De Sica made his mark in film history. Special attention is given to this critical phase of his career, which encompasses the neorealist films that made him famous: "Shoeshine", "Bicycle Thieves", "Miracle in Milan", and "Umberto D." When the neorealist movement waned after 1955, De Sica returned to his roots in Neapolitan comedy for a series of commercially successful films starring Sophia Loren and Marcello Mastroianni. Memorable works from this period include "Two Women" and "Marriage Italian Style" as well as "Yesterday, Today, and Tomorrow", which won De Sica an Academy Award in 1965. In one of his final films, "The Garden of the Finzi Continis", he returned to the subject of World War II and to the human tragedy characteristic of his best neorealist productions. This fine anthology offers a comprehensive critical survey that covers the entire scope of De Sica's career, and is an excellent resource for students, critics and film enthusiasts.

“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.”

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 Italian cinema is regarded as one of the great pillars of world cinema. Films like Ladri di biciclette
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.

This essential book fills a serious gap in the field by synthesizing modern Italian history and placing it in a fully European context. Emphasizing globalization, Italy traces the country's transformation from a land of emigration to one of immigration and its growing cultural importance. Including coverage of the April 2008 elections, this updated edition offers expanded examinations of contemporary Italy's economic, social, and cultural development, a deepened discussion on immigration, and four new biographical sketches. Author Spencer M. Di Scala discusses the role of women, gives ample attention to the Italian South, and provides a picture of how ordinary Italians live. Cast in a clear and lively style that will appeal to readers, this comprehensive account is an indispensable addition to the field.

Contemporary Authors - Lisa Kumar 2004-07
A biographical and bibliographical guide to current writers in all fields including poetry, fiction and nonfiction, journalism, drama, television and movies. Information is provided by the authors themselves or drawn from published interviews, feature stories, book reviews and other materials provided by the authors/publishers.

André Bazin and Italian Neorealism - André Bazin 2011-09-15
André Bazin and Italian Neorealism presents a new selection of André Bazin's writings on Vittorio De Sica, Roberto Rossellini, and Federico Fellini; lesser known but important neorealist works such as The Roof, Forbidden Christ, and Love in the City; and vital topics like realism versus reality, neorealism's eclipse amid postwar Italy's economic prosperity, and the relationship between neorealism and propaganda. There are also essays on art and politics, film and comedy, and cinema and the avant-garde. The book also features a sizable scholarly apparatus including explanatory notes, an extensive index, a contextual introduction to Bazin's life and work, a comprehensive Bazin bibliography, and credits of the films discussed. This volume thus represents a major contribution to the discipline of cinema studies, as well as a testament to the continuing influence of one of film's pre-eminent critical thinkers.

Choice - 2008

Donna nel cinema italiano - Tonia Caterina Riviello 2001

Cahiers Du Cinéma, the 1950s - Jim Hillier 1985
Cahiers du Cinema is the most prestigious and influential film journal ever published. An anthology devoted entirely to its writings, in English translation, is long overdue. The selections in this volume are drawn from the colorful first decade of Cahiers, 1951-1959, when a group of young iconoclasts racked the world of film criticism with their provocative views an international cinema--American, Italian, and French in particular. They challenged long-established Anglo-Saxon attitudes by championing American popular movies, addressing genres such as the Western and the thriller and the aesthetics of technological developments like CinemaScope, emphasizing mise en scène as much as thematic content, and assessing the work of individual filmmakers such as Hawks, Hitchcock, and Nicholas Ray in terms of a new theory of the director as author, auteur, a revolutionary concept at the time. Italian film, especially the work of Rossellini, prompted sharp debates about realism that helped shift the focus
of critical discussion from content toward style. The critiques of French cinema have special interest
because many of the journal's major contributors and theorists Godard, Truffaut, Rohmer, Rivette,
Chabrol were to become some of France’s most important film directors and leaders of the New Wave.
Translated under the supervision of the British Film Institute, the selections have far the most part
never appeared in English until now. Hillier has organized them into topical groupings and has provided
introductions to the parts as well as the whole. Together these essays, reviews, discussions, and
polemics reveal the central ideas of the Cahiers of the 1950s not as fixed doctrines but as provocative,
productive, often contradictory contributions to crucial debates that were to overturn critical thinking
about film.

Bazin on Global Cinema, 1948-1958 - André Bazin 2014-12-10
André Bazin is renowned for almost single-handedly establishing the study of film as an accepted
intellectual pursuit, as well as for being the spiritual father of the French New Wave. In 1951 he
cofounded and became editor-in-chief of Cahiers du cinéma, the most influential critical periodical in
the history of cinema. Four of the film critics whom he mentored at the magazine later became the most
acclaimed directors of the postwar French cinema—François Truffaut, Jean-Luc Godard, Jacques
Rivette, and Claude Chabrol. Bazin is also considered the principal instigator of the influential auteur
theory—the idea that, since film is an art form, the director of a movie must be perceived as the chief
creator of its unique cinematic style. Bazin wrote some 2,600 articles and reviews, only about 150 of
which are accessible in anthologies or edited collections. Bazin on Global Cinema, 1948-1958 offers
English-language readers much of his writing on Asian cinema; previously untranslated essays on James
Dean, the star system, political engagement and the cinema, and film criticism itself; and several
reviews of film books, as well as reviews of notable American, British, and European movies, such as
Johnny Guitar, High Noon, Umberto D., Hamlet, Kanal, and Le jour se lève (Daybreak). The book also
features a contextual introduction to Bazin’s life and work, the first comprehensive bibliography of
works by and about Bazin, credits of all the films he discusses in this book, and an extensive index.

A World History of Film - Robert Sklar 2002
A World History of Film presents the entire history of motion pictures, from pre-cinema to the present.
Providing a complete analysis of the principal films, directors, and national cinemas, it supplies a
thorough grounding in the social, economic, and political circumstances critical to an understanding of
film as both art and industry. In a highly readable narrative, Robert Sklar, one of the field’s most
eminent scholars, covers all significant periods and styles -- not only commercial films and classical
Hollywood cinema but also animation, documentaries, international art cinema, and the cinematic
avant-garde. With emphasis on the international relationships among film communities, chapters are
dedicated to such critical nodes of film history as early cinema, Soviet silent cinema, Hollywood genres,
Italian neorealism, and the French New Wave. Substantial sections are also devoted to the films of
Eastern Europe, Latin America, Japan, China, Africa, the Middle East, and India. Informative sidebars
complement the main text, and cross-cultural timelines introduce the book’s seven main parts. Chapters
on English-language art cinema, new European film, world cinema, and Hollywood bring the book’s
content up to the present. A World History of Film is beautifully designed and illustrated by more than
750 film stills, frame enlargements, production shots, and diagrams. The 212 color plates include rare
examples of early hand tinting, pre-cinema technology, two- and three-color Technicolor, as well as
almost 100 new images from contemporary films. These stunning and instructive illustrations further
illuminate the author’s cogent analyses and wide-ranging perspective. Chapter endnotes, a selected
bibliography, a filmography, and a glossary of terms complete this extraordinary volume. Book jacket.

Classical Masculinity and the Spectacular Body on Film - D. O'Brien 2014-10-29
The muscle-bound male body is a perennial feature of classically-inflected action cinema. This book
reassesses these films as a cinematic form, focusing on the depiction of heroic masculinity. In
particular, Hercules in his many incarnations has greatly influenced popular cultural interpretations of
manliness and the exaggerated male form.

*Im Auftrag Francos: "Filme von internationalem Interesse"* - Elke Rudolph 1999

**Dictionary of World Biography: The 20th century, O-Z** - Frank Northen Magill 1999-11

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

*The Films of Gianni Amelio* - Antonio Vitti 2009

Giuseppe De Santis and Postwar Italian Cinema - Antonio Vitti 1996

One of the founding fathers of the Neo-realist movement and a Communist dedicated to populist filmmaking, Giuseppe De Santis (b. 1917) has been a significant force in Italian cinema. In spite of his crucial contribution De Santis has received little critical recognition and his work has been largely excluded from the canon of traditional cinematic teaching. In this first book-length study of De Santis, Antonio Vitti explores the filmmaker's life and work, and addresses why he has been marginalized as a result of the politics of critical reception in Italian cinema and within the academy. Through critical analysis of such films as *Riso amaro* (Bitter Rice), *Non c'è pace tra gli ulivi* (No Peace Among the Olives), and *Cesta Duga Godinu Dana* (The One-Year-Long Road), Vitti offers an informative profile of a director who refused to compromise what were often unpopular political and aesthetic principles. De Santis emerged as a strong opponent of government censorship in Fascist Italy and strove throughout his career to remain faithful to his political objectives: to create a genuine popular narrative voice, and to offer, through filmmaking, a form of entertainment for the masses and a means of promoting social and political change. At the same time, possessed of considerable technical abilities and a passion for formalized beauty and sensuality, De Santis resisted the rigid rules for socio-realistic representation dictated by the Soviet Union. He conformed neither to the mainstream nor to the leftist critical expectations of his day. He anticipated, in his own critical approach, the direction of contemporary film theory, and focused on the role of the medium itself as a means of mass communication and a repository of collective imagination. Vitti draws on his extensive personal interviews with De Santis as well as on the latter's previously unpublished writings. This volume captures the intelligence, passion, aesthetic flair, and occasionally fiery temperament of this important filmmaker.

**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 Tavianis). 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 Wertmuller'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.

_Historical Dictionary of Modern Italy_- Mark Gilbert 1999
Over 350 dictionary-style entries illustrate the rich complexity of Italy's evolution, especially in the twentieth century. Special attention is paid to the political figures, intellectual movements, and formative events.

_The 20th Century O-Z_- Frank N. Magill 2013-05-13
Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.