Contemporary Italian Filmmaking Strategies of Subversion Pirandello Fellini Scola And the Directors of the New Generation Toronto Italian Studies

Thank you for downloading Contemporary Italian Filmmaking Strategies of Subversion Pirandello Fellini Scola And the Directors of the New Generation Toronto Italian Studies. As you may know, people have looked for this volume for a long time. This comprehensive book presents a unique collection of essays that explore the innovative strategies employed by contemporary Italian filmmakers to break from established traditions. It includes contributions from renowned scholars who delve into the complex, ever-evolving landscape of Italian cinema. Whether you're an academic, film enthusiast, or simply curious about the art form, this book promises to offer a wealth of insights into the work of notable directors and their influence on contemporary cinema.

Contemporary Italian Filmmaking

Manuela Gieri 1995-01-01 Contemporary Italian Filmmaking is an indispensable introduction to the dynamic world of contemporary Italian cinema. This comprehensive book offers a rich analysis of the various subgenres and genres of Italian cinema, from the classic Neorealist and Historical Drama films to the modern experimental works. It explores the critical, economic, and legal aspects of contemporary Italian cinema, providing a thorough overview of the fascinating and rapidly evolving Italian film industry.

The A to Z of Italian Cinema: From the Birth of Cinema to the Present

Peter Bondanella 2000-06-21 This volume provides a detailed and up-to-date comprehensive reference work on the history of Italian Cinema, from its birth to the present day. It offers critical discussions on the most significant Italian filmmakers and their works, as well as information on the various genres and themes that have characterized Italian cinema over the years. Whether you're a cinéphile or simply interested in learning more about Italian cinema, this book is an invaluable resource.

A History of Italian Cinema

Marcia Landy 2000-04-13 Examines the extraordinary cinematic tradition of Italy, from the silent era to the present. This well-researched and informative book covers the history of Italian cinema, from its early beginnings to its present-day evolution. It offers a comprehensive analysis of the key figures and moments in the development of Italian cinema, providing a rich tapestry of cultural, historical, and social contexts that have shaped Italian cinema.

Italian Cinema: An Encyclopaedic Dictionary

Luca Barattoni 2013-03-14 Italian cinema is internationally well-known for its extraordinary contribution to the world of film, which has evolved from the silent era to reach new heights with the rise of digital technologies. This book serves as an excellent reference guide for anyone interested in Italian cinema, providing in-depth profiles of key figures and works, as well as a wealth of information on the country's cultural and historical context.

The Cinema of Italy: An Encyclopaedic Dictionary of Movements, Films, Filmmakers, and Themes

Bernadette Luciano 2013-11-15 In recent years, Italian cinema has experienced a quiet revolution, with the emergence of new filmmakers and a renewed focus on traditional themes. This book offers a comprehensive overview of Italian cinema, covering the period from the silent era to the present day. It provides detailed profiles of key figures and films, as well as a wealth of information on the country's cultural and historical context.

Italian New Realism and Global Cinema

Luca E. Ruberto 2007 This volume addresses the influence of Italian neo-realism on films across the world. It provides a comprehensive analysis of the ways in which Italian cinema has shaped the development of global cinema, offering a fresh perspective on the enduring impact of Italian filmmakers and their work.

Revolutionary Desire in Italian Cinema

Cristina Comencini 2013-02-25 Revolutionary Desire in Italian Cinema is a thought-provoking book that explores the use of the Right Wing in contemporary Italian cinema. It offers a critical analysis of the ways in which Italian filmmakers have addressed contemporary political and social issues through their work, offering a unique perspective on the enduring influence of Italian cinema on world cinema.

Masculinity and Italian Cinema

Laura E. Ruberto 2007 This volume addresses the influence of Italian cinema on the representation of masculinity. It offers a comprehensive analysis of the ways in which Italian filmmakers have addressed the construction of male identity in response to sexual liberation.

A Companion to Italian Cinema

A Companion to Italian Cinema is a comprehensive guide to the history and development of Italian cinema, from its early beginnings to the present day. It offers a detailed analysis of the key figures and films that have shaped the development of Italian cinema, providing a wealth of information on the country's cultural and historical context.

The Cinema of Italy

Pier Paolo Pasolini and Mario Bava, Federico Fellini, and Lina Wertmüller, the first woman filmmaker to ever be nominated for the Best Director award. The A to Z of Italian Cinema provides a better understanding of the impact of Italian cinema on world cinema, offering a wealth of information on the country's cultural and historical context.

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Nanni Moretti’s Ère Bombe and La messe à finir is finite, the book relies on socio-histriographical theories through which Laura Cava ela discusses how plot and characters create a sense of revolt against the lather social order and values such as family, religion and bourgeois ethics. This book confirms the central role of Italian cinema in a historical and political context, insofar as it includes a substantial background which highlights aspects of Italian history never considered before in a study on Italian cinema. Revolutionary Desire in Italian Cinema is aimed at academics, researchers, undergraduate and postgraduate students and all lovers of Italian cinema.

The Concept of Resistance in Italian Cinema—Maria Laura Mosco 2017-05-24 Reassesses the Italian Resistance movement, historically conceived, and explores the concept of Resistance within the contemporary cultural context from a multidisciplinary perspective.

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

Encyclopedia of Italian Literary Studies: A-J—Gaetana Marrone 2007 Containing almost 600 entries, this impressive 3-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

World Cinema’s Dialogues With Hollywood—P. Cooke 2007-07-30 Paul Cooke looks at Hollywood’s interaction with national and transnational cinema, from German Expressionism to Hollywood and Chinese film. While Hollywood has had a huge impact on the medium - doing all the talking in the ‘dialogue’ - world cinema’s economic, aesthetic and political relationship with Hollywood is of profound importance.

Portrait of the Artist and His Mother in Twentieth-Century Italian Culture—Doriana Bini 2020-11-05 The power of the mother on Italian cinema and literature has not been adequately addressed however, how Mammasimo italiano has been manifested in complex ways in various modern artistic forms. Portrait of the Artist and His Mother in Twentieth-Century Italian Culture focuses on case studies of five prominent creative personalities, representing different, sometimes overlapping artistic genres (Luigi Pirandello, Pier Paolo Pasolini, Dino Buzzati, Carlo Levi, Federico Fellini). The author examines how the mother-son relationship not only affected, but actually shaped their work. Although the analysis uses mainly a psychological and psychoanalytical critical approach, the belief of the author, substantiated by historians, anthropologists and sociologists, is that historical and cultural conditions contributed to and reinforced the Italian character. This book concludes with an analysis of some examples of Italian film comedies, such as Fellini’s and Monzoli’s where mamma/vitelloni is treated with a lighter tone and a pointed irony.

Stars and Masculinities in Contemporary Italian Cinema—C. O’Rawe 2014-10-18 Stars and Masculinities in Contemporary Italian Cinema is the first book to explore contemporary male stars and cinematic constructions of masculinity in Italy. Uniting star analysis with a detailed consideration of the masculinities that are dominating current Italian cinema, the study addresses the supposed crisis of masculinity.

Encyclopedia of Italian Literary Studies: K-Z—Gaetana Marrone 2006-12-26 The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children’s literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic paragraph listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Beyond Autourist—Rossana Maccio 2008 A study of nine film authors from France, Italy and Spain who since the 1960s have broken into the international film industry, this book analyses the transformation, and national and transnational dimensions of the production. It examines how the individuals have maintained a dialectical relationship with the authorial tradition of the national cinema to which each belongs.

Masters of Two Arts—Carlo Testa 2003-01-01 Carlo Testa demonstrates that while pairings of famous directors and writers are commonplace in modern Italian cinema, the study of the interrelation between Italian cinema and Italian literature has been almost completely neglected in film scholarship.

Horror at the Drive-In—Gary D. Rhodes 2011-09-01 Drive-in movie theaters and the horror films shown at them—“Double Takes” that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather, The Sopranos) are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafia perpetuated erroneously. This collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on film and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy’s “other” mafia films in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called “Double Takes” that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes such as adaptation, gender and politics, urban spaces, and performance and stardom.

The Cinema of Elvira Scola—Renzi Lazzoni 2020-09-08 Brings to light Scola’s cinematic style and contextualizes her commentary on Italian society and politics.

Male Anxiety and Psychopathology in Film—Andrea Bini 2014-06-08 The most popular film genre during the golden years of Italian cinema, the Commedia Style emerged after the fall of the Fascist regime, narrating the identity crisis of many Italian men. Exploring the birth, growth, and decline of this genre, Bini shows this notable style was the search for a new role in the shattered postwar male identity.

Mafia Movies—Dana Benperg 2019-07-06 The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano, Lucky Luciano, Ciro Di Marzo, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafia perpetuated erroneously. This collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on film and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy’s “other” mafia films in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called “Double Takes” that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes such as adaptation, gender and politics, urban spaces, and performance and stardom.

Ennio Flaiano and His Italy—Marisa S. Trubiano 2010 (Disenchanted Ourselves portrays contemporary Italy in a process of transition: Jewish-Israeli and Palestinian-Israeli communities share a nation-state divided by the separate truths of its conflicting fundamental narratives. This book considers ways of converting those separate and antagonistic narratives from fuel for conflict to seeds of change. Its purpose is to undo the convenient coherence of collective memory and master narratives through fostering a conceptual moral imagination able to apprehend diverse, even contentious, stories and truths. Contemporary Jewish cinema functions as a case study in an in-depth and interdisciplinary exploration of conflict resolution, viewing Jewish-Israeli and Palestinian-Israeli docudrama and Italian and European cinema it is much less known—especially outside of Italy—that such success has much to do with the writings of his fifteen-year-old collaborator and scribe, Ennio Flaiano (1915-72), journalist, novelist, dramatist, and theater and film critic. This book identifies the ways in which Flaiano’s distinctive travel diary—autobiographically registering the transformative journey from provincial Italian to global citizen—captured and shaped the changing tastes of an entire generation of Italians on the film set, in the newspaper office, and on the street. The book highlights Flaiano’s influence as yet steadily developing anti-colonialist stance, his emerging postmodern hyper-autobiography, and his interrogation of notions of regional, national and cultural superlatives. Marisa S. Trubiano is Assistant Professor of Italian at Montclair State University.

After Fellini—Millicent Marcus 2002-06-15 In this work, Marcus interprets a body of work that managed to transcend the decline of Italian cinema’s prominence within the industry during the last two decades of the 20th century.

Beyond the Latin Lover—Jacqueline Reich 2004 Marcella Mastroianni is considered by many to be the consummate symbol of Italian masculinity. In this work, Jacqueline Reich goes behind the popular image to reveal a figure at odds with and out of place in the unstable political, social and sexual climate of post-war Italy.

From Perversion to Purity—Lisa Dening 2019-11-28 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art. The Great Black Spider or its Knock-kneed tripod—Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1930s inspired intellectuals to rethink their definitions of art.