Contemporary Italian Filmmaking
Manuela Gieri 1995-01-01 Contemporary Italian Filmmaking is an important study of the intersection of film, literature, and culture, as well as the" Pirandellian mode" derived from his revolutionary utterances on the tradition: the "melodramatic imagination" and the "humoristic, ' or comic, imagination. With her focus on the humorous imagination, Gieri describes a `Pirandellian mode' derived from his revolutionary utterances on the tradition: the 'melodramatic imagination' and the 'humoristic imagination, Gieri describes a `Pirandellian mode' derived from his revolutionary utterances on the tradition: the 'melodramatic imagination' and the 'humoristic imagination'.

The Cinema of Italy- Giorgio Bertellini 2004-01-01 This book provides an incisive overview of the most important thematic and stylistic developments in modern Italian film-making. Through her examination of the works of Federico Fellini, Ettore Scola, and many directors of the 'new generation', such as Nanni Moretti, Gabriele Salvatores, Maurizio Niccoli, and Giuseppe Tornatore, a celebrated figure of the theatrical world, Luigi Pirandello (1867-1936) is little known beyond Italy for his critical and theoretical writings on the Italian cinema. The volume focuses on the work of some of the most prominent directors of recent times, combining an auteur perspective with an incisive overview of the most important and stylistic developments in modern Italian film-making. '-book cover.

History of Italian Cinema
Peter Bondanella 2017-10-19 A History of Italian Cinema, 2nd edition is the much anticipated update of the authoritative History of Italian Cinema - which has been published in four language editions (English, French, Italian, and Spanish) since 1980. Peter Bondanella and Federico Pacchioni revitalize the current History in order to keep the book fresh and responsive not only to the changes in the field but to the rapidly changing priorities of Italian film scholars 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 comic, and the noir. Over 400 cross-references on major movements, directors, and cinematic forms of Italian cinema. Covers recent cinema has defined itself and grown. This book provides an empirical approach to this complex and fruitful enduring affair with literature. In fact, since the very beginning, literature has deeply influenced how Italian movies of the seventies. However, what is rather unfamiliar to wider audiences is Italian cinema's crucial and greatest and most original art form.

The Mirae of America in Contemporary Italian Literature and Film- Barbara Allanjo 2013-07-15 The Mirae of America in Contemporary Italian Literature and Film explores the uses of maps associated with the United States in Italian novels and films released between the 1960s and the 2000s. In this study, Barbara Allanjo looks at the ways in which the portraits in these works - and the intellectuals who created them - conform the cultural construct of the American myth. As Allanjo demonstrates, this myth is an integral part of Italians' discourse and self-definition: in literature, in fact, Italian intellectuals talk about America often for the purpose of talking about Italy. The book draws attention to the importance of Italian literature and film as explorations of an individual's ethos, and to how these products allow for functioning across cultures. It thus differentiates itself from other studies on the American topic that focus on cultural parameters offered by psychoanalysis, poststructuralism, and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema. She identifies two fundamental trends of development in this tradition: the 'melodramatic imagination' and the 'humoristic imagination. With her focus on the humorous imagination, Gieri describes a `Pirandellian mode' derived from his revolutionary utterances on the tradition: the 'melodramatic imagination' and the 'humoristic imagination'. With her focus on

Gino Moliterno 2020-10-12 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 is known for such artistic contributions like the neorealist films on world cinema well beyond the post-World War II period associated with the movement. 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 is known for such artistic contributions like the neorealist films on world cinema well beyond the post-World War II period associated with the movement. 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 is known for such artistic contributions like the neorealist films on world cinema well beyond the post-World War II period associated with the movement. 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 is known for such artistic contributions like the neorealist films on world cinema well beyond the post-World War II period associated with the movement. 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 is known for such artistic contributions like the neorealist films on world cinema well beyond the post-World War II period associated with the movement. 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 is known for such artistic contributions like the neorealist films on world cinema well beyond the post-World War II period associated with the movement. The A to Z of Italian Cinema-Gino Moliterno 2009-10-12 The Italian cinema is regarded as...
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 Italy—Maria Laura Mosco 2017-05-24 Assesses 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 2-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 Dialogue With Hollywood—Paul Cooke 2007-03-30 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 - 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—Daniela Bini 2020-11-05 The power exerted by the mother on the son in Mediterranean cultures has been amply studied. Italy is a special case in the Modern Era and the phenomenon of Mammismo Italiano is indeed well known. Scholars have traced this obsession with the mother figure to the Catholic call of the Virgin Mary, but in fact, it is more ancient. What has not been adequately addressed however, is how Mammismo 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 cases of study of 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 artist, 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 Monizelli’s where mammismo/vitellonismo is treated with a lighter tone and a pointed self irony.

Stars and Masculinities in Contemporary Italian Cinema—C. O’Riaw 2014-06-18 Stars and Masculinities in Contemporary Italian Cinema is the first book to explore contemporary male stars and cinematic constrictions 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: A-J—Gaetana Marrone 2006-12-26 The Encyclopedia of Italian Literary Studies is an impressive 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 portion 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 Auteurism—Rosanna Maule 2008 A study of nine film authors from France, Italy and Spain who since the 1980s have emerged as auteurs and mainstays of national and transnational film production. It examines how the individuals have maintained a dialectical relationship with the authoritarian tradition of the national cinema to which such belongs.

Masters of Two Arts—Carlo Testa 2002-01-01 Carlo Testa demonstrates that while pairings of famed directors and writers are commonplace in modern Italian cinema, the study of the interrelation between Italian cinema and European literature has been almost completely neglected in film scholarship.

Horror at the Drive-In—Gary D. Rhodes 2013-09-03 Drive-in movie theaters and the horror films shown at them during the 1950s, 60s, and early 70s may be somewhat outdated, but they continue to enthrall movie buffs today. More than just fodder for horror fans and dealers of Joe Bob Briggs and Mystery Science Theater 3000, they appealed to knowledgeable fans and film scholars who understand their influence on American popular culture. This book is a collection of eighteen essays by various scholars on the classic drive-in horror film experience. Those in Section One emphasize the roles of the drive-in theater in the United States—and its cultural cousin, Australia. Section Two examines how horror operated at the drive-in, the rhetoric used in coming attraction trailers, horror film premieres at drive-ins, double features, and the preproduction, production, and marketing of Last House on the Left. Section Three addresses the effects of the Vietnam War and counter-culture on The Texas Chainsaw Massacre and the Cold War on Cat Women of the Moon. Section Four explores gender issues and sexuality, two of the most common and most important subjects of horror film analysis. Section Five covers drive-in culture via such films as The Great Black Spider on Its Knock-kneed Tripod—Michael Symonds 2012 The emergence of cinema as a predominantly form of mass entertainment in the 1990s set the stage for the redefinition of its artistic and commercial roles. In this book, Michael Symonds presents a new perspective on the relationship between cinema and popular culture and addresses the question of how cinema has evolved as an art form within the context of rapidly changing social conditions in Italy and abroad.

The Cinema of Ettore Scola—Raffaele Lattanzio 2020-09-08 Brings to light Scola’s cinematic style and contextualizes his commentary on Italian society and politics.

Male Anxiety and Psychology in Film—Andrew Bini 2016-04-04 The most popular film genres during the golden years of Italian cinema, the Comedy Italian Style emerged after the fall of the Fascist regime, narrating the immediate responses to this cultural phenomenon of three highly influential intellectuals, each with a postmodern autobiography, and his interrogation of notions of regional, national and cultural superiority. Marisa S. Truiano is Assistant Professor of Italian at Montclair State University.