

Roberto Rossellini's ***Rome Open City***

Edited by
Sidney Gottlieb

CAMBRIDGE FILM HANDBOOKS



Roberto Rossellinis Rome Open City

Christopher Wagstaff



Roberto Rossellini's Rome Open City:

Roberto Rossellini's Rome Open City Sidney Gottlieb, 2004-06-14 Roberto Rossellini's *Rome Open City* instantly markedly and permanently changed the landscape of film history. Made at the end of World War II, it has been credited with initiating a revolution in and reinvention of modern cinema. Bold claims that are substantiated when its impact on how films are conceptualized, made, structured, theorized, circulated, and viewed is examined. This volume offers a fresh look at the production history of *Rome Open City*, some of its key images, and particularly its representation of the city and various types of women, its cinematic influences and affinities, the complexity of its political dimensions including the film's vision of political struggle and the political uses to which the film was put, and the legacy of the film in public consciousness. It serves as a well-illustrated, up-to-date and accessible introduction to one of the major achievements of filmmaking. *Rome Open City (Roma Città Aperta)* David Forgacs, 2019-07-25 Otto Preminger said the history of the cinema was divided into two eras: one before and one after *Rome Open City*. *Roma Città Aperta* 1945. The film is based on events that took place in Rome in 1944 during the Nazi occupation. This book re-examines the film and its place in Rossellini's career. David Forgacs reconstructs its production history, its relationship to the events that inspired it, and the time in which it was made. He argues that the traditional critical labelling of *Rome Open City* as the original work of neo-realism fails to capture the film's hybrid and contradictory character. Part documentary record, part patriotic myth, *Rome Open City* is at once an extraordinarily powerful commemoration of wartime experience and a rhetorical reworking of that experience using stereotypes and moral polarisations. **Cinema and Unconventional Warfare in the Twentieth Century** Paul B. Rich, 2018-08-23 Cinematic representations of unconventional warfare have received sporadic attention to date. However, this pattern has now begun to change with the rise of insurgency and counter-insurgency in Iraq and Afghanistan and the growing importance of jihadist terrorism in the wake of 9/11. This ground-breaking study provides a much-needed examination of global unconventional warfare in 20th-century filmmaking with case studies from the United States, Britain, Ireland, France, Italy, and Israel. Paul B. Rich examines Hollywood's treatment of counter-terrorism and counter-insurgency in the United States, British post-colonial insurgencies in Malaya and Kenya, and British special operations in the Second World War, the Irish conflict before and during the Troubles, French filmmaking and the reluctance to deal with the bitter war in Algeria in the 1950s, Italian neorealism and its impact on films dealing with urban insurgency by Roberto Rossellini, Nanni Loy, and Gillo Pontecorvo, and Israel and the upsurge of Palestinian terrorism. Whilst only a small number of films on these conflicts have been able to rise above stereotyping insurgents and terrorists in some cases due to a pattern of screen orientalism, *Cinema and Unconventional Warfare in the Twentieth Century* stresses the positive political gains to be derived from humanizing terrorists and terrorists' movements, especially in the context of modern jihadist terrorism. This is essential reading for academics, postgraduates, and advanced undergraduates interested in 20th-century military history, politics, and international

relations and film studies *Europe On-screen* Dominique Chansel, Council of Europe. Council for Cultural Co-operation, 2001-01-01 Comprised of fact sheets on 50 films illustrating 4 themes nationalism women immigration and human rights it encourages teachers to exploit cinema as a source of 20th century history and provides a pedagogical basis to do so from CoE website *The Bible in Motion* Rhonda Burnette-Bletsch, 2016-09-12 This two part volume contains a comprehensive collection of original studies by well known scholars focusing on the Bible s wide ranging reception in world cinema It is organized into sections examining the rich cinematic afterlives of selected characters from the Hebrew Bible and New Testament considering issues of biblical reception across a wide array of film genres ranging from noir to anime featuring directors from Lee Chang dong to the Coen brothers whose body of work reveals an enduring fascination with biblical texts and motifs and offering topical essays on cinema s treatment of selected biblical themes e g lament apocalyptic particular interpretive lenses e g feminist interpretation queer theory and windows into biblical reception in a variety of world cinemas e g Indian Israeli and Third Cinema This handbook is intended for scholars of the Bible religion and film as well as for a wider general audience Adaptation and the New Art Film William H. Mooney, 2021-04-21 Since the 1990s the expropriation of canonical works of cinema has been a fundamental dimension of art film exploration Rainer Werner Fassbinder provides an early model of open adaptation of film classics followed ever more boldly by the Coen Brothers Chantal Akerman Alex Carax Todd Haynes Florian Henckel von Donnersmarck Baz Luhrmann and Olivier Assayas This book devotes chapters to each of these directors to examine how their films redeploy landmark precursors such as *City Lights* 1931 *Citizen Kane* 1941 *Rome Open City* 1945 *All About Eve* 1950 and *Vertigo* 1958 in order to probe our psychological philosophical and historical situations in a postmodern soci t du spectacle In broadly diverse ways each of these directors complicates received notions of the past and its representation while probing the transformative media evolution and dislocation of the present in film art and in society **FilmQuake** Ian Haydn Smith, 2022-01-25 An alternative introduction to cinema focusing on the stories of 50 key films that consciously questioned the boundaries challenged the status quo and made shockwaves we are still feeling today *Facing Fear* Michael Laffan, Max Weiss, 2012-10-14 Fear is ubiquitous but slippery It has been defined as a purely biological reality derided as an excuse for cowardice attacked as a force for social control and even denigrated as an unnatural condition that has no place in the disenchanted world of enlightened modernity In these times of institutionalized insecurity and global terror *Facing Fear* sheds light on the meaning diversity and dynamism of fear in multiple world historical contexts and demonstrates how fear universally binds us to particular presents but also to a broad spectrum of memories stories and states in the past From the eighteenth century Peruvian highlands and the California borderlands to the urban cityscapes of contemporary Russia and India this book collectively explores the wide range of causes experiences and explanations of this protean emotion The volume contributes to the thriving literature on the history of emotions and destabilizes narratives that have often understood fear in very specific linguistic cultural and

geographical settings Rather by using a comparative multidisciplinary framework the book situates fear in more global terms breaks new ground in the historical and cultural analysis of emotions and sets out a new agenda for further research In addition to the editors the contributors are Alexander Etkind Lisbeth Haas Andreas Killen David Lederer Melani McAlister Ronald Schechter Marla Stone Ravi Sundaram and Charles Walker [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 **An Introduction to World Cinema, 2d ed.** Aristides Gazetas,2016-04-28

Motion pictures are more than just entertainment In film studies courses in colleges and universities worldwide students and professors explore the social political technological and historical implications of cinema This textbook provides two things the history of film as an art form and an analysis of its impact on society and politics Chapters are arranged chronologically covering the major developments in film like the advent of talkies or the French New Wave Each era is examined in the context of several exemplary films commonly viewed in film studies courses Thus students can watch Birth of a Nation and Intolerance while studying the innovations made by D W Griffith from 1910 to 1919 The scope is global embracing the cinematic traditions of Asia Latin America and Africa as well as the ever important American and European output Thoughtful articles from film scholars are included The flexible structure of the text allows a variety of options for classroom use or personal study Instructors considering this book for use in a course may request an examination copy here [Stardom and the Aesthetics of Neorealism](#) Ora Gelley,2012

In this exciting new book Gelley considers the collaboration between Rossellini and Ingrid Bergman in light of the neorealist aesthetic This study re examines the director s postwar works in relation to the contemporary discussion on Italian national identity rather than marking a radical break with the director s early neorealist successes Rossellini s films with Bergman in fact extend the boundaries of neorealism and challenge the standard reading of its basic tenets especially the relationship between character and setting Gelley reassesses the relationship between European postwar and American cinema looking at how the image of the Hollywood star was translated and transformed when it was imported into Rossellini s Italy Rossellini s insertion of the Hollywood star into the native landscape had a significant influence on the director s approach to the neorealist aesthetic His filming of the

encounter between Bergman and the Italian landscape involves not only a re interpretation and transformation of the Hollywood star persona but also a challenge to the idealized notion of an authentic Italian national collective free of foreign influence The disruption of Bergman s character into the Italian landscape became one means whereby the director was able to explore the ambivalence inherent in any attempt to construct a national identity

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone,2007 Publisher description

Roberto Rossellini David Forgacs,Sarah Lutton,Geoffrey Nowell-Smith,2019-07-25 A master of modern European cinema and a key figure in the Italian neorealist movement Roberto Rossellini had one of the longest and most varied careers of all major directors From Rome Open City and Pais through to the Bergman classics Stromboli and Journey to Italy and his later work for television Rossellini s work and ideas had a profound influence on filmmaking and criticism This specially commissioned overview of Rossellini s works examines key issues and themes covering all phases of his career Leading critics from across the world examine among other issues the Fascist context of Rossellini s early work the view of Europe that emerges in his films the stylistic trajectory of the work through neorealism and beyond and its influence on the French New Wave the issues of representation that emerge in later films and his extensive work for television The significance of Rossellini s relationships with Ingrid Bergman and Anna Magnani is discussed and the book also includes a dossier section of materials providing an overview of the most important facts and documents concerning the director

A History of Italian Cinema Irmbert Schenk,2024-11-15 This book provides a complete description of the development of Italian film and cinema from its beginnings in 1895 until today Special emphasis is placed on those periods in which Italian film history became aesthetically decisive for world cinematography silent film of the 1910s neorealism after World War II and auteur and genre cinema around 1960 And then on the multifaceted development up to the present day which still guarantees films from Italy a significant place in international cinema The chapters are introduced with compact descriptions of Italy s political and social history and the institutional formation of film and cinema This is the basis for the extensive examination of genres and films The film analyses also include a look at the reception by the audiences

Rome Open City (Roma Città Aperta) David Forgacs,2019-07-25 Otto Preminger said the history of the cinema was divided into two eras one before and one after Rome Open City Roma Città Aperta 1945 The film is based on events that took place in Rome in 1944 during the Nazi occupation This book re examines the film and its place in Rossellini s career David Forgacs reconstructs its production history its relationship to the events that inspired it and the time in which it was made He argues that the traditional critical labelling of Rome Open City as the original work of neo realism fails to capture the film s hybrid and contradictory character Part documentary record part patriotic myth Rome Open City is at once an extraordinarily powerful commemoration of wartime experience and a rhetorical reworking of that experience using stereotypes and moral polarisations

[How to Read a Film](#) James Monaco,2000 Explores the medium of film as both art and craft sensibility and science tradition and technology

A History of Italian Cinema Peter

Bondanella, Federico Pacchioni, 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 **Italian**

Neorealist Cinema Christopher Wagstaff, 2007-12-29 The end of the Second World War saw the emergence of neorealist film in Italy In Italian Neorealist Cinema Christopher Wagstaff analyses three neorealist films that have had significant influence on filmmakers around the world Wagstaff treats these films as assemblies of sounds and images rather than as representations of historical reality If Roberto Rossellini's Roma città aperta and Pais and Vittorio De Sica's Ladri di biciclette are still half a century after they were made among the most highly valued artefacts in the history of cinema Wagstaff suggests that this could be due to the aesthetic and rhetorical qualities of their assembled narratives performances locations lighting sound mise en scene and montage This volume begins by situating neorealist cinema in its historical industrial commercial and cultural context and makes available for the first time a large amount of data on post war Italian cinema Wagstaff offers a theoretical discussion of what it means to treat realist films as aesthetic artefacts before moving on to the core of the book which consists of three studies of the films under discussion Italian Neorealist Cinema not only offers readers in Film Studies and Italian Studies a radically new perspective on neorealist cinema and the Italian art cinema that followed it but theorises and applies a method of close analysis of film texts for those interested in aesthetics and rhetoric as well as cinema in general *A Cinema of Poetry* Joseph Luzzi, 2016-03-30 A Cinema of Poetry brings Italian film studies into dialogue with fields outside its usual purview by showing how films can contribute to our understanding of aesthetic questions that stretch back to Homer Joseph Luzzi considers the relation between film and literature especially the cinematic adaptation of literary sources and more generally the fields of rhetoric media studies and modern Italian culture The book balances theoretical inquiry with close readings of films by the masters of Italian cinema Roberto Rossellini Vittorio De Sica Luchino Visconti Michelangelo Antonioni Federico Fellini Pier Paolo Pasolini Bernardo Bertolucci and others Luzzi's study is the first to show how Italian filmmakers address such crucial aesthetic issues as the nature of the chorus the relation between symbol and allegory the literary prehistory of montage and the place of poetry in cinematic expression what Pasolini called the cinema of poetry While Luzzi establishes how certain qualities of film its link with technological processes capacity

for mass distribution synthetic virtues and vices as the so called total art have reshaped centuries long debates A Cinema of Poetry also explores what is specific to the Italian art film and more broadly Italian cinematic history In other words what makes this version of the art film recognizably Italian A thought provoking and well written investigation of the role of history and realism in Italian cinema and the role played by the centuries long tradition of poetry or more precisely poesis in this quest H Italy Ambitious inventive learned A Cinema of Poetry brilliantly analyzes the art in the art film by showing how Italian cinema uses a chorus or expresses itself through allegory This impressively intelligent re description of the tradition surely takes its place alongside other necessary histories of Italian cinema Choice Joseph Luzzi is a professor of comparative literature at Bard College He is the author of Romantic Europe and the Ghost of Italy which received the MLA s Scaglione Prize for Italian Studies My Two Italies a New York Times Book Review Editors Choice and In a Dark Wood What Dante Taught Me about Grief Healing and the Mysteries of Love Roberto Rossellini Peter Brunette, 1996-01-01 This is the first serious American book about my father and a missing piece in the history of film for American film lovers Isabella Rossellini

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