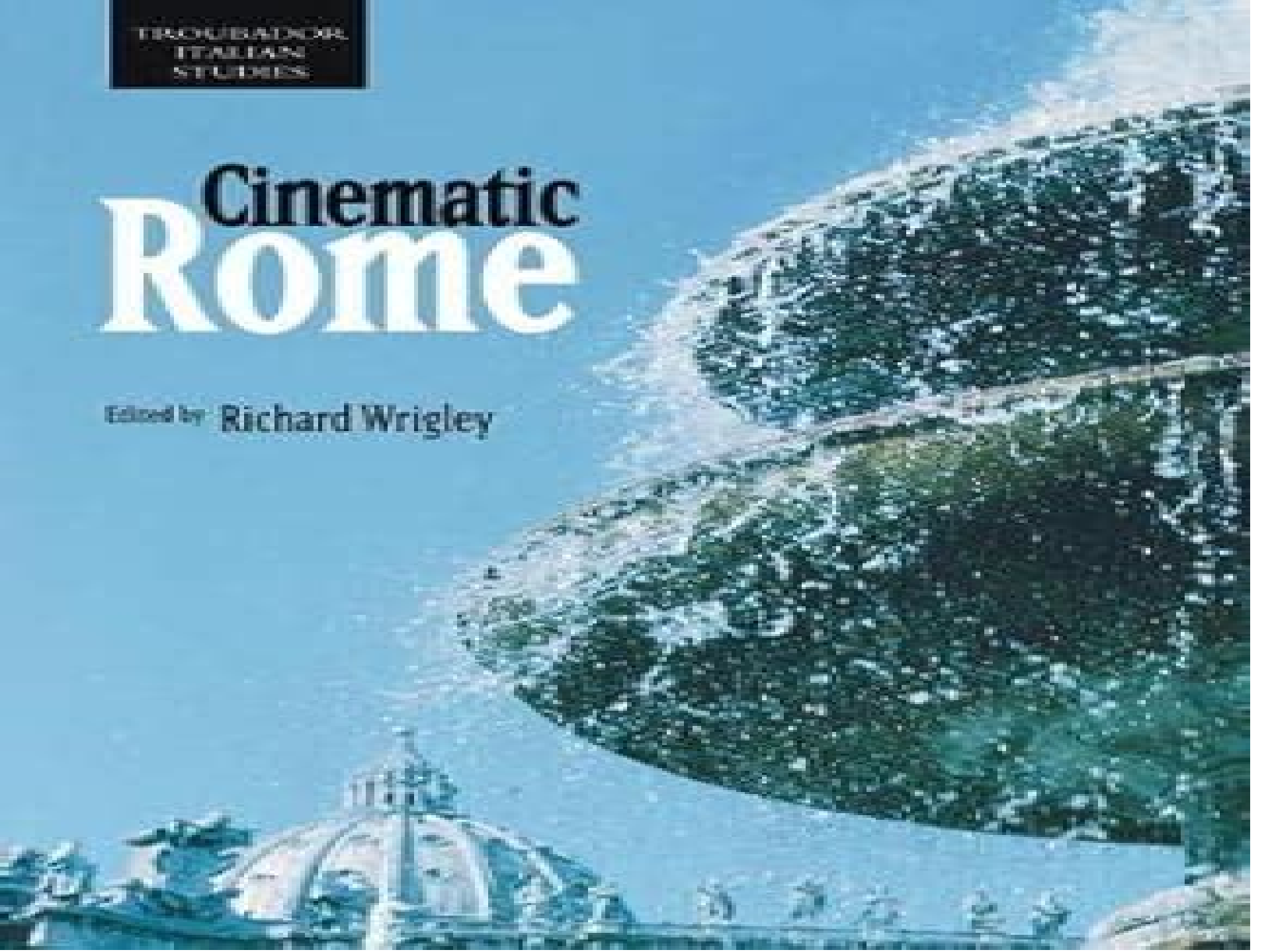


TRANSLATIONAL
ITALIAN
STUDIES

Cinematic Rome

Edited by Richard Wrigley



Cinematic Rome Troubador Italian Studies

Goffredo Polizzi



Cinematic Rome Troubador Italian Studies:

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

The Reception of Ancient Virtues and Vices in Modern Popular Culture , 2017-07-31 In *Ancient Virtues and Vices in Modern Popular Culture* Eran Almagor and Lisa Maurice offer a comprehensive collection of chapters dealing with the reception of antiquity in popular media of the modern era 19th 21st centuries These media include theatrical plays cinematic representations Television drama popular newspapers or journals poems and outdoor festivals For the first time in Classical Reception Studies ancient Jewish literature and imagery are included in the discussion The focus of the volume is both the continuity and variance between ancient and modern sets of values which appear in the new interpretations of the ancient stories figures and protagonists

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

Historical Dictionary of Italian Cinema Gino Moliterno, 2020-12-08 Italian cinema is now regarded as one of the great cinemas of the world Historically however its fortunes have varied Following a brief moment of glory in the early silent era Italian cinema appeared to descend almost into irrelevance in the early 1920s A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II The end of the war however initiated a renewal as films such as *Roma città aperta* Rome Open City Sciusci Shoeshine 1946 and *Ladri di biciclette* Bicycle Thieves 1948 flagbearers of what soon came to be known as Neorealism attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide Ironically they were celebrated nowhere more than in the United States where Italian films consistently garnered the lion's share of the Oscars with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award This second edition of *Historical Dictionary of Italian Cinema* contains a chronology an introduction and an extensive bibliography The dictionary section has over 400 cross referenced entries on major movements directors actors actresses film genres producers industry organizations and key films This book is an excellent resource for students researchers and anyone wanting to know more about Italian Cinema

Cinema, Gender, and Everyday Space Natalie Fullwood, 2015-03-05 *Commedia all'italiana* or Comedy Italian style became popular at a time of great social change This book utilizing comedies produced in Italy from 1958-70 examines the genre's representation of gender in the everyday spaces of beaches and nightclubs offices cars and kitchens through the exploration of key spatial motifs

Equivocal Subjects Shelleen Greene, 2012-03-01 *Equivocal Subjects* puts forth an innovative reading of the Italian national cinema Shelleen Greene argues that from the silent era to the present the cinematic representation of the mixed race or interracial subject has served as a means by which Italian racial and national identity have been negotiated and re-defined She examines Italy's colonial legacy histories of immigration and emigration and contemporary politics of multiculturalism through its cultural production providing new insights into its traditional film canon Analysing the depiction of African Italian mixed race subjects from the historical epics of the Italian silent golden era to the contemporary period this enlightening book 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

Stars and Masculinities in Contemporary Italian Cinema C. O'Rawe, 2014-06-18 *Stars and Masculinities in Contemporary Italian Cinema* is the first book to explore contemporary male stars and cinematic constructions of masculinity in Italy Uniting star analysis with a detailed consideration of the masculinities that are dominating current Italian cinema the study addresses the supposed crisis of masculinity

Migrant

Anxieties Aine O'Healy, 2019-01-24 During a period of heightened global concerns about the movement of immigrants and refugees across borders *Migrant Anxieties* explores how filmmakers in Italy have probed the tensions accompanying the country's shift from an emigrant nation to a destination point for over five million immigrants over the course of three decades. In *O'Healy* traces a phenomenology of anxiety that is not only present at the sociopolitical level but also interwoven into the narrative strategies of over 30 films produced since 1990 throwing into sharp relief the interface between the local and the global in this transnational era. Starting with the representation of post communist migrations to Italy from Eastern Europe and subsequent arrivals from Africa through the controversial frontier of Lampedusa *O'Healy* explores topics as diverse as the configuration of migrant labor affective surrogacy Italian whiteness and the legacy of Italy's colonial history. Showing how contemporary filmmaking practices in Italy are linked to changes in the broader media landscape *O'Healy* analyzes the ways in which both Italian and migrant filmmakers are reimagining Italian society and remapping the nation's borderscape.

Reimagining the Italian South Goffredo Polizzi, 2022-03-25 Images of southern Italy as a place of arrival for migrants with different origins and backgrounds have in recent years proliferated in Italian media as well as in contemporary Italian literature and cinema. The unprecedented perspective which presents the mezzogiorno as a place where people arrive and not only as a place of departure constitutes a major change in the collective imaginary on the region and fosters new engagements with its migratory histories. This book presents one of the first studies to focus entirely through in depth readings of a range of contemporary literary and cinematic texts on the representation of contemporary migration to southern Italy and on the concomitant changes in the tradition of representation of the region. Informed by translation theory and by decolonial queer and feminist critique this innovative study zeroes in on the mutual construction of race gender and sexuality and on the translation and hybridization of languages and cultures at the southern border. By giving a rich and compelling account of texts which tell multiple stories of mobility from to and through the South this book traces the emergence of a transnational imaginary of the mezzogiorno which offers useful tools for an urgent reconfiguration of collective and individual identities.

Cinéma&Cie 28 Ilaria A. De Pascalis, 2018-12-14T00:00:00+01:00 Who is the Subaltern in the current global frame? Has neoliberalism changed the experience of subalternity? How do subalterns write history and what kind of history is written about subalternity? *Cinéma&Cie*'s special issue addresses these and other questions through various theoretical approaches. The essays argue for the importance of a multidisciplinary perspective and address issues of media representation from a variety of perspectives such as visual culture history philosophy and postcolonialism. They focus on contemporary subalternity and especially on the migrant characterized by diaspora and condemned to invisibility by hegemonic power and the postcolonial subaltern who has now the possibility to express her/himself in unexpected ways in particular by using new media. The scattering and pervasiveness of media devices and gazes is discussed in depth in these essays which delve into the dialectic between subaltern cultures and agency embodied in the subjects of

representation

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