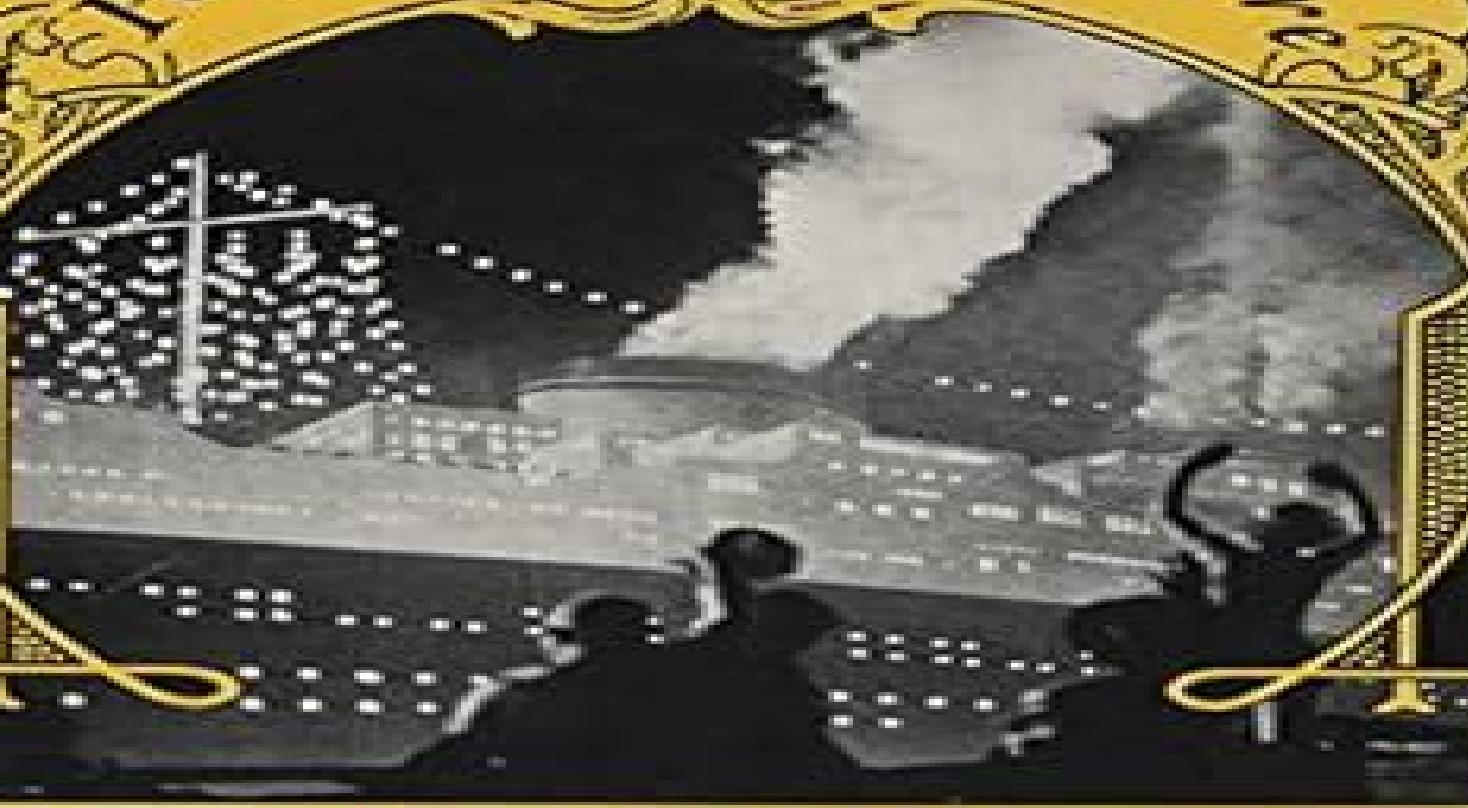


Popular Film Culture
in



Fascist Italy

THE PASSING OF THE RENAISSANCE

James Hay

Popular Film Culture In Fascist Italy The Passing Of The Rex

Lee Grieveson, Peter Krämer



Popular Film Culture In Fascist Italy The Passing Of The Rex:

Popular Film Culture in Fascist Italy James Hay, 1987 *Cinema and Fascism* Steven Ricci, 2008-02-01 This study considers Italian filmmaking during the Fascist era and offers an original and revealing approach to the interwar years Steven Ricci directly confronts a long standing dilemma faced by cultural historians while made during a period of totalitarian government these films are neither propagandistic nor openly Fascist Instead the Italian Fascist regime attempted to build ideological consensus by erasing markers of class and regional difference and by circulating terms for an imaginary national identity *Cinema and Fascism* investigates the complex relationship between the totalitarian regime and Italian cinema It looks at the films themselves the industry and the role of cinema in daily life and offers new insights into this important but neglected period in cinema history *Italian Post-Neorealist Cinema* Luca Barattoni, 2013-12-16 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 **Women, Desire, and Power in Italian Cinema** M. Cottino-Jones, 2010-02-15 *Women Desire and Power in Italian Cinema* offers for the first time in Italian Cinema criticism a contextual study of the representation of women in twentieth century Italian films Marga Cottino Jones argues that the ways women are depicted on screen reflects a subconscious sexual conservatism typical of an Italian society rooted within a patriarchal ideology The book then follows the slow but constant process of social awareness in the Italian society through women in film especially after the 1950s Comprehensive in scope this book analyzes the films of internationally known male and female directors such as Antonioni Fellini Rossellini Visconti Bertolucci Benigni Cavani Wertmuller Comencini and Archibugi Special consideration is given to the actresses and actors that have become the icons of Italian femininity and masculinity such as Sofia Loren Gina Lollobrigida Silvana Mangano Gian Carlo Giannini Marcello Mastroianni and Alberto Sordi **The Melodramatic Public** R. Vasudevan, 2016-04-30 What does it mean to say Indian movies are melodramatic How do film audiences engage with socio political issues What role has cinema played in the emergence of new economic forms consumer cultures and digital technologies in a globalizing India Ravi Vasudevan addresses these questions in a wide ranging analysis of Indian cinema **Cinema after Fascism** S. Craig, 2010-07-19 *Cinema After Fascism* considers how postwar European films glance ambivalently backward from the postwar period to the fascist era and delves into issues of gender certainties and spectatorship In this period of film familiar structures of epistemology and historiography reappear as ghostly imprints on postwar celluloid and the remnants of fascist subjectivity walk the streets of postwar cities Through new perspectives on the films of Roberto Rossellini Billy Wilder Carol Reed Alain Resnais and Marguerite Duras this book examines the ways in which filmmakers acknowledge the fascist past Siobhan S Craig reveals that the attempts to reconfigure the idioms of cinema are never fully naturalized and remain highly precarious constructions *The European Cinema Reader* Catherine Fowler, 2002

This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein Luis Bu uel and John Grierson and critics from Andre Bazin to Peter Wollen

Italian Film Marcia Landy,2000-04-13 Examines the extraordinary cinematic tradition of Italy from the silent era to the present

The Politics of Tragedy and Democratic Citizenship Robert C. Pirro,2011-03-31 This study of the political significance of theories of tragedy and ordinary language uses of tragedy offers a fresh perspective on democracy in contemporary times

The History of Film Nicholas Croce,2015-07-15 This comprehensive guide offers cinema enthusiasts everything they need to know about the history of film The book covers the film industry s most epic periods including the early years of film starting in the 1830s the silent years in the first quarter of the twentieth century the pre World War II sound era the rise and fall of the Hollywood studios and the transition into the twenty first century Along the way readers learn about the most iconic films and directors from around the world as well as how history politics and the cultural zeitgeist influenced cinema

The Western in the Global South MaryEllen Higgins,Rita Keresztesi,Dayna Oscherwitz,2015-04-24 The Western in the Global South investigates the Western film genre s impact migrations and reconfigurations in the Global South Contributors explore how cosmopolitan directors have engaged with appropriated and subverted the tropes and conventions of Hollywood and Italian Westerns and how Global South Westerns and Post Westerns in particular address the inequities brought about by postcolonial patriarchy globalization and neoliberalism The book offers a wide range of historical engagements with the genre from African Caribbean South and Southeast Asian Central and South American and transnational directors The contributors employ interdisciplinary cultural studies approaches to cinema integrating aesthetic considerations with historical political and gender studies readings of the international appropriations and U S re appropriations of the Western genre

Fascism and the Masses Ishay Landa,2018-01-17 Highlighting the mass nature of interwar European fascism has long become commonplace Throughout the years numerous critics have construed fascism as a phenomenon of mass society perhaps the ultimate expression of mass politics This study deconstructs this long standing perception It argues that the entwining of fascism with the masses is a remarkable transubstantiation of a movement which understood and presented itself as a militant rejection of the ideal of mass politics and indeed of mass society and mass culture more broadly conceived Thus rather than massifying society fascism was the culmination of a long effort on the part of the lites and the middle classes to de massify it The perennially menacing mass seen as plebeian and insubordinate was to be drilled into submission replaced by supposedly superior collective entities such as the nation the race or the people Focusing on Italian fascism and German National Socialism but consulting fascist movements and individuals elsewhere in interwar Europe the book incisively shows how fascism is best understood as ferociously resisting what Elias referred to as the civilizing process and what Marx termed the social individual Fascism notably was a revolt against what Nietzsche described as the peaceful middling and egalitarian Last Humans

Moving Pictures/Stopping Places David B. Clarke,Valerie Crawford

Pfannhauser, Marcus A. Doel, 2009-05-16 Mobility has long been a defining feature of modern societies yet remarkably little attention has been paid to the various stopping places _hotels motels and the like_ that this mobility presupposes If the paradoxical qualities of fixed places dedicated to facilitating movement have been overlooked by a variety of commentators film makers have shown remarkable prescience and consistency in engaging with these still points around which the world is made to turn Hotels and motels play a central role in a multitude of films ranging across an immensely wide variety of genres eras and national cinemas Whereas previous film theorists have focused on the movement implied by road movies and similar genres the outstanding contributions to this volume extend the recent engagement with space and place in film studies providing a series of fascinating explorations of the cultural significance of stopping places both on screen and off Ranging from the mythical elegance of the Grand Hotel through the uncanny spaces of the Bates motel to Korean love motels the wealth of insights from a variety of theoretical perspectives that this volume delivers is set to change our understanding of the role played by stopping places in an increasingly fluid world

The Silent Cinema Reader Lee Grieveson, Peter Krämer, 2004 The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927 addressing the development of film production and exhibition technologies methods of distribution film form and film culture during this critical period on film history Thematic sections address film projection and variety shows storytelling and the Nickelodeon cinema and reform feature films and cinema programs classical Hollywood cinema and European national cinemas Each section is introduced by the editors and contains suggestions for further readings and film viewings

Re-viewing Fascism Jacqueline Reich, Piero Garofalo, 2002-05-07 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

The Scandal of Self-contradiction Luca Di Blasi, Manuele Gagnolati, Christoph F. E. Holzhey, 2012 Pier Paolo Pasolini 1922 1975 was both a writer and filmmaker deeply rooted in European culture as well as an intellectual who moved between different traditions identities and positions Early on he looked to Africa and Asia for possible alternatives to the hegemony of Western Neocapitalism and Consumerism and in his hands the Greek and Judeo Christian Classics morphed into unsettling multistable

figures constantly shifting between West and East North and South the present and the past rationality and myth identity and otherness The contributions in this volume which belong to different intellectual and disciplinary fields are bound together by a fascination for Pasolini's ability to recognize contradictions to intensify and multiply them as well as to make them aesthetically and politically productive What emerges is a euro eccentric and multifaceted Pasolini of great interest for the present

Ministry of Illusion Eric Rentschler,1996-10-01 Eric Rentschler argues that cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear His analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy

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

Nonfiction Film Richard Barsam,1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume He draws on all the major written sources and many which are little known and he shares with us many eloquent descriptions of the films themselves giving us a valuable textbook

Richard Dyer MacCann superb work Historical Journal of Film Radio and Television

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

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