

*Popular Film Culture
in*



Fascist Italy

THE PASSING OF THE REN

James Hay

Popular Film Culture In Fascist Italy The Passing Of The Rex

Robin Pickering-lazzi



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

Popular Film Culture in Fascist Italy James Hay, 1987 *Geography and Technology* Stanley D. Brunn, Susan L. Cutter, J.W. Harrington Jr., 2004-05-31 It is particularly appropriate that the AAG's Centennial Celebration should prompt the publication of a volume devoted to Geography and Technology. New technologies have always been important in advancing geographic understanding but never have they been so thoroughly and rapidly transformative of the discipline as at this stage in geography's evolution. Just as new technologies have profoundly expanded both research possibilities and the knowledge base of other disciplines such as biology, physics or medicine so too are the revolutionary new geographic technologies developed during the past few decades extending frontiers in geographic research, education and applications. They are also creating new and resurgent roles for geography in both society and in the university. This trend is still accelerating as the integration of geographic technologies such as the global positioning system and geographic information systems. GPS/GIS is creating an explosion of new real-time real-world applications and research capabilities. The resultant dynamic space-time interactive research and management environments created by interactive GPS/GIS among other technologies places geography squarely at the forefront of advanced multidisciplinary research and modeling programs and has created core organization management tools, geographic management systems which will dramatically change the way governments and businesses work in the decades ahead. While these and other important geographic technologies including remote sensing, location-based services and many others addressed in this book are forging new opportunities for geography and geographers, they also pose challenges.

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

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.

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

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 Maciste Films of Italian Silent Cinema Jacqueline Reich, 2015-10-19 Italian film star Bartolomeo Pagano's Maciste played a key role in his nation's narratives of identity during World War I and after Jacqueline Reich traces the racial class and national transformations undergone by this Italian strongman from African slave in Cabiria 1914 his first film to bourgeois gentleman to Alpine soldier of the Great War to colonial officer in Italy's African adventures Reich reveals Maciste as a figure who both reflected classical ideals of masculine beauty and virility later taken up by Mussolini and used for political purposes and embodied the model Italian citizen The 12 films at the center of the book recently restored and newly accessible to a wider public together with relevant extra cinematic materials provide a rich resource for understanding the spread of discourses on masculinity and national and racial identities during a turbulent period in Italian history The volume includes an illustrated appendix documenting the restoration and preservation of these cinematic treasures

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

Europe's Long Century Spencer Di Scala, 2013 The twentieth century has been interpreted as a short century marked by extremes According to this view the century lasted only from 1914 to 1989 or 1991 These dates coincide with the rise and fall of communism that came to power in Russia in 1917 and ended with the fall of the

Berlin wall 1989 or that of the Soviet Union 1991 Thus the concept of a short century is unduly influenced by a Cold War perspective In Europe s Long Century Spencer Di Scala presents an alternative view that will be more helpful to undergraduate history students in the twenty first century namely that twentieth century Europe was actually a long century lasting approximately from 1900 to 2000 with patterns and antecedents discernible before the century began and that continue to be elaborated today Comprehensive current and affordable Europe s Long Century integrates the histories of Eastern Europe Scandinavia and the Balkans that are often neglected in similar treatments It also thoroughly covers the role of science in shaping modern European life and the book s biographical sketches profile the lives of important though not always well known people who influenced Europe s long century 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 and Fascism* Steven Ricci,2008-02 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 Book cover Mothers of Invention Robin Pickering-Iazzi,1995 In the Mother of Invention in their analyses of literature painting sculptures film and fashion the contributors explore the politics of invention articulated by these women as they negotiated prevailing ideologies **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 **Mass Culture and Italian Society from Fascism to the Cold War** David A. Forgacs,Stephen Gundle,2007 From the 1930s to the 50s in Italy commercial cultural products were transformed by new reproductive technologies and ways of marketing and distribution and the appetite for radio films music and magazines boomed This book uses new evidence to explore possible continuities between the uses of mass culture before and after World War II *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 elites 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.

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