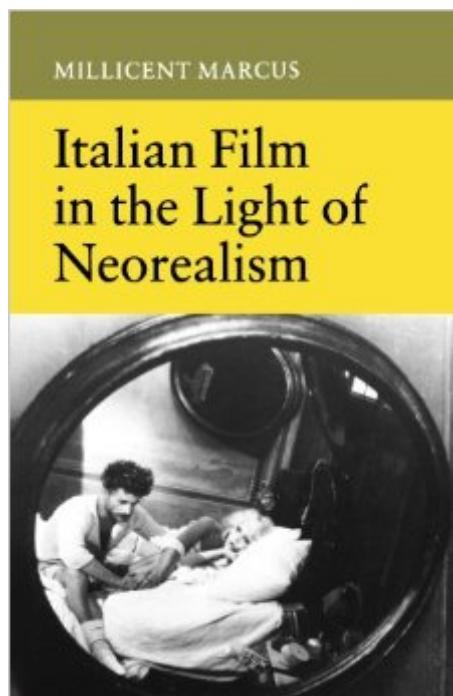


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Italian Film In The Light Of Neorealism



Synopsis

The movement known as neorealism lasted seven years, generated only twenty-one films, failed at the box office, and fell short of its didactic and aesthetic aspirations. Yet it exerted such a profound influence on Italian cinema that all the best postwar directors had to come to terms with it, whether in seeming imitation (the early Olmi), in commercial exploitation (the middle Comencini) or in ostensible rejection (the recent Tavianis). Despite the reactionary pressures of the marketplace and the highly personalized visions of Fellini, Antonioni, and Visconti, Italian cinema has maintained its moral commitment to use the medium in socially responsible ways--if not to change the world, as the first neorealists hoped, then at least to move filmgoers to face the pressing economic, political, and human problems in their midst. From Rossellini's *Open City* (1945) to the Taviani brothers' *Night of the Shooting Stars* (1982). The author does close readings of seventeen films that tell the story of neorealism's evolving influence on Italian postwar cinematic expression. Other films discussed are De Sica's *Bicycle Thief* and *Umberto D.* De Santis's *Bitter Rice*, Comencini's *Bread, Love, and Fantasy*, Fellini's *La strada*, Visconti's *Senso*, Antonioni's *Red Desert*, Olmi's *Il Posto*, Germi's *Seduced and Abandoned*, Pasolini's *Teorema*, Petri's *Investigation of a Citizen above Suspicion*, Bertolucci's *The Conformist*, Rosi's *Christ Stopped at Eboli*, and Wertmuller's *Love and Anarchy*, Scola's *We All Loved Each Other So Much* provides the occasion for the author's own retrospective consideration of how Italian cinema has fulfilled, or disappointed, the promise of neorealism.

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Customer Reviews

Millicent Marcus-Italian Film in the light of Neorealism (â ªâ ªPrinceton UP, 1987, 448pp)â ¬â ¬â ¬â ¬â ¬â ¬â >>>This book was very insightful to those who attempt to understand Italian Neorealism. The best thing I can say about the book (and I mean this as a deeply sincere compliment) is that after I read it I knew what Italian Neorealism was and how it would later influence and inform American films such as Easy Rider. Often books that deal with film theory, particularly of the historical kind which this one is, fall apart under the weight of conflicting arguments and generally vacuous blanket terms such as Neorealism. Though I had only seen 5 of the 17 films which are analyzed in this book previous to reading it, I made the effort to watch most of them before reading the chapters which dealt with them. This is essential in understanding this book.

Rather than a theoretical analysis of the genre, this book has seventeen chapters on seventeen classic films. I can only say I wish the author had written another volume discussing other films, because there are certainly many more worthy ones, and her remarks on each are very insightful, and deepened my appreciation of each of the films discussed

I was required to purchase this book for a college course. I am not the type of person that would usually pick up a book like this, however I found it helpful when studying Italian film.

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