

Il Cinema Italiano Di Regime Da La Canzone Dellamore A Ossessione 1929 1945 I Robinson Letture

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 Bosè, 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.

All'inizio degli anni Trenta molti fattori consentono in Italia la rinascita di una cinematografia giunta a toccare quota zero: una legge che incoraggia la ripresa della produzione senza troppo ostacolare la marcia trionfale in atto delle Majors americane, l'avvento del sonoro e un vero e proprio ricambio generazionale, che vede entrare in scena un gruppo di giovani guidati da Alessandro Blasetti e ispirati dalle teorie e pratiche del cinema sovietico. Dai primi anni Trenta alla caduta del regime la parola d'ordine, comune a tutte le voci – fasciste e antifasciste – del cinema italiano è aprire gli occhi sul Paese, fino a quel momento assente dal grande schermo. La fame di realtà unisce e accomuna una serie di film che, da *Gli uomini che mascalzoni!* di Camerini, attraversano l'intero periodo fino ad approdare a *Ossessione* di Visconti, il momento più alto nella realizzazione di un nuovo modo di fare cinema. Con l'entrata in guerra le pellicole non celebrano tanto l'eroismo o lo spirito guerresco, quanto piuttosto tradiscono il senso dell'assedio, la caduta delle speranze, il desiderio di pace e l'attesa della fine del conflitto. I venti mesi di Salò suggellano il periodo con l'afasia e il silenzio di una produzione pressoché inesistente.

In this comprehensive guide, some of the world's leading scholars consider the issues, films, and filmmakers that have given Italian cinema its enduring appeal. Readers will explore the work of such directors as Federico Fellini, Michelangelo Antonioni, and Roberto Rossellini as well as a host of subjects including the Italian silent screen, the political influence of Fascism on the movies, lesser known genres such as the giallo (horror film) and Spaghetti Western, and the role of women in the Italian film industry. *Italian Cinema from the Silent Screen to the Digital Image* explores recent developments in cinema studies such as digital performance, the role of media and the Internet, neuroscience in film criticism, and the increased role that immigrants are playing in the nation's cinema.

Ruth Ben-Ghiat provides the first in-depth study of feature and documentary films produced under the auspices of Mussolini's government that took as their subjects or settings Italy's African and Balkan colonies. These "empire films" were Italy's entry into an international market for the exotic. The films engaged its most experienced and cosmopolitan directors (Augusto Genina, Mario Camerini) as well as new filmmakers (Roberto Rossellini) who would make their marks in the postwar years. Ben-Ghiat sees these films as part of the aesthetic development that would lead to neo-realism. Shot in Libya, Somalia, and Ethiopia, these movies reinforced Fascist racial and labor policies and were largely forgotten after the war. Ben-Ghiat restores them to Italian and international film history in this gripping account of empire, war, and the cinema of dictatorship.

Written by leading figures in the field, *A Companion to Italian Cinema* re-maps Italian cinema studies, employing new perspectives on traditional issues, and fresh theoretical approaches to the exciting history and field of Italian cinema. Offers new approaches to Italian cinema, whose importance in the post-war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars, with new takes on traditional critical issues, and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism, stardom, queer cinema, immigration and postcolonialism, self-reflexivity and postmodernism, popular genre cinema, and digitalization A comprehensive collection of essays addressing the prominent films, directors and cinematic forms of Italian cinema, which will become a standard resource for academic and non-academic purposes alike

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.

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.

Questo studio si apre con l'analisi di un film italiano, *Ossessione* (1943) di Luchino Visconti, e si conclude con l'analisi di un altro film italiano, *Salò o le 120 giornate di Sodoma* (1975) di Pier Paolo Pasolini. In mezzo c'è la storia del cinema europeo sviluppatasi nell'arco di tempo compreso tra la fine del secondo conflitto mondiale e i primi anni Sessanta del Novecento (nella vicinanza di un passaggio epocale per la cultura occidentale, il sessantotto). Il confronto con alcuni film «esemplari» - essendo le opere cinematografiche un prezioso «documento» per interpretare la storia – consente un avvicinamento alle questioni di maggior

rilievo dell'epoca della secolarizzazione. Il neorealismo rappresenta la rivoluzione estetica dalla quale prende avvio il cinema moderno. La politica degli autori a livello teorico, la successiva *nouvelle vague* e soprattutto il nuovo cinema d'autore affermatosi negli anni Sessanta, non rappresentano solo una «forma» nuova. La «forma» naturalmente ha una rilevanza non trascurabile. Ma dietro le questioni meramente formali, se si amplia il campo di osservazione, si scorgono le profonde mutazioni antropologiche. Il neorealismo è animato dal desiderio di guardare in faccia le tragedie umane, per mettere a fuoco l'identità stessa dell'uomo. Il passo successivo compiuto dal cinema d'autore dell'autodeterminazione, tratto peculiare della modernità, le cui conseguenze sono intimamente connesse alla «trasvalutazione dei valori» in atto nella società europea. Alla conclusione dello straordinario decennio – gli anni Sessanta – di effervescenza, originalità, profondità e creatività incarnate dal cinema d'autore europeo, proprio nel ribollente crogiolo culturale del Sessantotto, alla disumanizzazione estetica finisce per legarsi una virulenta ideologia politica. Il risultato finale, oltre a favorire il progressivo torpore (determinandone la scarsa rilevanza a livello internazionale) del cinema europeo (torpore dal quale ancora non si è ripreso), è la tragica fine delle illusioni, così ben rappresentata nell'ultimo film di un geniale e tormentato protagonista del tempo moderno, Pier Paolo Pasolini, che rivolge lo sguardo al Marchese de Sade per addentrarsi nell'inarrestabile processo di dissoluzione dell'umanità.

Exciting new critical perspectives on popular Italian cinema including melodrama, poliziesco, the mondo film, the sex comedy, missionary cinema and the musical. The book interrogates the very meaning of popular cinema in Italy to give a sense of its complexity and specificity in Italian cinema, from early to contemporary cinema.

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.

Nino Rota is one of the most important composers in the history of cinema. Both popular and prolific, he wrote some of the most cherished and memorable of all film music – for *The Godfather Parts I and II*, *The Leopard*, the Zeffirelli Shakespeares, nearly all of Fellini and for more than 140 popular Italian movies. Yet his music does not quite work in the way that we have come to assume music in film works: it does not seek to draw us in and identify, nor to overwhelm and excite us. In itself, in its pretty but reticent melodies, its at once comic and touching rhythms, and in its relation to what's on screen, Rota's music is close and affectionate towards characters and events but still restrained, not detached but ironically attached. In this major new study of Rota's film career, Richard Dyer gives a detailed account of Rota's aesthetic, suggesting it offers a new approach to how we understand both film music and feeling and film more broadly. He also provides a first full account in English of Rota's life and work, linking it to notions of plagiarism and pastiche, genre and convention, irony and narrative. Rota's practice is related to some of the major ways music is used in film, including the motif, musical reference, underscoring and the difference between diegetic and non-diegetic music, revealing how Rota both conforms to and undermines standard conceptions. In addition, Dyer considers the issue of gay cultural production, Rota's favourite genre, comedy, and his productive collaboration with the director Federico Fellini. The Italian cinema is regarded as one of the great pillars of world cinema. Films like *Ladri di biciclette* (1948), *La dolce vita* (1960), and *Nuovo cinema Paradiso* (1988) attracted unprecedented international acclaim and a reputation, which only continue to grow. Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni, as well as world-renowned filmmakers like Federico Fellini, Sergio Leone, Mario Bava, Dario Argento, and Lina Wertmüller, the first woman to ever be nominated for the Best Director award. The *A to Z of Italian Cinema* provides a better understanding of the role Italian cinema has played in film history through a chronology, an introductory essay, a bibliography, appendixes, black-&-white photos, and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits, and terminology.

"An excellent and timely book. The idea of studying Italian fascism as a 'society of the spectacle' that used symbols, rituals, and a cult of the leader to create itself as it unfolded is a brilliant stroke."--Walter L. Adamson, author of *Avant-Garde Florence: From Modernism to Fascism*

This collection of new essays by leading film scholars addresses Michelangelo Antonioni as a pre-eminent figure in European art cinema, explores his continuing influence and legacy, and engages with his ability to both interpret and shape ideas of modernity and modern cinema.

Publisher Description

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.

Somewhere between Mussolini's stereotypes of woman as domestic model or degenerate intellectual lies the reality of feminist experience

under the Italian Fascist state. Eight essays by feminist and Italian scholars explore how women negotiated the Fascist ideology, and the issues of gender identity, social constructs, and the rhetoric of male virility. Specific attention is given to particular women who contributed to the arts, literature, and politics during the era, including: Anna Kuliscioff, Irene Brin, and Sibilla Aleramo. Annotation copyright by Book News, Inc., Portland, OR

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

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.

A 120 anni dalla nascita (Sora, 7 luglio 1901), Visioni Corte International Short Film Festival dedica al grande attore e regista Vittorio De Sica, uno dei padri del Neorealismo, una monografia che rientra in uno speciale omaggio nella decima edizione della manifestazione. Il secondo volume della collana Visioni di Cinema presenta al grande pubblico la lunghissima carriera da attore, prima di teatro e poi sul grande schermo con più di 150 film, e a seguire quella da regista con 36 lungometraggi. Il presente volume – realizzato grazie ai contributi di Giuseppe Cozzolino, Alessandro Izzi, Domenico Livigni, Gordiano Lupi e Roberta Verde – racconta alcuni aspetti della personalità eclettica di Vittorio De Sica, un autore da far scoprire alle nuove generazioni.

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.

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.

Indice Questo numero (p. 5) Saggi Erik-Jan Zürcher, *The Late Ottoman Empire as Laboratory of Demographic Engineering* (p. 7-18) Roman Szporluk, *Mapping Ukraine: From Identity Space to Decision Space* (p. 19-29) Timothy Snyder, *Galicia (XVIII-XX Century). A Laboratory of European History?* (p. 31-36) Rassegne e letture Marta Verginella, *Storia del confine orientale e dell'area balcanica* (p. 37-46) Sandro Rinauro, *Migrazioni* (p. 47-51) Marco Meriggi, *Come nacque la modernità?* (p. 52-54) Piero Craveri, *Impero, nation-building e politica di potenza* (p. 55-57) Giulio Sapelli, *Banche e storia d'Italia* (p. 58-61) *Musei e mostre* (p. 63-76) *Film e fiction* (p. 77-87) *Memorie, carteggi e autobiografie* (p. 89-98) *I libri del 2008/1* (p. 99-267) *Indice dei recensori* (p. 269)

Since World War II, aesthetic impulses generated in Italy have swept through every film industry in the world, and in her book Mira Liehm analyses the roots in literature, philosophy, and contemporary Italian life which have contributed to this extraordinary vigor. An introductory chapter offers a unique overview of the Italian cinema before 1942. It is followed by a full and profound discussion of neorealism in its heyday, its difficult aftermath in the fifties, the glorious sixties, and finally by an analysis of the contemporary cinematic crisis. Mira Liehm has known personally many of the leading figures in Italian cinema, and her work is rich in insights into their lives and working methods. This impressive scholarly work immediately outclasses all other available Italian film histories. It will be essential reading for anyone seriously interested in the cinema.

Examines the place of book-to-film adaptations by one of Italy's most famous postwar film directors. Since the beginning, much of Italian cinema has been sustained by transforming literature into moving images. This tradition of literary adaptation continues today, challenging artistic form and practice by pressuring the boundaries that traditionally separate film from its sister arts. In the twentieth century, director Luchino Visconti is a keystone figure in Italy's evolving art of adaptation. From the tumultuous years of Fascism and postwar Neorealism, through the blockbuster decade of the 1960s, into the arthouse masterpieces of the 1970s, Visconti's adaptations marked a distinct pathway of the Italian cinematic imagination. *Luchino Visconti and the Alchemy of Adaptation* examines these films together with their literary antecedents. Moving past strict book-to-film comparisons, it ponders how literary texts encounter and interact with a history of cultural and cinematic forms, genres, and traditions. Matching the major critical concerns of the postwar period (realism, political filmmaking, cinematic modernism) with more recent notions of adaptation and intermediality, this book reviews how one of Italy's greatest directors mined literary ore for cinematic inspiration. Brendan Hennessey is Associate Professor of Italian in the Department of Romance Languages and Literatures at Binghamton University, State University of New York.

Cinema and Language Loss provides the first sustained exploration of the relationship between linguistic displacement and visibility in the filmic realm, examining in depth both its formal expressions and theoretical implications. Combining insights from psychoanalysis, philosophy and film theory, the author argues that the move from one linguistic environment to another profoundly destabilizes the subject's relation to both language and reality, resulting in the search for a substitute for language in vision itself – a reversal, as it were, of speaking into seeing. The dynamics of this shift are particularly evident in the works of many displaced filmmakers, which often manifest a conflicted interaction between language and vision, and through this question the signifying potential, and the perceptual ambiguities, of cinema itself. In tracing the encounter between cinema and language loss across a wide range of films – from Billy Wilder's *Sunset Boulevard* to Chantal Akerman's *News from Home* to Michael Haneke's *Caché* – Mamula reevaluates the role of displacement in postwar Western film and makes an original contribution to film theory and philosophy based on a reconsideration of the place of language in our experience and understanding of cinema.

Durante il ventennio fascista il cinema aveva lo scopo di riprodurre, valorizzare e diffondere fatti e circostanze, mirando ad esaltare le gesta di eroi e lo spirito dei molti, al fine di galvanizzare, affascinandolo, il pubblico italiano, per cui ci si trova in presenza di film finalizzati solo ed esclusivamente ad essere una sorta di auto-rappresentazione-celebrazione del regime fascista: una forma di totalitarismo cinematografico che aveva come sceneggiatore e regista Benito Mussolini. Immagini, suoni, protagonisti, dialoghi, gesta, rappresentavano per il Fascismo i mattoni su cui costruire progressivo consenso e pubblicità sempre più ampia; rappresentavano gli strumenti per trasmettere alla gente l'esempio di protagonisti-eroi e quindi la voglia di emulare, esaltando così il comportamento dell'Italia e del Duce.

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Discusses renowned masters including Roberto Rossellini and Federico Fellini, as well as directors lesser known outside Italy like Dino Risi and Ettore Scola. The author examines overlooked Italian genre films such as horror movies, comedies, and Westerns, and he also devotes

attention to neglected periods like the Fascist era. He illuminates the epic scope of Italian filmmaking, showing it to be a powerful cultural force in Italy and leaving no doubt about its enduring influence abroad. Encompassing the social, political, and technical aspects of the craft, the author recreates the world of Italian cinema.

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.

Examines the Italian popular cinema's preoccupation with theatricality in the 1930s and early 1940s, arguing that theatricality was a form of politics--a politics of style.

Medieval Film explores theoretical questions about the ideological, artistic, emotional and financial investments inhering in cinematic renditions of the medieval period. What does it mean to create and watch a 'medieval film'? What is a medieval film and why are they successful? This is the first work that attempts to answer these questions, drawing, for instance, on film theory, postcolonial theory, cultural studies and the growing body of work on medievalism. Contributors investigate British, German, Italian, Australian, French, Swedish and American film, exploring topics such translation, temporality, film noir, framing and period film - and find the medieval lurking in unexpected corners. In addition it provides in-depth studies of individual films from different countries including *The Birth of a Nation* to *Nosferatu*, and *Robin Hood: Prince of Thieves*. *Medieval Film* will be of interest to medievalists working in disciplines including literature, history, to scholars working on film and in cultural studies. It will also be of interest to undergraduates, postgraduates and to an informed enthusiast in film or/and medieval culture.

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 cinema triumphed globally in the 1960, with directors such as Rossellini, Fellini, and Leone, and actors like Sophia Loren and Marcello Mastroianni known to audiences around the world. But by the end of the 1980s, the Italian film industry was all but dead. *The Rise and Fall of the Italian Film Industry* traces the rise of the industry from its origins in the 19th century to its worldwide success in the 1960s, and its rapid decline in the subsequent decades. It does so by looking at cinema as an institution - subject to the interplay between the spheres of art, business, and politics at the national and international level. By examining the roles of a wide range of stakeholders (including film directors, producers, exhibitors, the public, and the critics) as well as the system of funding and the influence of governments, author Marina Nicoli demonstrates that the Italian film industry succeeded when all three spheres were aligned, but suffered and ultimately failed when they each pursued contradictory objectives. This in-depth case study makes an important contribution to the long-standing debate about promoting and protecting domestic cultures, particularly in the face of culturally dominant and politically- and economically-powerful creative industries from the United States. *The Rise and Fall of the Italian Film Industry* will be of particular interest to business and economic historians, cinema historians, media specialists, and cultural economists.

In this first text to examine women and sport in Italy during the period 1861-1945, the role women's engagement in sporting activity had upon gender emancipation is explored in the context of the pre-fascist, fascist and post-war eras.

From such films as *La Dolce Vita* and *Bicycle Thieves* to *Cinema Paradiso* and *Dear Diary*, Italian cinema has provided striking images of Italy as a nation and a people. In the first comprehensive study of Italian cinema from 1886-1996, Pierre Sorlin explores the changing relationship of Italian cinema and Italian society and asks whether the national cinema really does represent Italian interests and culture.

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