

POPULAR



ITALIAN



CINEMA



EDITED BY

LOUIS BAYMAN & SERGIO RIGOLETTO

Popular Italian Cinema, Louis Bayman, Sergio Rigoletto, Palgrave Macmillan, 2013, 1137305657, 9781137305657, 264 pages. From the origins of the silent feature film and the creation of the star system, Italy has been at the forefront of the development of cinema as a mass phenomenon. Popular Italian genre films were among the most internationally successful Italian films ever, inundating the cinemas of Latin America and the Middle East as well as serving as B-movies in theatres across the United Kingdom and America. Cinema played a central role in Italian life, promoting Italian fashion and music and forming a key concern politically. Yet Italian cinema, like that of other European countries, is best known academically as a source of films for the international arthouse circuit. This book seeks to reassess this imbalance by bringing together some of the most innovative and distinguished scholarship in the field for a comprehensive examination of how 'the popular' works in Italian cinema, from opera to the missionary film to sex comedies..

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The companion to Italian cinema , Geoffrey Nowell-Smith, James Hay, Gianni Volpi, 1996, Performing Arts, 168 pages. Essential reading for students and followers of Italian Film, this book is a concise and authoritative work of reference offering comprehensive coverage of Italian cinema

Italian Film , Marcia Landy, Apr 13, 2000, Performing Arts, 434 pages. Examines the extraordinary cinematic tradition of Italy, from the silent era to the present..

Italian Films , Robin Buss, 1989, Performing Arts, 174 pages. .

Film Stardom, Myth and Classicism The Rise of Hollywood's Gods, Michael Williams, Nov 16, 2012, ART, 264 pages. Since the golden era of silent movies stars have been described as screen gods, goddesses and idols. But why did Hollywood, that most modernity industry, first look back to

The Operatic and the Everyday in Postwar Italian Film Melodrama , Louis Bayman, Jul 31, 2013, Performing Arts, 240 pages. The commercial success and formal achievements of melodrama have been central to the reestablishment of the postwar Italian film industry, ensuring Italian cinema's place at

Italian Cinema From Neorealism to the Present, Peter E. Bondanella, 2001, Performing Arts, 546 pages. Illustrated with selected film stills, this is a stimulating synthesis of Italian cinema, with penetrating analyses of all the prominent film directors, producers, actors

Beyond the Latin Lover Marcello Mastroianni, Masculinity, and Italian Cinema, Jacqueline Reich, 2004, Biography & Autobiography, 224 pages. Marcello Mastroianni is considered by many to be the consummate symbol of Italian masculinity. In this work, Jacqueline Reich goes behind the popular image to reveal a figure

The Cinema of Latin America , Alberto Elena, Marina D'Áz N-pez, 2003, History, 264 pages. Through twenty-four essays that each consider one significant film or documentary, the editors of this volume have compiled a unique introduction to the cinematic output of

Violence and American Cinema , J. David Slocum, 2001, Performing Arts, 311 pages. American cinema has always been violent, and never more than now: exploding heads, buses that blow up if they stop, leaking ocean liners, racial attacks, and general mayhem

Twenty years of cinema in Venice , Antonio Petrucci, 1952, Performing Arts, 698 pages. .

Recent Italian Cinema Spaces, Contexts, Experiences, Tiziana Ferrero-Regis, 2009, Performing Arts, 296 pages. 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

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.

'This volume really does represent a shift in thinking on Italian cinema, and the many fine, young scholars who contribute to this book show the direction that future criticism of Italian film will take. It is a valuable contribution to cinema studies on many levels, and I was delighted to have read it.'

Louis Bayman lectures in film studies at King's College, London. He has recently finished his PhD 'At the confines of life and theatre': Melodrama in post-war Italian cinema'. His main research interests are Italian cinema, film aesthetics and popular culture. His publications include 'Melodrama as Realism in Italian Neorealism' in *Realism and the Audio-Visual Media* (Nagib and Mello: Palgrave, 2009). He is editor of and contributor to *Directory of World Cinema: Italy* (Intellect, Bristol, 2011).

From the origins of the silent feature film and the creation of the star system, Italy has been at the forefront of the development of cinema as a mass phenomenon. Popular Italian genre films were among the most internationally successful Italian films ever, inundating the cinemas of Latin America and the Middle East as well as serving as B-movies in theatres across the United Kingdom and America. Cinema played a central role in Italian life, promoting Italian fashion and music and forming a key concern politically. Yet Italian cinema, like that of other European countries, is best known academically as a source of films for the international arthouse circuit. This book seeks to reassess this imbalance by bringing together some of the most innovative and distinguished scholarship in the field for a comprehensive examination of how 'the popular' works in Italian cinema, from opera to the missionary film to sex comedies.

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LOUIS BAYMAN lectures in film studies at King's College London, UK. He has published on a variety of topics including Italian cinema, melodrama, comedy, popular culture and aesthetics. He is author of *The Operatic and the Everyday in Post-war Italian Film Melodrama* (forthcoming). SERGIO RIGOLETTO is Assistant Professor of Italian and Cinema Studies at the University of Oregon, USA. He has published on film comedy and queer cinema and is the author of *Masculinity and Italian Cinema: Sexual Politics, Social Conflict and Male Crisis in the 1970s* (forthcoming).

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