



Rome Open City

Douglas Gomery, Clara Pafort-Overduin

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. *The Ethnographer's Eye* Anna Grimshaw, 2001-04-30 Grimshaw's exploration of the role of vision within modern anthropology engages with current debates about ocularcentism, investigating the relationship between vision and knowledge in ethnographic enquiry. Using John Berger's notion of ways of seeing, the author argues that vision operates differently as a technique and theory of knowledge within the discipline. In the first part of the book, she examines contrasting visions at work in the so-called classical British school, reassessing the legacy of Rivers, Malinowski, and Radcliffe Brown through the lens of early modern art and cinema. In the second part of the book, the changing relationship between vision and knowledge is explored through the anthropology of Jean Rouch. David and Judith MacDougall and Melissa Llewelyn Davies. Vision is foregrounded in the work of these contemporary ethnographers, focusing more generally on questions about technique and epistemology: whether image-based media are used or not in ethnographic enquiry. *Italian Neorealism and Global Cinema* Laura E. Ruberto, Kristi M. Wilson, 2007 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 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 **Film and Urban Space** Geraldine Pratt,2014-06-23 Identifies and analyses the major debates about the crucial historical relationship between film and the city to consider existing and future possibilities

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 **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 Cinema of Anxiety Vincent F. Rocchio,2010-07-22 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

Realist Film Theory and Bicycle Thieves Hilary Neroni, 2023-05-18 The Film Theory in Practice series fills a gaping hole in the world of film theory By marrying the explanation of a film theory with the interpretation of a film the volumes provide discrete examples of how film theory can serve as the basis for textual analysis *Realist Film Theory and Bicycle Thieves* offers a concise introduction to realist film theory in jargon free language and shows how this theory can be deployed to interpret Vittorio De Sica's 1948 Italian neo realist masterpiece *Bicycle Thieves* Hilary Neroni explores the original realist film theorists from the 1940s Andr Bazin Siegfried Kracauer and Cesare Zavattini among others But rather than seeing realist film theory as simply a theory of the past to be moved beyond the book argues that the prevalence of realism in many different forms within practice and theory suggests the importance of updating this original realist film theory with an understanding of realism that would sustain its viability Throughout the book Neroni analyzes neorealist film movements such as Italian Neorealism Parallel Cinema of India and the Iranian New Wave that challenge mainstream realism with a more radical form that exposes the social order instead of hiding it Her in depth investigation of *Bicycle Thieves* provides a realist methodology that reveals the radicality of its combination of realist techniques a melodramatic story and humanist values

Screening the Tortured Body Mark de Valk, 2016-11-11 Inspired by Michel Foucault's examination of state subjugation and control this book considers post structuralist notions of the political technology of the body and the spectacle of the scaffold as a means to analyse cinematic representations of politically motivated persecution and bodily repression Through a critique of sovereign power and its application of punishment for transgressions against the state the collected works herein assess the politicised body via a range of cinematic perspectives Imagery character construction and narrative devices are examined in their account of hegemonic sanctioned torture and suppression as a means to a political outcome *Screening The Tortured Body The Cinema as Scaffold* elicits philosophical and cultural accounts of the restrained body to deliberate on a range of politicised films and filmmakers whose narratives and mise en scene techniques critique corporeal subjugation by authoritarian factions

Masculinity and Italian Cinema Sergio Rigoletto, 2014-07-04 Headline A study of how Italian films re envisage male identity in response to sexual liberation Blurb Italian cinema has traditionally used the

trope of an inadequate man in crisis to reflect on the country's many social and political upheavals. Masculinity and Italian Cinema examines how this preoccupation with male identity becomes especially acute in the 1970s when a set of more diverse and inclusive images of men emerge in response to the rise of feminism and gay liberation. Through an analysis of the way Italian films explore anxieties about male sexuality and femininity, the book shows how such anxieties also intersect with particular preoccupations about national identity and political engagement. This is an essential study tool to understand the multiple constructions of masculinity in Italian cinema, helping students and researchers to understand the work of some of Italy's most provocative filmmakers. Key Features: Re-examines key Italian films including Bernardo Bertolucci's *The Conformist*, Ettore Scola's *A Special Day*, Pier Paolo Pasolini's *Theorem*, and Lina Wertmüller's *The Seduction of Mimi* in the light of gender and queer theory. Covers the major thematic concerns, genres, and stylistic traits of 1970s Italian political cinema. Analyses the broader cultural context of 1970s Italy, including sections on Italian feminism, gay liberation, and the post-68 social movements. Key Words: Gender, Queer, Body, Gay, Feminism, Pier Paolo Pasolini, Bernardo Bertolucci, Lina Wertmüller, Nanni Moretti, Federico Fellini, Ettore Scola, Marco Ferreri.

Movie History: A Survey Douglas Gomery, Clara Pafort-Overduin, 2011-02-28. How can we understand the history of film? Historical facts don't answer the basic questions of film history. History, as this fascinating book shows, is more than the simple accumulation of film titles, facts, and figures. This is a survey of over 100 years of cinema history from its beginnings in 1895 to its current state in the 21st century. An accessible introductory text, *Movie History: A Survey* looks at not only the major films, filmmakers, and cinema institutions throughout the years but also extends to the production, distribution, exhibition, technology, and reception of films. The textbook is divided chronologically into four sections using the timeline of technological changes. Written by two highly respected film scholars and experienced teachers, *Movie History* is the ideal textbook for students studying film history.

Encounters with Godard James S. Williams, 2016-05-09. *Encounters with Godard* takes the reader on a personal voyage into the sensory pleasures and polyphonic rhythms of Jean-Luc Godard's multimedia work since the late 1970s from his feature films and video essays to his published writings, art books, and media performances. Godard suggests James S. Williams lays ethical claim to the cinematic defined in the broadest terms as relationality and artistic resistance. An introductory chapter on the extended history of *La Chinoise* (1967), a film explicitly of montage, is followed by seven different types of critical encounters with Godard encompassing the fields of art and photography, music, and literature, and foregrounding themes of gender and sexuality, race, and violence, mystery, and emotion. The Godard who emerges here is a restless and radical experimenter who establishes new cinematic thresholds through new technology and expands the creative potential and free exchange of the archives. Williams examines works including *Nouvelle vague* (1990), *Film socialisme* (2010), *H las pour moi* (1993), and the magnum opus *Histoire(s) du cinéma* (1988-98). Wide-ranging and accessible, *Encounters with Godard* marks a major intervention in the study of film aesthetics and ethics while forging a vital dialogue with literature, history, and politics, art, and art history, music,

and musicology philosophy and aesthetics **Cinema and Evil** Dara Waldron, 2014-08-11 Malevolence and its causes has been central to film since its inception the birth of film coinciding with a fascination with crime death murder horror etc Films which address the problem of evil however are less frequent and fewer in quantity especially films which respond to a body of thought philosophical or theological which has deliberated on the topic of evil over the centuries **Cinema and Evil** Moral Responsibility and the Dangerous Film addresses these films It explores the legacy of evil from Manicheanism to Arendt assessing the alternative definitions offered by philosophers theologians and writers per se on its problematic status It then considers how the films of filmmakers such as Fritz Lang Orson Welles Pier Paolo Pasolini Michael Haneke Gus Van Sant and Lynne Ramsay have responded to the problem of evil in their films In case by case studies filmmakers response to evil events whether those such as the Holocaust or Columbine in which evil is used as a descriptor for human behaviour is explored The book refers to these as dangerous films tasking us with the need to consider evil as a problem which is also our responsibility It argues that these filmmakers have been at the forefront of ethical deliberation on evil *Fame Amid the Ruins* Stephen Gundle, 2019-11-04 Italian cinema gave rise to a number of the best known films of the postwar years from Rome Open City to Bicycle Thieves Although some neorealist film makers would have preferred to abolish stars altogether the public adored them and producers needed their help in relaunching the national film industry This book explores the many conflicts that arose in Italy between 1945 and 1953 over stars and stardom offering intimate studies of the careers of both well known and less familiar figures shedding new light on the close relationship forged between cinema and society during a time of political transition and shifting national identities *Brutal Vision* Karl Schoonover, 2012 How spectacular visions of physical suffering in post World War II Italian neorealist films redefined moviegoing as a form of political action

Carlos Saura Carlos Saura, 2003 Collected interviews with the Spanish filmmaker of *Mama Turns a Hundred* *Carmen and Tango* **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

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 groundbreaking 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.

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