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# Italian Neorealism Rebuilding The Cinematic City

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Italian Neorealism

Screening the City

Cinema - Italy

The Italian Cinema Book

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*Italian Neorealism  
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## **GROSS STEIN**

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**Italian Neorealism** Cambridge Scholars  
Publishing

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.

Screening the City Manchester University Press

Is the legacy of the Neorealist film-making mode (or should we say mood?) a withered one? If not, what is the ideal dialogue between contemporary Italian directors and this momentous page of their cultural history all about? The aim of this book is to show that, far from being exhausted, the vivifying lymph of post-Second World War Italian Neorealism continues to sustain the aesthetic praxis of many artists. Predominantly, the staying power of Neorealism becomes apparent in the stringent moral urgency behind the realization of films such as *Gomorra*, *Lamerica*, or *Terra Madre*. All of them, although cinematically very sophisticated,

retain the anxiety of engagement and the impassionate look upon reality that characterized the masterpieces of Rossellini, De Sica, and Visconti. All the essays in this collection highlight how, in responding to the unprecedented challenges of the New Millennium, Italian movie makers such as Garrone, Amelio, or Olmi, are able to recapture the ethical and methodological spirit of classic Neorealism in very interesting ways.

**Cinema - Italy** Psychology Press

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.

*The Italian Cinema Book* Reaktion Books  
Covering classic films such as 'The Cabinet of Doctor Caligari' and 'Nosferatu' as well as under-appreciated examples such as 'Asphalt', this volume forms an essential introduction to one of cinema's most historically important movements.

Italian Neorealism and Global Cinema  
Bloomsbury Publishing

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.

**Italian Locations** Berghahn Books

In this provocative collection of essays, a diverse selection of films are examined in terms of the relationship between cinema and the changing urban experience in Europe and the United States since the early 20th century.

**New Trends in Italian Cinema** Indiana University Press

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.

**Readings on Neorealism, ITA 340Y, Italian Neorealist Cinema** Wayne State University Press

The "new" realism of Italian cinema after World War II represented and in many ways attempted to contain the turmoil of a society struggling to rid itself of Fascism while fighting off the threat of radical egalitarianism at the same time. In this boldly revisionist book, Vincent F. Rocchio combines Lacanian psychoanalysis with

narratology and Marxist critical theory to examine the previously neglected relationship between Neorealist films and the historical spectators they address. Rocchio builds his analysis around case studies of the films *Rome: Open City*, *Bicycle Thieves*, *La Terra Trema*, *Bitter Rice*, and *Senso*. Through the lens of psychoanalysis, he challenges the traditional understanding of Neorealism as a progressive cinema and instead reveals the anxieties it encodes: a society in political turmoil, an economic system in collapse, and a national cinema in ruins; while war, occupation, collaboration, and retaliation remain a part of everyday life. These case studies demonstrate how Lacanian psychoanalysis can play a key role in analyzing the structure of cinematic discourse and its strategies of containment. As one of the first books outside of feminist film theory to bring the ideas of Lacan to theories of cinema, this book offers innovative methods that reinvigorate film analysis. Clear and detailed insights into both Italian culture and the films under investigation will make this engaging reading for anyone interested in film and cultural studies.

**Cinema of Anxiety** Edinburgh University Press

Is the legacy of the Neorealist film-making mode (or should we say mood?) a withered one? If not, what is the ideal dialogue between contemporary Italian directors and this momentous page of their cultural history all about? The aim of this book is to show that, far from being exhausted, the vivifying lymph of post-Second World War Italian Neorealism continues to sustain the aesthetic praxis of many artists. Predominantly, the staying power of Neorealism becomes apparent in the stringent moral urgency behind the realization of films such as *Gomorra*, *Lamerica*, or *Terra Madre*. All of them, although cinematically very sophisticated, retain the anxiety of engagement and the impassionate look upon reality that characterized the masterpieces of Rossellini, De Sica, and Visconti. All the essays in this collection highlight how, in responding to the unprecedented challenges of the New Millennium, Italian movie makers such as Garrone, Amelio, or Olmi, are able to recapture the ethical and methodological spirit of classic Neorealism in very interesting ways.

**Brutal Vision** Temple University Press  
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.

*Italian Neorealist Cinema* University of Toronto Press

A journey to the Italian cinema that overturns established views and opens up new perspectives and interpretations. Its itinerary is organized in four stages. The first is an analysis of the theories of Cesare Zavattini on neorealism which overturns widely accepted positions both on Zavattini and on neorealism. The second confronts a key film of the post-war Italian cinema, Roberto Rossellini's *Paisà*, by examining the nature of its realism. The third is dedicated to Luchino

Visconti: to questions of the use of language exemplified in his *La terra trema*, the use of settings, costume and light as agents of meaning in his *Il Gattopardo* and *Vaghe stelle dell'Orsa*. The final voyage of the film is to the physical and symbolic construction of heaven and earth in the work of Pasolini. Particular attention is given to the representation of the body in his last four films: the grotesque and mythical bodies in popular tradition in his *Trilogia di vita* and the tortured bodies destroyed by the mass media in *Salò*.

**Italian Neorealist Cinema** University of Toronto Press

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.

Re-viewing Fascism Columbia University Press

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.

Italian Neorealism Princeton University Press

Film history identifies Italian neorealism as the exemplar of national cinema, a specifically domestic response to wartime atrocities. *Brutal Vision* challenges this orthodoxy by arguing that neorealist films—including such classics as *Rome*, *Open City*; *Paisan*; *Shoeshine*; and *Bicycle Thieves* -should be understood less as national products and more as complex agents of a postwar reorganization of global politics. For these films, cinema facilitates the liberal humanist sympathy required to usher in a new era of world stability. In his readings of crucial films and newly discovered documents from. Italian Post-Neorealist Cinema Burns & Oates

When Benito Mussolini proclaimed that "Cinema is the strongest weapon," he was telling only half the story. In reality, very few feature films during the Fascist period can be labeled as propaganda. *Re-viewing Fascism* considers the many films that failed as "weapons" in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture. The volume also examines the connection between cinema of the Fascist period and neorealism—ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history. The postwar directors Luchino Visconti, Roberto Rossellini, and Vittorio de Sica all had important roots in the Fascist era, as did the Venice Film Festival. While government censorship loomed over Italian filmmaking, it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies. *Re-viewing Fascism* brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look into Italian cinema, Fascist culture, and society.

*Historical Dictionary of Italian Cinema*

Edinburgh University Press

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

*German Expressionist Cinema* University of Toronto Press

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 Andre Bazin to Peter Wollen.

André Bazin and Italian Neorealism

Columbia University Press

This volume addresses the influence of Italian neorealist films on world cinema well beyond the post-World War II period associated with the movement. Despite its lack of organization and relatively short life span, the Italian neorealist movement deeply influenced directors and film traditions around the world. This collection examines the impact of Italian neorealism beyond the period of 1945-52, the years

conventionally connected to the movement, and beyond the postwar Italian film industry where the movement originated. Providing a refreshing aesthetic and ideological contrast to mainstream Hollywood films, neorealist filmmakers demonstrated not only how an engaging narrative technique could be brought to bear upon social issues but also how cinema could shape and redefine national identity. The fourteen essays in *Italian Neorealism and Global Cinema* consider films from Italy, India, Brazil, Africa, the Czech Republic, postwar Germany, Hong Kong, the United States, France, Belgium, Colombia, and Great Britain. Each essay explores neorealism's complex relationship to a different national film tradition, style, or historical period, illustrating the profound impact of neorealism and the ways it continues to complicate the relationship between ideas of nation, national cinema, and national identity. Many of the essays identify similar themes or motifs adapted from neorealism, and several essays address a politicized national film tradition that developed in opposition to a monolithic Western aesthetic. In all, Italian

Neorealism and Global Cinema provides a novel critical understanding of the wide-ranging international impact of a short period in Italian cultural history. Film scholars and students of film history will appreciate this insightful text.

Fame Amid the Ruins Rodopi

This book seeks to redefine, recontextualize, and reassess Italian neorealism - an artistic movement characterized by stories set among the poor and working class - through innovative close readings and comparative analysis.

**Italian Cinema** John Wiley & Sons

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

Osessione (1943) Paisà (1946), Ladri di biciclette (1948), and Cronaca di un amore (1950).