

Giuseppe  
De Santis  
and Postwar  
Italian  
Cinema

ANTONIO VITTI

Vitti Giuseppe De Santis and Postwar Italian Cinema



# Giuseppe De Santis And Postwar Italian Cinema

**Daniela Treveri Gennari**



## **Giuseppe De Santis And Postwar Italian Cinema:**

*Giuseppe De Santis* Antonio Vitti, 1996-03-15 One of the founding fathers of the Neo realist movement and a Communist dedicated to populist filmmaking Giuseppe De Santis b 1917 has been a significant force in Italian cinema In spite of his crucial contribution De Santis has received little critical recognition and his work has been largely excluded from the canon of traditional cinematic teaching In this first book length study of De Santis Antonio Vitti explores the filmmaker's life and work and addresses why he has been marginalized as a result of the politics of critical reception in Italian cinema and within the academy Through critical analysis of such films as *Riso amaro* Bitter Rice *Non c'è pace tra gli ulivi* No Peace Among the Olives and *Cesta Duga* Godinu Dana The One Year Long Road Vitti offers an informative profile of a director who refused to compromise what were often unpopular political and aesthetic principles De Santis emerged as a strong opponent of government censorship in Fascist Italy and strove throughout his career to remain faithful to his political objectives to create a genuine popular narrative voice and to offer through filmmaking a form of entertainment for the masses and a means of promoting social and political change At the same time possessed of considerable technical abilities and a passion for formalized beauty and sensuality De Santis resisted the rigid rules for socio realistic representation dictated by the Soviet Union He conformed neither to the mainstream nor to the leftist critical expectations of his day He anticipated in his own critical approach the direction of contemporary film theory and focused on the role of the medium itself as a means of mass communication and a repository of collective imagination Vitti draws on his extensive personal interviews with De Santis as well as on the latter's previously unpublished writings This volume captures the intelligence passion aesthetic flair and occasionally fiery temperament of this important filmmaker

The History of Italian Cinema Gian Piero Brunetta, 2009 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

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, the sceneggiata, visual arts and magazines. In so doing it seeks to capture the artistry and emotional experiences found within a truly popular form. [Post-War Italian Cinema](#) Daniela Treveri Gennari, 2011-02-23 This book focuses on the involvement of the United States and the Vatican in the Italian film industry between 1945 and 1960. Gennari analyzes the tensions between economic, film industry, political, government and ideological pressures. **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. **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. [Encyclopedia of Italian Literary Studies: A-J](#) Gaetana Marrone, 2007 Publisher description [Encyclopedia of Italian Literary Studies](#) Gaetana Marrone, Paolo Puppa, 2006-12-26 The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works from the most important figures of Italian literature to little-known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys and other topics related to the overall subject of Italian literary studies. The

Encyclopedia also includes writers and subjects of contemporary interest such as those relating to journalism film media children s literature food and vernacular literatures Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries on individuals a brief biographical paragraph and list of works by the person It will be useful to people without specialized knowledge of Italian literature as well as to scholars *Giuseppe De Santis* Antonio Vitti,1996-03-15 One of the founding fathers of the Neo realist movement and a Communist dedicated to populist filmmaking Guiseppe De Santis b 1917 has been a significant force in Italian cinema In spite of his crucial contribution De Santis has received little critical recognition and his work has been largely excluded from the canon of traditional cinematic teaching In this first book length study of De Santis Antonio Vitti explores the filmmaker s life and work and addresses why he has been marginalized as a result of the politics of critical reception in Italian cinema and within the academy Through critical analysis of such films as *Riso amaro* *Bitter Rice* *Non c pace tra gli ulivi* *No Peace Among the Olives* and *Cesta Duga* *Godinu Dana* *The One Year Long Road* Vitti offers an informative profile of a director who refused to compromise what were often unpopular political and aesthetic principles De Santis emerged as a strong opponent of government censorship in Fascist Italy and strove throughout his career to remain faithful to his political objectives to create a genuine popular narrative voice and to offer through filmmaking a form of entertainment for the masses and a means of promoting social and political change At the same time possessed of considerable technical abilities and a passion for formalized beauty and sensuality De Santis resisted the rigid rules for socio realistic representation dictated by the Soviet Union He conformed neither to the mainstream nor to the leftist critical expectations of his day He anticipated in his own critical approach the direction of contemporary film theory and focused on the role of the medium itself as a means of mass communication and a repository of collective imagination Vitti draws on his extensive personal interviews with De Santis as well as on the latter s previously unpublished writings This volume captures the intelligence passion aesthetic flair and occasionally fiery temperament of this important filmmaker

**Italian Cinema from the Silent Screen to the Digital Image** Joseph Luzzi,2020-02-20 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 *Neorealist Film Culture, 1945-1954* Francesco Pitassio,2025-10-01 Unique truthful brutal Neorealism is often associated with adjectives stressing its peculiarities in representing the real its lack of antecedents and its legacy in terms of film style While this is useful when confronting auteurs

such as De Sica Rossellini or Visconti it becomes problematic when examining a widespread cultural practice that realistic modes deeply affected This cultural production included filmmaking literature visual culture and photography as well as media discourses It was internally contradictory but fruitful inasmuch as its legacy influenced national culture for many decades to come The volume spotlights post war Italian film culture by locating a series of crossroads i e topics barely examined when discussing neorealism nation memory and trauma visual culture stardom and performance The aim is to deconstruct neorealism as a monument and to open up its cultural history **Cinema of Anxiety** Vincent F. Rocchio, 2010-07-22

The new realism of Italian cinema after World War II represented and in many ways attempted to contain the turmoil of a society struggling to rid itself of Fascism while fighting off the threat of radical egalitarianism at the same time In this boldly revisionist book Vincent F Rocchio combines Lacanian psychoanalysis with narratology and Marxist critical theory to examine the previously neglected relationship between Neorealist films and the historical spectators they address Rocchio builds his analysis around case studies of the films Rome Open City Bicycle Thieves La Terra Trema Bitter Rice and Senso Through the lens of psychoanalysis he challenges the traditional understanding of Neorealism as a progressive cinema and instead reveals the anxieties it encodes a society in political turmoil an economic system in collapse and a national cinema in ruins while war occupation collaboration and retaliation remain a part of everyday life These case studies demonstrate how Lacanian psychoanalysis can play a key role in analyzing the structure of cinematic discourse and its strategies of containment As one of the first books outside of feminist film theory to bring the ideas of Lacan to theories of cinema this book offers innovative methods that reinvigorate film analysis Clear and detailed insights into both Italian culture and the films under investigation will make this engaging reading for anyone interested in film and cultural studies

Neorealist Architecture David Escudero, 2022-10-31 Winner of the American Association for Italian Studies Book Prize 2022 and selected at the FAD Awards 2023 After World War II a wave of Italian films emerged that depicted the life and hardships of characters left helpless after the conflict bringing to the screen the struggles of a time of existential angst and uncertainty This form of filmmaking was associated with a broader artistic phenomenon known as neorealism and is now considered a pivotal point in the history of Italian cinema But neorealism was not limited to film any more than it was to literature It spread to other areas of artistic production including architecture What was then neorealist architecture This book explores the links between architecture filmmaking and the built environment in dopoguerra Italy 194X 195X seeking to ascertain whether and how neorealism manifested itself in architecture Terms such as neorealist architecture or architectural neorealism were hinted at in these years and recalled by historians of architecture in the following decades Therefore the concept was adopted ad hoc and popularized post hoc in the absence of any declarations prior to 1955 that proclaimed what neorealism in architecture was or wanted to be However while the concept has been internalized by Italian architectural history transfers between neorealism as an aesthetic and ethic and architecture as one potential medium of its

embodiment or expression are still not fully understood Therefore its main goal is to provide an in depth discussion of the concept neorealist architecture the working assumption being that the connection between both terms is not meaningless The book is beautifully illustrated with over 100 black and white archival images and is the first book to be published on neorealism in architecture It will appeal to scholars professionals and students interested in history and theory of architecture Italian studies art history and cultural studies *Italian Film* Marcia Landy,2000-04-13 Examines the extraordinary cinematic tradition of Italy from the silent era to the present **Italian Neorealism** Mark Shiel,2006 Italian Neorealism Rebuilding the Cinematic City is a valuable introduction to one of the most influential of film movements Exploring the roots and causes of neorealism particularly the effects of the Second World War as well as its politics and style Mark Shiel examines the portrayal of the city and the legacy left by filmmakers such as Rossellini De Sica and Visconti Films studied include Rome Open City 1945 Paisan 1946 The Bicycle Thief 1948 and Umberto D 1952 **New Perspectives On Indian Cinema** Jaime López-Díez,2021-12-31 Los Carmelitas Descalzos no pudieron estudiar grados académicos hasta el Concilio Vaticano II 1962 1965 circunstancia que impidió su ejercicio como profesores universitarios al contrario que el resto de integrantes de las órdenes Mendicantes No obstante su labor docente fue variada y prospera como se comprueba y se detalla a lo largo de los diversos capítulos del libro aunque siempre bajo el carisma de una finalidad concreta que nacieran y se consolidaran vocaciones religiosas Esta monografía ofrece un recorrido completo sobre la historia de los Colegios Carmelitanos desde la fundación de la Orden en el siglo XVI hasta la actualidad Es el resultado de un trabajo de investigación serio y riguroso a partir de fuentes documentales y bibliográficas inéditas o de difícil acceso cuyo objetivo es dar a conocer la acción pedagógica desarrollada por la Orden del Carmen Descalzo Un libro de referencia para profundizar en la Historia de la Educación en España y en la Historia de la Iglesia en los últimos cinco siglos scarIgnacio Aparicio Ahedo Burgos 1970 es Doctor en Humanidades por la Universidad Rey Juan Carlos 2020 Asimismo es Licenciado en Ciencias Eclesiásticas 1995 en Historia 2003 y en Teología Historia de la Iglesia 2009 Pertenece a la Orden del Carmen Descalzo En la actualidad es director del Archivo Silveriano de Burgos tras haberlo sido del Archivo General de Roma 2009 2015 También es Profesor en la Facultad de Teología del Norte de España sede Burgos **The Art of Persuasion** Luciano Chelos (ed),Lucio. Sponza (ed),2001 Writing for art is a concise introduction to the subject of ekphrasis and the first study to offer a useful general survey of the larger philosophical and theoretical questions arising from the encounter of literary texts and artworks Stephen Cheeke offers close readings of poems and prose from the nineteenth and twentieth centuries alongside a generous amount of illustrations covering a broad range of writing and theory about the relation of literary texts to the visual arts and extending the subject of ekphrasis to include literary works on photography as well as celebrated prose descriptions of artworks **The Cinema of Italy** Giorgio Bertellini,2004 Giorgio Bertellini examines the historical and aesthetic connections of some of Italy's most important films with both Italian and Western film culture **New Italian Migrations to the United States**

Laura E Ruberto, Joseph Sciorra, 2017-11-03 This second volume of *New Italian Migrations to the United States* explores the evolution of art and cultural expressions created by and about Italian immigrants and their descendants since 1945. The essays range from an Italian language radio program that broadcast intimate messages from family members in Italy to the role of immigrant cookbook writers in crafting a fashionable Italian food culture. Other works look at how exoticized actresses like Sophia Loren and Pier Angeli helped shape a glamorous Italian style out of images of desperate postwar poverty, overlooked forms of brain drain, the connections between countries old and new in the works of Michigan self-taught artist Silvio Barile and folk revival performer Alessandra Belloni's reinterpretation of tarantella dance and music for Italian American women. In the afterword, Anthony Julian Tamburri discusses the nomenclature ascribed to Italian American creative writers living in Italy and the United States. Contributors: John Allan Cicala, Simone Cinotto, Teresa Fiore, Incoronata Nadia Inserra, Laura E Ruberto, Joseph Sciorra, and Anthony Julian Tamburri.

**The Cultures of Italian Migration** Graziella Parati, Anthony Julian Tamburri, 2011-07-16 *The Cultures of Italian Migration* allows the adjective Italian to qualify people's movements along diverse trajectories and temporal dimensions. Discussions on migrations to and from Italy meet in that discursive space where critical concepts like home, identity, subjectivity, and otherness eschew stereotyping. This volume demonstrates that interpretations of old migrations are necessary in order to talk about contemporary Italy. New migrations trace new, non-linear paths in the definition of a multicultural Italy whose roots are unmistakably present throughout the centuries. Some of these essays concentrate on topics that are historically long-term, such as emigration from Italy to the Americas and southern Pacific Ocean. Others focus on the more contemporary phenomena of immigration to Italy from other parts of the world, including Africa. This collection ultimately offers an invitation to seek out new and different modes of analyzing the migratory act.



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