

La Lupa Film 1953

Gino Moliterno

Operatic and the Everyday in Postwar Italian Film Melodrama Louis Bayman, 2015-03-05 Italian cinemas after the war were filled by audiences who had come to watch domestically-produced films of passion and pathos. These highly emotional and consciously theatrical melodramas posed moral questions with stylish flair, redefining popular ways of feeling about romance, family, gender, class, Catholicism, Italy, and feeling itself. *The Operatic and the Everyday in Postwar Italian Film Melodrama* argues for the centrality of melodrama to Italian culture. It uncovers a wealth of films rarely discussed before including family melodramas, the crime stories of neorealismo popolare and opera films, and provides interpretive frameworks that position them in wider debates on aesthetics and society. The book also considers the well-established topics of realism and arthouse auteurism, and re-thinks film history by investigating the presence of melodrama in neorealism and post-war modernism. It places film within its broader cultural context to trace the connections of canonical melodramatists like Visconti and Matarazzo to traditions of opera, the musical theatre of the sceneggiata, visual arts, and magazines. In so doing it seeks to capture the artistry and emotional experiences found within a truly popular form.

The Encyclopedia of Film James Monaco, 1991 An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with. Annotation copyrighted by Book News, Inc., Portland, OR

The Complete Index to Literary Sources in Film Alan Goble, 2011-09-08 No detailed description available for *The Complete Index to Literary Sources in Film*.

Proibito! Roberto Curti, 2023-09-20 From its birth in 1913 to its abolition in 2021, film censorship marked the history of Italian cinema, and its evolution mirrored the social, political, and cultural travail of the country. During the Fascist regime and in the postwar period, censorship was a powerful political tool in the hands of the ruling party; many films were banned or severely cut. By the end of the 1960s, censors had to cope with the changing morals and the widespread diffusion of sexuality in popular culture, which led to the boom of hardcore pornography. With the crisis of the national industry and the growing influence of television, censorship gradually changed its focus and targets. The book analyzes Italian film censorship from its early days to the present, discussing the most controversial cases and protagonists. These include such notorious works as *Last Tango in Paris* and *Salo, or the 120 Days of Sodom*, and groundbreaking filmmakers such as Luchino Visconti,

Federico Fellini and Pier Paolo Pasolini, who pushed the limits of what was acceptable on screen, causing scandal and public debate.

The ... Film Daily Year Book of Motion Pictures ,1968

Film Directors Michael Singer,2001

Film and Literature ,1988

Photography and Italy Maria Antonella Pelizzari,2010-11-15 In this beautifully illustrated book Maria Antonella Pelizzari traces the history of photography in Italy from its beginnings to the present as she guides us through the history of Italy and its ancient sites and Renaissance landmarks. Pelizzari specifically considers the role of photography in the formation of Italian national identity during times of political struggle, such as the lead up to Unification in 1860, and later in the nationalist wars of Mussolini's regime. While many Italians and foreigners— such as Fratelli Alinari or Carlo Ponti, John Ruskin or Kit Talbot—focused their lenses on architectural masterpieces, others documented the changing times and political heroes, creating icons of figures such as Garibaldi and the brigands. Pelizzari's exploration of Italian visual traditions also includes the photographic collages of Bruno Munari, the neorealist work of photographers such as Franco Pinna, the bold stylized compositions of Mario Giacomelli, and the controversial images created by Oliviero Toscani for Benetton advertising in the 1980s. Featuring unpublished works and a rare selection of over one hundred images, this book will appeal to art collectors and students of art history and Italian culture.

Tuscany. A movie that never ends. A guide to film location Guido Persichino,2002

The Monstrous-Feminine Barbara Creed,2023-11-02 This is a timely update of a seminal text which re-interprets key films of the horror genre, including *Carrie*, *The Exorcist*, *The Brood* and *Psycho*. In the first edition, Creed draws on Julia Kristeva's theory of abjection to challenge the popular view that women in horror are almost always victims, and argues that patriarchal ideology constructs women as monstrous in relation to her sexuality and reproductive body to justify her subjugation. Although a projection of male fears and paranoid fantasies, the monstrous-feminine is nonetheless a terrifying figure. Creed's argument contests Freudian and Lacanian theories of sexual difference to offer a provocative rereading of classical and contemporary horror. This updated edition includes a new section examining contemporary feminist horror films in relation to nonhuman theory. Creed proposes a new concept of radical abjection to reinterpret the monstrous-feminine as a figure who embraces abjection by reclaiming her body and re-defining her otherness as nonhuman - while questioning patriarchy, anthropocentrism, misogyny and the meaning of the human. Films discussed include *Ginger Snaps*, *Teeth*, *Atlantics*, *The Girl with All the Gifts*, *Border* and *Titane*. Barbara Creed's classic remains as relevant as ever and this edition will be of interest to academics and students of feminist theory, nonhuman theory, critical animal studies, race, and queer theory.

The New Biographical Dictionary of Film David Thomson, 2010 Thomson (independent scholar), writing of The Biographical Dictionary of Film (aka A Biographical Dictionary of the Cinema, 1975 edition), described it as a personal, opinionated, and obsessive biographical dictionary of the cinema. Thirty-five years and several editions later, that description still holds true of this expanded work. The new dictionary summarizes salient facts about its subjects' lives and discusses their film credits in terms of the quality of the filmmakers' work. In ambition it has competitors, including Leslie Halliwell's various editions of Halliwell's Filmgoers Companion (12th ed., 1997) and Halliwell's Who's Who in the Movies, edited by John Walker (4th ed., rev. and updated, 2006), which cover films and technical terms (categories not included in Thomson's), but whose entries are neutral and exceedingly brief. Additionally, Francophile Richard Roud's edited Cinema: A Critical Dictionary: The Major Filmmakers (2 v., 1980) is as passionate a work as Thomson's, but narrower in scope, with entries written by various experts, rather than only by Roud. Finally, the multivolume magnum opus The International Dictionary of Films and Filmmakers (4th ed., 2000, ed. by T. Pendergast and S. Pendergast; 2nd ed., ed. by N. Thomas, v. 1, CH, May'91; 1st ed., ed. by C. Lyon, v.1-2, CH, Jan'85, v.3, CH, Apr'87, v.4-5, CH, Jun'88) covers everything--films, directors, actors, writers, and production artists--with generous, measured, scholarly entries and lavish illustrations. However, it looms large and heavy, unlike the handy one-volume work by Thomson. Arguably, Thomson's work, for its scope, is the most fun, the most convenient, and the most engaging title. All libraries supporting people interested in film should buy it. It will get lots of use and provide very good value for the money. Summing Up: Highly recommended. Lower-level undergraduates and above; general readers. General Readers; Lower-division Undergraduates; Upper-division Undergraduates; Graduate Students; Researchers/Faculty; Professionals/Practitioners. Reviewed by C. Hendershott.

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), *Sciuscià* (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.

Les séductrices du cinéma italien Stefano Masi, Enrico Lancia, 1997

Italian Literature since 1900 in English Translation 1929-2016 Robin Healey, 2019-03-07 Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Città e guerra : difese, distruzioni, permanenze delle memorie e dell'immagine urbana. Tomo I : fonti e testimonianze Francesca Capano, Emma Maglio, Massimo Visone, 2023-12-31 I contributi contenuti in questo volume indagano il rapporto tra città e guerra dal punto di vista dell'archeologia, della storia e dell'architettura, saperi tra loro sempre fortemente connessi e collaboranti per studiare, analizzare, decodificare e ricostruire criticamente tracce, memorie e parole che riguardano i contesti urbani e i conflitti dall'antichità a oggi, all'interno di un paesaggio in eterno divenire. Proprio nella peculiarità degli approcci della ricerca, i diversi contributi disegnano un ricco mosaico di casi studio, di oggetti di indagine e di progetto che lascia appena intravedere l'estrema complessità di un tema di stringente attualità.

Directors Michael Singer, 1987

Two Friends Alberto Moravia, 2011-08-16 In this set of novellas, a few facts are constant. Sergio is a young intellectual, poor and proud of his new membership in the Communist Party. Maurizio is handsome, rich, successful with women, and morally ambiguous. Sergio's young, sensual lover becomes collateral damage in the struggle between these two men. All three of these unfinished stories, found packed in a suitcase after Alberto Moravia's death, share this narrative premise. But from there, each story unfolds in a unique way. The first patiently explores the slow unfurling of Sergio's resentment toward Maurizio. The second reveals the calculated bargain Maurizio offers in exchange for his conversion to Sergio's beloved Communism. And the third switches dramatically to the first person, laying bare Sergio's conflicted soul. Anyone interested in literature will relish the opportunity to watch Moravia at work, tinkering with his story and working at it from three unique perspectives.

Storia del cinema italiano Lino Aulenti, 2011

Catalog of Copyright Entries Library of Congress. Copyright Office, 1953

I film di Alberto Lattuada Callisto Cosulich, 1985

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