

UN NUOVO CINEMA POLITICO ITALIANO?

VOLUME I: LAVORO, MIGRAZIONE, RELAZIONI DI GENERE

A CURA DI
WILLIAM HOPE
LUCIANA D'ARCANGELI
SILVANA SERRA

Un Nuovo Cinema Politico Italiano Troubador Italian Studies Italian Edition

Giovanna Faleschini Lerner



Un Nuovo Cinema Politico Italiano Troubador Italian Studies Italian Edition:

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.

Screening Religions in Italy Clodagh J. Brook, 2019-11-13 Religion has had been foundational in shaping Italy. Home to the Vatican State, the Italian peninsula is the religious centre for one billion Catholics globally. It is also increasingly home to those of other faiths, especially Islam. Italy's development as a contemporary post-secular and multi-religious society is fraught and fascinating. The recent return of religious discourse from the margins of Western society to a central position is a sign of what German philosopher Jürgen Habermas has defined as the post-secular condition. Habermas and others have questioned what most people in the West had up to a few years ago taken for granted: the unstoppable forward march of secularization and the subsequent marginalization of religion. Instead, one of the greatest global fault lines in the contemporary world, the divide between absolutist extremist Islamic faith and liberal but Christian-inflected secular values, has religious identity at its core.

The first book-length study to examine religion in contemporary Italian cinema and television fiction, *Screening Religions in Italy* identifies two key issues: how Italian filmmaking constructs the continuing position of religion in the public sphere and why religion persists on Italian screens. It spans genres such as horror, comedy, hagiopics, and TV fiction, and explores both commercial and art-house filmmaking. It treats films and television series that range from Moretti's *Habemus Papam* to Sorrentino's *The Young Pope*.

Transnational Italian Studies Charles Burdett, Loredana Polezzi, 2020-07-17 *Transnational Italian Studies* is specifically targeted at a student audience and is designed to be used as a key text when approaching the disciplinary field of Italian studies. It allows the study of Italian culture to be construed and practised not simply as the inquiry into a national tradition, but as the study of the interaction of cultural practices both within Italy itself and in those parts of the world that have witnessed the extent of Italian mobility. The text argues that Italian culture needs to be considered in a transnational, transcultural perspective and that an understanding of linguistic and cultural translation underlies all approaches to the study of Italian culture in a global context. Contributions deploy a range of methodological approaches to understand and illustrate how language operates, how culture inhabits and constitutes public and private space, how notions of time operate within people's lives, and the multiple ways in which people experience a sense of personhood. Chapters stretch from the medieval period to the present and demonstrate how transnational Italian culture can be critically addressed through the examination of carefully chosen examples. Contributors: Alessandra Diazzi, Andrea Rizzi, Barbara Spadaro, Charles Burdett, Clorinda Donato, David Bowe, Derek Duncan, Donna Gabaccia, Eugenia Paulicelli, Fabio Camilletti, Giuliana Muscio, Jennifer Burns, Loredana Polezzi, Marco Santello, Monica Jansen, Naomi Wells, Nathalie Hester, Serena Bassi, Stefania Tufi, Teresa Fiore.

and Tristan Kay **Women and Migration in Contemporary Italian Cinema** Giovanna Faleschini Lerner, 2022-10-15
 Women and Migration in Contemporary Italian Cinema Screening Hospitality puts gender at the centre of cinematic representations of contemporary transnational Italian identities. It offers an intersectional feminist analysis of the ways in which transnational migration has been represented, understood and constructed in the contemporary cinema of Italy. Drawing on Jacques Derrida's notion of hospitality and in dialogue with postcolonial and decolonial theory, queer studies and feminist critiques, the six chapters of the book focus on a series of exemplary fiction films from the last twenty years which both reflect and shape the nation's responses to the growing presence of transnational migrants in Italian society. The book shows how questions of gender, sexual difference and reproductivity have been central to Italian filmmakers' approaches to stories of mobility and displacement. Gender is also enmeshed in the rhetoric and poetics of hospitality that filmmakers propose as a critical framework to condemn Italian border policies and politics. Women and Migration in Contemporary Italian Cinema Screening Hospitality traces an arc that moves from the embrace of a humanitarian rhetoric of infinite hospitality toward migrants apparent in films produced in the early 2000s to a more fluid understanding of Italian identities from a transnational perspective.

Disguising Disease in Italian Political and Visual Culture Sharon Hecker, Arianna Arisi Rota, 2024-08-30 Although considered an isolated event, the Italian government's initial resistant response to COVID-19 has deep historical roots. This is the first interdisciplinary book to critically examine the ongoing phenomenon of disguising contagious disease in Italy from Unification to the present. The book explores how governments, public opinion, social entities and cultural production have avoided or sublimated contagion during cholera, typhoid, syphilis, malaria, HIV and COVID-19 to impose narratives of the nation's healthy body in Italy and its colonies. Examples range from a tuberculosis sanatorium in Capri that masked as a luxury hotel and hideaway for queer couples to an obscure but talented professor who found a new cure for syphilis from denial of disease in governmental actions to sublimated representations in Italian art, literature and films such as Luchino Visconti's cinematic adaptation of Thomas Mann's *Death in Venice* to a sociological study of the need to include fragile figures based on the lessons of COVID-19. Intended for scholars, students and general readers interested in the history of medicine, political and cultural history and Italian studies, this volume shows how contagious diseases clash with the official narrative of emerging, modernized urban settings and challenge the desire for political and economic stability.

Marco Tullio Giordana Marco Olivieri, Anna Paparcone, 2017-07-24 T00:00:00+02:00 Il cinema di Marco Tullio Giordana in rapporto con la Storia: dal Fascismo alle rivolte sessantottine, dalla violenza negli stadi al fenomeno dell'immigrazione in Italia, dal terrorismo degli anni Settanta alla lotta contro le mafie. Un cinema civile che non rinuncia per a canoni espressivi frutto di un'approfondita riflessione estetica di una passione accentuata per la letteratura e la musica e di un costante lavoro sullo stile filmico. L'analisi dei vari temi si avvale di riflessioni teoriche su realismo e postmodernismo, cinema d'autore e cinema di genere. Inoltre, evidenzia un'osmosi feconda tra realtà storica e finzione nell'ambito di una più complessa visione della storia.

collettiva e dell'umanità del singolo senza dimenticare la figura femminile La lezione di Gramsci si combina con la poetica pasoliniana in un cinema che mette in gioco rimozioni desideri di rinascita e aneliti a una bellezza forse perduta per sempre

Il sistema dell'impegno nel cinema italiano contemporaneo AA. VV., 2020-04-17T00:00:00+02:00 Si può ancora parlare di cinema d'impegno in epoca post moderna Qual è il ruolo di questo cinema nell'età della disgregazione delle forme di partecipazione politica tradizionali Il volume affronta questi temi a partire da una riflessione più generale intorno al concetto di impegno civile in quanto fenomeno specifico della cultura italiana e in quanto veicolo di capitali simbolico culturali riconoscibili I contributi qui raccolti analizzano da diverse angolature le contingenze produttive formali ed estetiche che permettono ancora oggi al cinema di ritenersi impegnato e attivare processi di legittimazione del suo pubblico delle sue istituzioni delle sue strutture industriali **Oltre l'inetto** Angela Bianca Saponari, Federico

Zecca, 2021-09-02T00:00:00+02:00 Questo volume raccoglie una serie di contributi che indagano la rappresentazione della mascolinità nel cinema italiano con l'ambizione di entrare in dialogo con un dibattito che si è fatto negli ultimi vent'anni sempre più ricco sia in Italia che all'estero Dalla commedia all'italiana allo zombie movie da Pietro Germi a Bernardo Bertolucci da Raffaele Vallone ad Alessandro Borghi **Oltre l'inetto** Rappresentazioni plurali della mascolinità nel cinema italiano esplora un'ampia varietà di temi e figure attraverso differenti prospettive di ricerca che concepiscono l'identità maschile come un costrutto complesso poliedrico e molteplice Il volume contiene saggi di Samuel Antichi Sandro Bellasai Enrico Biasin Claudio Bioni Francesca Cantore Mauro Giori Gabriele Landrini Fabien Landron Mirko Lino Giacomo Manzoli Nicoletta Marini Maio Sara Martin Dalila Missero Meris Nicoletto Catherine O'Rawe Gabriele Rigola Sergio Rigoletto Angela Bianca Saponari Alberto Scandola Christian Uva Federico Zecca 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 **Un nuovo cinema politico italiano?: Lavoro, migrazione, relazioni di genere** William Hope, Luciana

D'Arcangeli, Silvana Serra, 2013 The book is the first to examine contemporary Italian cinema from a socio-political perspective drawing on the expertise of film scholars political activists and directors including the Oscar winning film maker Giuseppe Tornatore This innovative volume examines the nature of filmic representations of social economic and political

issues in Italian cinema over the past fifteen years The book adopts a unique cross disciplinary approach featuring essays not only by film scholars but also by political activists and trade unionists Its aim is to reconnect Italian film scholarship with the concrete realities of issues such as immigrant welfare workers rights and grass roots political activism in contemporary Italy The volume s sections focus on the following themes Workers and the Workplace Gender Sexuality and Social Identity Migration Multiculturalism and Integration Each section is preceded by a detailed introduction examining key films and the fifteen individual essays in the volume analyse influential films including Giuseppe Tornatore s *La sconosciuta* Paolo Virzi s *Tutta la vita davanti* Cristina Comencini s *Bianco e nero* Ferzan Ozpetek s *Saturno contro* Carlo Mazzacurati s *La giusta distanza* and Roberta Torre s *Angela* The book also features an exclusive 6 000 word interview with the Oscar winning director Giuseppe Tornatore who discusses the socio political influences that have emerged in his cinema Contributors to the volume include William Hope Flavia Laviosa Luciana d Arcangeli Susanna Scarpato and Bernadette Luciano

Un nuovo cinema politico italiano?: Il passato sociopolitico, il potere istituzionale, la marginalizzazione William Hope, Silvana Serra, Luciana D'Arcangeli, 2014 The second volume of this influential series examines representations of social historical and political issues in contemporary Italian cinema focusing on the following themes Italy s socio political past as depicted on screen filmic representations of the Italian State institutional power and counter reaction cinematic depictions of social and geographical marginalization in 21st century Italy *Un Nuovo Cinema Politico Italiano Volume II* adopts a unique cross disciplinary approach featuring essays not only by film scholars but also by political activists and film directors Its aim is to reconnect Italian film scholarship with issues such as the depoliticization of cultural memory social marginalization and grassroots political activism in contemporary Italy Each section is preceded by an introduction examining key films and the fourteen individual essays in the volume analyse acclaimed work including *Gomorra* by Matteo Garrone *Respiro* by Emanuele Crialese *Mio fratello figlio unico* by Daniele Luchetti and *Vincere* by Marco Bellocchio This is the companion volume to the influential *Un Nuovo Cinema Politico Italiano Volume I Lavoro Migrazione Relazioni di Genere* Troubador 2013 which examined contemporary Italian cinema from a socio political perspective

Italian Political Cinema Giancarlo Lombardi, Christian Uva, 2016 Despite recent societal anti political sentiments Italian cinema has continued to address politics including reflections on public life memory and national identity This is done via 1 thematic approaches discussing contemporary political film 2 analyses of prominent directors currently engaged in filone and 3 case studies of selected films

Recent Italian Cinema Tiziana Ferrero Regis, 2009 In *Recent Italian Cinema* two fundamental questions are asked the first concerns whether Italian cinema as national cinema is in reality reduced to a niche market in its own territory The second relates to what Italian audiences do with domestic films For nearly two decades most Italian films have been produced outside box office returns through a practice of subsidy and co financing between many institutional and private entities Thus Italian cinema has had to define its mode of production and use value of films in a different way It is clear that it

is no longer possible to separate national cinemas from the grip that the American film industry has on world markets in terms of imagination and modes of production distribution and exhibition It is thus only by examining the multiple layers of description and analysis which take into account the presence of Hollywood that we can come to an understanding of what recent Italian cinema actually is From Terrone to Extracomunitario Grace Russo Bullaro,2010 With the emergence of immigration in the last thirty years and the arrival into Italy of people of different races and colors the bigotry racism and pernicious stereotypes that have been present since the nation was created in 1861 especially those expressing the North South divide have acquired new relevance and stronger dimensions Bigotry racism and pernicious stereotypes present in Italian society are examined through its cinema This volume offers an informative challenging and thought provoking mosaic

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Literary and Socio-political Trends in Italian Cinema ,1973 Italian Cinema and Modern European Literatures
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