

RE-VIEWING

FASCISM

Italian Cinema, 1922–1943



Edited by
Jacqueline Reich and Piero Garofalo

Re Viewing Fascism

Shelleen Greene



Re Viewing Fascism:

Re-viewing Fascism Jacqueline Reich, Piero Garofalo, 2002-05-07 Very few feature films during the Fascist period can be labelled as propaganda Rather than soldiers schoolgirls dominated the screen the boudoir not the battlefield was the setting of choice

The Aesthetics of Antifascist Film Jennifer Lynde Barker, 2013 Through a series of detailed film case histories ranging from *The Great Dictator* to *Hiroshima mon amour* to *The Lives of Others* *The Aesthetics of Antifascist Film* Radical Projection explores the genesis and recurrence of antifascist aesthetics as it manifests in the WWII Cold War and Post War historical periods Emerging during a critical moment in film history 1930s 1940s Hollywood cinematic antifascism was representative of the international nature of antifascist alliances with the amalgam of film styles generated in migr Hollywood during the WWII period reflecting a dialogue between an urgent political commitment to antifascism and an equally intense commitment to aesthetic complexity Opposed to a fascist aesthetics based on homogeneity purity and spectacle these antifascist films project a radical beauty of distortion heterogeneity fragmentation and loss By juxtaposing documentation and the modernist techniques of surrealism and expressionism the filmmakers were able to manifest a non totalizing work of art that still had political impact Drawing on insights from film and cultural studies aesthetic and ethical philosophy and socio political theory this book argues that the artistic struggles with political commitment and modernist strategies of representation during the 1930s and 40s resulted in a distinctive radical aesthetic form that represents an alternate strand of post modernism

Restorations of Empire in Africa Samuel Agbamu, 2024 The first full length study of how Italian colonialism in Africa used the history of Roman imperialism on the continent to legitimise and promote its own imperial endeavours Agbamu looks at a broad range of cultural documents to examine how the discourse of colonialism as the return of Rome to land rightfully Italian was disseminated

Italy Spencer M. DiScala, 2018-04-17 This essential book fills a serious gap in the field by synthesizing modern Italian history and placing it in a fully European context Emphasizing globalization Italy traces the country's transformation from a land of emigration to one of immigration and its growing cultural importance Including coverage of the April 2008 elections this updated edition offers expanded examinations of contemporary Italy's economic social and cultural development a deepened discussion on immigration and four new biographical sketches Author Spencer M Di Scala discusses the role of women gives ample attention to the Italian South and provides a picture of how ordinary Italians live Cast in a clear and lively style that will appeal to readers this comprehensive account is an indispensable addition to the field

Cinematic Rome Richard Wrigley, 2008 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 Equivocal Subjects Shelleen Greene, 2014-03-27 Analysing the depiction of African Italian mixed race subjects from the historical epics of the Italian silent golden era to the contemporary period Equivocal Subjects engages the history of Italian nationalism and colonialism through theories of subject formation ideologies of race and postcolonial theory Greene's approach also provides a novel interpretation of recent developments surrounding Italy's status as a major passage for immigrants seeking to enter the European Union This book provides an original theoretical approach to the Italian cinema that speaks to the nation's current political and social climate

Mussolini's Dream Factory Stephen Gundle, 2013-12-01 The intersection between film stardom and politics is an understudied phenomenon of Fascist Italy despite the fact that the Mussolini regime deemed stardom important enough to warrant sustained attention and interference Focused on the period from the start of sound cinema to the final end of Fascism in 1945 this book examines the development of an Italian star system and evaluates its place in film production and distribution The performances and careers of several major stars including Isa Miranda Vittorio De Sica Amedeo Nazzari and Alida Valli are closely analyzed in terms of their relationships to the political sphere and broader commercial culture with consideration of their fates in the aftermath of Fascism A final chapter explores the place of the stars in popular memory and representations of the Fascist film world in postwar cinema Watching Pages, Reading Pictures Daniela De Pau, Georgina Torello, 2008-12-18 Italian cinema is internationally well known for the ground breaking experience of Neo Realism comedy Italian Style Spaghetti Westerns and the horror movies of the seventies However what is rather unfamiliar to wider audiences is Italian cinema's crucial and enduring affair with literature In fact since the very beginning literature has deeply influenced how Italian cinema has defined itself and grown This book provides an empirical approach to this complex and fruitful relationship The aim is to present discussions dealing with significant Italian film adaptations from literary materials which greatly exemplify the variety of styles view points and attitudes produced by such an alliance throughout the different

periods Among the adaptations discussed are those that have followed trends and critical debates making them at times rather problematic

Global Neorealism Saverio Giovacchini, Robert Sklar, 2011-10-11 Contributions by Nathaniel Brennan Luca Caminati Silvia Carlorosi Caroline Eades Saverio Giovacchini Paula Halperin Neepa Majumdar Mariano Mestman Hamid Naficy Sada Niang Masha Salazkina Sarah Sarzynski Robert Sklar and Vito Zagarrìo Intellectual cultural and film historians have long considered neorealism the founding block of post World War II Italian cinema Neorealism the traditional story goes was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of fascism Lasting from 1945 to the early 1950s neorealism produced world renowned masterpieces such as Roberto Rossellini's *Roma città aperta* Rome Open City 1945 and Vittorio De Sica's *Ladri di biciclette* Bicycle Thieves 1947 These films won some of the most prestigious film awards of the immediate postwar period and influenced world cinema This collection brings together distinguished film scholars and cultural historians to complicate this nation based approach to the history of neorealism The traditional story notwithstanding the meaning and the origins of the term are problematic What does neorealism really mean and how Italian is it Italian filmmakers were wary of using the term and Rossellini preferred realism Many filmmakers confessed to having greatly borrowed from other cinemas including French Soviet and American Divided into three sections *Global Neorealism* examines the history of this film style from the 1930s to the 1970s using a global and international perspective The first section examines the origins of neorealism in the international debate about realist esthetics in the 1930s The second section discusses how this debate about realism was Italianized and coalesced into Italian neorealism and explores how critics and film distributors participated in coining the term Finally the third section looks at neorealism's success outside of Italy and examines how film cultures in Latin America Africa Asia and the United States adjusted the style to their national and regional situations

Italian Neorealist Cinema Torunn Haaland, 2013-12-17 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 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

Italy in the Modern World Linda Reeder, 2019-12-12 Providing a comprehensive history of Italy from around 1800 to the present *Italy in the Modern World* traces the social and cultural transformations that defined the lives of Italians during the 19th and 20th century The book focuses on how social relations class gender and race science and the arts shaped the political processes of unification state building fascism and the postwar world Split up into four parts covering the making of Italy the liberal state war and fascism and the republic the text draws on secondary literature and primary sources in order to synthesize current historiographical debates and provide primary documents for classroom use There are individual chapters on key topics such as unification Italians in the world

Italy in the world science and the arts fascism the World Wars the Cold War and Italy in the 21st century as well as a wealth of useful features for students including Comprehensive bibliographic essays covering each of the four parts 23 images and 12 maps Italy in the Modern World also firmly places both the nation and its people in a wider global context through a distinctly transnational approach It is essential reading for all students of modern Italian history Italian Style Eugenia Paulicelli, 2016-09-22 This is the first in depth book length study on fashion and Italian cinema from the silent film to the present Italian cinema launched Italian fashion to the world The book is the story of this launch The creation of an Italian style and fashion as they are perceived today especially by foreigners was a product of the post World War II years Before then Parisian fashion had dominated Europe and the world Just as fashion was part of Parisian and French national identity the book explores the process of shaping and inventing an Italian style and fashion that ran parallel to and at times took the lead in the creation of an Italian national identity In bringing to the fore these intersections as well as emphasizing the importance of craft in cinema fashion and costume design the book aims to offer new visions of films by directors such as Nino Oxilia Mario Camerini Alessandro Blasetti Federico Fellini Michelangelo Antonioni Luchino Visconti and Paolo Sorrentino of film stars such as Lyda Borelli Francesca Bertini Pina Menichelli Lucia Bos Monica Vitti Marcello Mastroianni Toni Servillo and others and the costume archives and designers who have been central to the development of Made in Italy and Italian style **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 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 citt 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

Neorealism and the "New" Italy Simonetta Milli Konewko, 2016-08-20 Neorealism and the New Italy centers on neorealist Italian artists use of compassion as a vehicle to express their characters interactions Simonetta Milli Konewko proposes that compassion as an emotion may be activated to unify certain individuals and communities and investigates the mechanisms that allowed compassion to operate during the postwar period Aiming to produce a deeper understanding of the ways in which Italy is re encoded and reconstructed this book explores the formation of Italian identity and redefines neorealism as a topic of investigation

Sister Souls Amber R. Godey, 2011-10-26 This book focuses on the autobiographical poetry of early twentieth century author Antonia Pozzi and her lifelong friend and fellow poet Vittorio Sereni Antonia Pozzi an author whose popularity in Italy has increased dramatically in the past few years was a young girl during the First World War She was born into a wealthy and influential family and after the rise of Fascism her father was a prominent state official In 1938 Pozzi committed suicide at the age of twenty six Her major collection of poems *Parole* was published posthumously Pozzi's best friend brother and most devoted confidant Vittorio Sereni is a more recognizable figure in Italian literary history Born in 1913 a year after Pozzi he served in the Italian Army during World War II and was held in an allied prison camp in Algeria during the last years of the war While Sereni is by far the better known author his response to the war experience and particularly to imprisonment recalls Pozzi's work on a number of levels In the diaries of both authors autobiography functions as a means of constantly reasserting the self as a unique and separate individual against the totalizing forces of Fascist propaganda

Love, Honour, and Jealousy Niamh Cullen, 2019 As the economic miracle of the 1950s and 1960s transformed Italy from a poor and largely rural nation into a prosperous modern one attitudes to love changed too This book draws on unpublished personal testimonies of ordinary men and women exploring their thoughts on courtship marriage honour forced marriage jealousy and marriage breakdown

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

Landscape and Memory in Post-Fascist Italian

Film Giuliana Minghelli, 2014-06-11 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 *Ossessione* 1943 *Paisà* 1946 *Ladri di biciclette* 1948 and *Cronaca di un amore* 1950

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