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La filosofia del cinema. Dalle teorie del cinema del primo Novecento all'estetica del cinema dei nostri giorni - Noël Carroll
2011

L'Espresso - 1997

Teoria del film. Un'introduzione - Thomas Elsaesser 2009

David Lynch - Kristine McKenna 2019-02-12

Featuring rarely seen multimedia works by the revered cult filmmaker David Lynch, this revelatory book shows how he applies his powerful imagination and visual language across genres. David Lynch has always been in the spotlight as a filmmaker, directing some of the most iconic movies ever made, but as a visual artist, he is less widely known. Lynch delights in the physicality of painting and likes to stimulate all the senses in his work. This book brings together Lynch's paintings, photography, drawings, sculpture and installation, and stills from his films. Many of these works reveal the dark underpinnings behind Lynch's often-macabre movies. Others explore his fascination with texture and collage.

Throughout, Lynch's characteristic style--surreal, stylish, and even humorous--shines through. An introduction by music journalist and Lynch biographer Kristine McKenna, along with a thought-provoking essay by curator Stijn Huijts, offers fascinating new information and perspectives on Lynch's life and career. This book reveals an unexplored facet of Lynch's oeuvre and affirms that he is as brilliant a visual artist as he is a filmmaker.

Metropolis - Thomas Elsaesser 2019-07-25

Metropolis is a monumental work. On its release in 1925, after sixteen months' filming, it was Germany's most expensive feature film, a canvas for director Fritz Lang's increasingly extravagant ambitions. Lang, inspired by the skyline of New York, created a whole new vision of cities. One of the greatest works of science fiction, the film also tells human stories about love and family. Thomas Elsaesser explores the cultural phenomenon of Metropolis: its different versions (there is no definitive one), its changing meanings, and its role as a database of twentieth-century imagery and ideologies. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Elsaesser discusses the impact of the 27 minutes of 'lost' footage

discovered in Buenos Aires in 2008, and incorporated in a restored edition, which premiered in 2010.

Loss and the Other in the Visionary Work of Anna Maria Ortese - Vilma De Gasperin 2014-03-27

This book examines the work of Anna Maria Ortese (1914-1998) from her first literary writings in the Thirties to her great novels in the Nineties. The analysis focusses on two interweaving core themes, loss and the Other. It begins with the shaping of personal loss of an Other following death, separation, abandonment, coupled with melancholy for life's transience as depicted in autobiographical works and in her masterpiece *Il porto di Toledo*. The book then addresses Ortese's literary engagement with social themes in realist stories set in post-war Naples in her collection *Il mare non bagna Napoli* and then explores her continuing preoccupation with socio-ethical issues, imbued with autobiographical elements, in non-realist texts, including her masterful novels *L'Iguana*, *Il cardillo addolorato* and *Alonso e i visionari*. The book combines theme and genre analysis, highlighting Ortese's adoption and hybridization of diverse literary forms such as poetry, the novel, the short story, the essay, autobiography, realism, fairy tales, fantasy, allegory. In her work Ortese weaves an ongoing dialogue with literary and non-literary works, through direct quotations, allusions, echoes, adoption of motifs and topoi. The book thus highlights the intertextual relationship with her sources: Leopardi, Dante, Petrarca, Manzoni, Collodi, Montale, Serao; Shakespeare, Milton, Keats, Blake, Joyce, Conrad, Melville, Poe, Hawthorne, Hardy; Manrique, Gongora, de Quevedo, Villalón, Bello, *Cantar del mio Cid*; Heine, Valéry, Puccini's *Madam Butterfly*, folklore, popular songs, and the Bible. Ortese thus shapes her literary themes in the background of social, political and economic upheavals over six decades of Italian history, culminating in an allegorical critique of modernity and a call for a renewed bond between humans and the Other.

Presocratics - James Warren 2014-12-05

The earliest phase of philosophy in Europe saw the beginnings of cosmology and rational theology, metaphysics, epistemology, and ethical and political theory. It saw the development of a wide range of radical

and challenging ideas: from Thales' claim that magnets have souls and Parmenides' account that there is only one unchanging existent to the development of an atomist theory of the physical world. This general account of the Presocratics introduces the major Greek philosophical thinkers from the sixth to the middle of the fifth century BC. It explores how we might go about reconstructing their views and understanding the motivation and context for their work as well as highlighting the ongoing philosophical interest of their often surprising claims. Separate chapters are devoted to each of the major Presocratic thinkers, including Xenophanes, Heraclitus, Parmenides, Anaxagoras, Empedocles, Leucippus and Democritus, and an introductory chapter sets the scene by describing their intellectual world and the tradition through which their philosophy has been transmitted and interpreted. With a useful chronology and guide to further reading, the book is an ideal introduction for the student and general reader.

Film/Genre - Rick Altman 2019-07-25

Film/Genre revises our notions of film genre and connects the roles played by industry critics and audiences in making and re-making genre. Altman reveals the conflicting stakes for which the genre game has been played and recognises that the term 'genre' has different meanings for different groups, basing his new genre theory on the uneasy competitive yet complimentary relationship among genre users and discussing a huge range of films from *The Great Train Robbery* to *Star Wars* and from *The Jazz Singer* to *The Player*.

The Paper Canoe - Eugenio Barba 2003-09-02

An enormously exciting, beautifully written and very moving work. *The Paper Canoe* comprises a fascinating dialogue with such masters of theatre as Stanislavski, Meyerhold, Craig, Copeau, Brecht, Artand and Decroux.

Hito Steyerl: I Will Survive - Hito Steyerl 2021-05-04

A massive, long-overdue retrospective on the multimedia image critique of Hito Steyerl, influential artist and author of *Duty-Free Artand The Wretched of the Screen*. Over the past 30 years, through video and installation, the immensely influential German artist and writer Hito

Steyerl (born 1966) has been tracking the ways that images have mutated--from the analogue image and its manifold possibilities for montage to the fluidity of the split digital image--and the implications these mutations have had for the representation of wars, genocides and the flow of capital. "We are no longer dealing with the virtual but with a confusing and possibly alien concreteness that we are only beginning to understand," writes Brian Kuan Wood of the digital visual worlds that the artist presents. At nearly 500 pages, this book--the first substantial overview on Steyerl--looks at multimedia installations and film projects of the past ten years, as well as earlier works, all of which are united by the artist's unflinching interrogation of the politics of the image.

The Photograph as Contemporary Art - Charlotte Cotton 2009

Offers a survey of contemporary art photography that includes discussions of the eight categories within the discipline, profiles of prominent artists, and photographs with detailed explanations.

War and Cinema - Paul Virilio 1989

Looking at how the technologies of cinema and warfare have developed a fatal interdependence, this book explores these conjunctions from a range of perspectives. It gives a detailed technical history of weaponry, photography and cinematography, with accounts of films and military campaigns.

Federico Fellini - Tullio Kezich 2007-03-06

Examines the life and work of the Italian film director.

Laura Mulvey 'Visual Pleasure and Narrative Cinema' 1975 - Laura Mulvey 2016

Since it first appeared in *Screen* in 1975, Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" has been an enduring point of reference for artists, filmmakers, writers and theorists. Mulvey's compelling polemical analysis of visual pleasure has provoked and encouraged others to take positions, challenge preconceived ideas and produce new works that owe their possibility to the generative qualities of this key essay. In this book, the celebrated New York-based video artist Rachel Rose (born 1986) has produced an innovative work that extends and adds to the essay's frame of reference. Drawing on 18th- and 19th-century

fairytale, and observing how their flat narratives matched the flatness of their depictions, Rose created collages that connect these pre-cinematic illustrations to what Mulvey describes in her essay--cinema flattening sexuality into visuality.

Film Theory - Thomas Elsaesser 2009-12-16

What is the relationship between cinema and spectator? That is the central question for film theory, and renowned film scholars Thomas Elsaesser and Malte Hagener use this question to guide students through all of the major film theories - from the classical period to today - in this insightful, engaging book. Every kind of cinema (and film theory) imagines an ideal spectator, and then imagines a certain relationship between the mind and body of that spectator and the screen. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from 1945 to the present, from neo-realist and modernist theories to psychoanalytic, 'apparatus', phenomenological and cognitivist theories.

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.

Vincente Minnelli - Joe McElhaney 2009

A comprehensive scholarly examination of Vincente Minnelli, one of American cinema's central filmmakers.

Music and the Ineffable - Vladimir Jankelevich 2003-07-28

Vladimir Jankélévitch left behind a remarkable oeuvre steeped as much in philosophy as in music. His writings on moral quandaries reflect a lifelong devotion to music and performance, and, as a counterpoint, he

wrote on music aesthetics and on modernist composers such as Fauré, Debussy, and Ravel. Music and the Ineffable brings together these two threads, the philosophical and the musical, as an extraordinary quintessence of his thought. Jankélévitch deals with classical issues in the philosophy of music, including metaphysics and ontology. These are a point of departure for a sustained examination and dismantling of the idea of musical hermeneutics in its conventional sense. Music, Jankélévitch argues, is not a hieroglyph, not a language or sign system; nor does it express emotions, depict landscapes or cultures, or narrate. On the other hand, music cannot be imprisoned within the icy, morbid notion of pure structure or autonomous discourse. Yet if musical works are not a cipher awaiting the decoder, music is nonetheless entwined with human experience, and with the physical, material reality of music in performance. Music is "ineffable," as Jankélévitch puts it, because it cannot be pinned down, and has a capacity to engender limitless resonance in several domains. Jankélévitch's singular work on music was central to such figures as Roland Barthes and Catherine Clément, and the complex textures and rhythms of his lyrical prose sound a unique note, until recently seldom heard outside the francophone world.

Weimar Cinema and After - Thomas Elsaesser 2013-04-15

German cinema of the 1920s is still regarded as one of the 'golden ages' of world cinema. Films such as *The Cabinet of Dr Caligari*, *Dr Mabuse the Gambler*, *Nosferatu*, *Metropolis*, *Pandora's Box* and *The Blue Angel* have long been canonised as classics, but they are also among the key films defining an image of Germany as a nation uneasy with itself. The work of directors like Fritz Lang, F.W. Murnau and G.W. Pabst, which having apparently announced the horrors of fascism, while testifying to the traumas of a defeated nation, still casts a long shadow over cinema in Germany, leaving film history and political history permanently intertwined. *Weimar Cinema and After* offers a fresh perspective on this most 'national' of national cinemas, re-evaluating the arguments which view genres and movements such as 'films of the fantastic', 'Nazi Cinema', 'film noir' and 'New German Cinema' as typically German contributions to twentieth century visual culture. Thomas Elsaesser

questions conventional readings which link these genres to romanticism and expressionism, and offers new approaches to analysing the function of national cinema in an advanced 'culture industry' and in a Germany constantly reinventing itself both geographically and politically.

Elsaesser argues that German cinema's significance lies less in its ability to promote democracy or predict fascism than in its contribution to the creation of a community sharing a 'historical imaginary' rather than a 'national identity'. In this respect, he argues, German cinema anticipated some of the problems facing contemporary nations in reconstituting their identities by means of media images, memory, and invented traditions.

Asylums - Erving Goffman 2017-09-08

A total institution is defined by Goffman as a place of residence and work where a large number of like-situated, individuals, cut off from the wider society for an appreciable period of time, together lead an enclosed, formally administered round of life. Prisons serve as a clear example, providing we appreciate that what is prison-like about prisons is found in institutions whose members have broken no laws. This volume deals with total institutions in general and, mental hospitals, in particular. The main focus is, on the world of the inmate, not the world of the staff. A chief concern is to develop a sociological version of the structure of the self. Each of the essays in this book were intended to focus on the same issue - the inmate's situation in an institutional context. Each chapter approaches the central issue from a different vantage point, each introduction drawing upon a different source in sociology and having little direct relation to the other chapters. This method of presenting material may be irksome, but it allows the reader to pursue the main theme of each paper analytically and comparatively past the point that would be allowable in chapters of an integrated book. If sociological concepts are to be treated with affection, each must be traced back to where it best applies, followed from there wherever it seems to lead, and pressed to disclose the rest of its family.

The Persistence of Hollywood - Thomas Elsaesser 2012-05-22

While Hollywood's success - its persistence - has remained constant for almost one hundred years, the study of its success has undergone

significant expansion and transformation. Since the 1960s, Thomas Elsaesser's research has spearheaded the study of Hollywood, beginning with his classic essays on auteurism and cinephilia, focused around a director's themes and style, up to his analysis of the "corporate authorship" of contemporary director James Cameron. In between, he has helped to transform film studies by incorporating questions of narrative, genre, desire, ideology and, more recently, Hollywood's economic-technological infrastructure and its place within global capitalism. *The Persistence of Hollywood* brings together Elsaesser's key writings about Hollywood filmmaking. It includes his detailed studies of individual directors (including Minnelli, Fuller, Ray, Hitchcock, Lang, Altman, Kubrick, Coppola, and Cameron), as well as essays charting the shifts from classic to corporate Hollywood by way of the New Hollywood and the resurgence of the blockbuster. The book also presents a history of the different critical-theoretical paradigms central to film studies in its analysis of Hollywood, from auteurism and cinephilia to textual analysis, Marxism, psychoanalysis, and post-industrial analysis.

Eye of the Century - Francesco Casetti 2008

Acclaimed film scholar Francesco Casetti situates the cinematic experience within discourses of 20th century modernity. He suggests that film defined a unique gaze not only because it recorded many of the centuries most important events, but also because it determined the manner in which they were received.

The Analysis of Film - Raymond Bellour 2000

The Analysis of Film brings together the authors studies of classic Hollywood film. It is a book about the methods of close film analysis, the narrative structure of Hollywood film, Hitchcock's work and the role of women.

È stata Roma - Matteo Santandrea 2019-07-24T00:00:00+02:00

Grazie al successo di *Romanzo Criminale* e *Suburra*, anche il malaffare romano ha potuto godere di una particolare attenzione internazionale, contribuendo al trionfo della crime novel italiana. Ma in che modo film, documentari, fiction e serie televisive, a partire dal poliziesco anni Settanta fino alle più recenti produzioni, hanno saputo ritrarre e

raccontare l'efferata violenza nella Capitale? Questo libro mira a ricostruire la memoria criminale di Roma individuando nelle diverse forme di rappresentazione analizzate non solo l'identità specifica del fenomeno banditesco e gangsteristico sviluppatosi nella metropoli, ma anche le trasformazioni del tessuto urbano capitolino compiute nel corso delle epoche.

The Mind-Game Film - Thomas Elsaesser 2021-03-29

This book represents the culmination of Thomas Elsaesser's intense and passionate thinking about the Hollywood mind-game film from the previous two decades. In order to answer what the mind-game film is, why they exist, and how they function, Elsaesser maps the industrial-institutional challenges and constraints facing Hollywood, and the broader philosophic horizon within which American cinema thrives today. He demonstrates how the 'Persistence of Hollywood' continues as it has adapted to include new twists and turns, as well as revisions of past concerns, as film moves through the 21st century. Through examples such as *Minority Report*, *Mulholland Drive*, *Source Code*, and *Back to the Future*, Elsaesser explores how mind-game films challenge us and play games with our perception of reality, creating skepticism and (self-) doubt. He also highlights the mind-game film's tendency to intervene in a complex fashion in the political moment by questioning the dominant power's intent to program both body and mind alike. Prescient and compelling, *The Mind-Game Film* will appeal to students, scholars, and enthusiasts of media studies, film studies, philosophy, and politics.

European Cinema and Continental Philosophy - Thomas Elsaesser 2019-01-01

This groundbreaking volume for the *Thinking Cinema* series focuses on the extent to which contemporary cinema contributes to political and philosophical thinking about the future of Europe's core Enlightenment values. In light of the challenges of globalization, multi-cultural communities and post-nation state democracy, the book interrogates the borders of ethics and politics and roots itself in debates about post-secular, post-Enlightenment philosophy. By defining a cinema that knows that it is no longer a competitor to Hollywood (i.e. the classic self-other

construction), Elsaesser also thinks past the kind of self-exoticism or auto-ethnography that is the perpetual temptation of such a co-produced, multi-platform 'national cinema as world cinema'. Discussing key filmmakers and philosophers, like: Claire Denis and Jean-Luc Nancy; Aki Kaurismäki, abjection and Julia Kristeva; Michael Haneke, the paradoxes of Christianity and Slavoj Žižek; Fatih Akin, Alain Badiou and Jacques Rancière, Elsaesser is able to approach European cinema and assesses its key questions within a global context. His combination of political and philosophical thinking will surely ground the debate in film philosophy for years to come.

On Photographs - David Company 2020-10-13

An exploration of photography in 120 photographs. In *On Photographs*, curator and writer David Company presents an exploration of photography in 120 photographs. Proceeding not by chronology or genre or photographer, Company's eclectic selection unfolds according to its own logic. We see work by Henri Cartier-Bresson, William Eggleston, Helen Levitt, Garry Winogrand, Yves Louise Lawler, Andreas Gursky, and Rineke Dijkstra. There is fashion photography by William Klein, one of Vivian Maier's contact sheets, and a carefully staged scene by Gregory Crewdson, as well as images culled from magazines and advertisements. Each of the 120 photographs is accompanied by Company's lucid and incisive commentary, considering the history of that image and its creator, interpreting its content and meaning, and connecting and contextualizing it with visual culture. Image by image, we absorb and appreciate Company's complex yet playful take on photography and its history. The title, *On Photographs*, alludes to Susan Sontag's influential and groundbreaking *On Photography*. As an undergraduate, Company met Sontag and questioned her assessment of photography without including specific photographs. Sontag suggested that someday Company could write his own book on the subject, titled *On Photographs*. Now he has.

Obsolete Objects in the Literary Imagination - Francesco Orlando 2008-10-01

Translated here into English for the first time is a monumental work of

literary history and criticism comparable in scope and achievement to Eric Auerbach's *Mimesis*. Italian critic Francesco Orlando explores Western literature's obsession with outmoded and nonfunctional objects (ruins, obsolete machinery, broken things, trash, etc.). Combining the insights of psychoanalysis and literary-political history, Orlando traces this obsession to a turning point in history, at the end of eighteenth-century industrialization, when the functional becomes the dominant value of Western culture. Roaming through every genre and much of the history of Western literature, the author identifies distinct categories into which obsolete images can be classified and provides myriad examples. The function of literature, he concludes, is to remind us of what we have lost and what we are losing as we rush toward the future.

Metropolis - Thomas Elsaesser 2012-07-30

Metropolis is a monumental work. On its release in 1925, after sixteen months' filming, it was Germany's most expensive feature film, a canvas for director Fritz Lang's increasingly extravagant ambitions. Lang, inspired by the skyline of New York, created a whole new vision of cities. One of the greatest works of science fiction, the film also tells human stories about love and family. Thomas Elsaesser explores the cultural phenomenon of *Metropolis*: its different versions (there is no definitive one), its changing meanings, and its role as a database of twentieth-century imagery and ideologies. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Elsaesser discusses the impact of the 27 minutes of 'lost' footage discovered in Buenos Aires in 2008, and incorporated in a restored edition, which premiered in 2010.

The Lumière Galaxy - Francesco Casetti 2015-03-03

Francesco Casetti believes new media technologies are producing an exciting new era in cinema aesthetics. Whether we experience film in the theater, on our hand-held devices, in galleries and museums, onboard and in flight, or up in the clouds in the bits we download, cinema continues to alter our habits and excite our imaginations. Casetti travels from the remote corners of film history and theory to the most surprising sites on the internet and in our cities to prove the ongoing relevance of

cinema. He does away with traditional notions of canon, repetition, apparatus, and spectatorship in favor of new keywords, including expansion, relocation, assemblage, and performance. The result is an innovative understanding of cinema's place in our lives and culture, along with a critical sea-change in the study of the art. The more the nature of cinema transforms, the more it discovers its own identity, and Casetti helps readers realize the galaxy of possibilities embedded in the medium.

Bibliografia nazionale italiana - 1998

Quentin Tarantino and Philosophy - K. Silem Mohammad 2010-10

In *Quentin Tarantino and Philosophy*, seventeen professional thinkers shamelessly exploit the cinematic achievement of Tarantino for all the steamy, sensational metaphysics and epistemology they can wring out of it. Are these eruptions of intelligent thought merely a cynical hypnotic manipulation of our cerebral cortexes? Or can we somehow relate them to the human values that really matter pyrotechnic car chases, Mexican standoffs, and exploding heads? Is the philosophers' preoccupation with quoting other philosophers nothing more than incestuous indulgence? Or are they somehow conveying a deeper point about the enduring validity of amputated ears and anal rape? In the final analysis only you, the viewer, can decide. What can *Reservoir Dogs* teach us about the evolution of co-operation? Is Beatrix's revenge in *Kill Bill* both justified and self-destructive? Can we agree completely on what has happened and disagree on whether it was a miracle? How is *Pulp Fiction*'s Vincent doomed because of his messy bathroom habits? Does *Grind house/Death Proof* reflect the epoch in which everything that actually occurs is unreal? "With *Tarantino and Philosophy*, it's the little differences, like having your *Royale with cheese* dissected by a grease monkey with a blowtorch. It's so bad, it's good."

Spatial and Temporal Dimensions for Legal History - Massimo Meccarelli
2016-07-01

<http://dx.doi.org/10.12946/gplh6><http://www.epubli.de/shop/buch/53894>"The spatiotemporal conjunction is a fundamental aspect of the juridical

reflection on the historicity of law. Despite the fact that it seems to represent an issue directly connected with the question of where legal history is heading today, it still has not been the object of a focused inquiry. Against this background, the book's proposal consists in rethinking key confluences related to this problem in order to provide coordinates for a collective understanding and dialogue. The aim of this volume, however, is not to offer abstract methodological considerations, but rather to rely both on concrete studies, out of which a reflection on this conjunction emerges, as well as on the reconstruction of certain research lines featuring a spatiotemporal component. This analytical approach makes a contribution by providing some suggestions for the employment of space and time as coordinates for legal history. Indeed, contrary to those historiographical attitudes reflecting a monistic conception of space and time (as well as a Eurocentric approach), the book emphasises the need for a delocalized global perspective. In general terms, the essays collected in this book intend to take into account the multiplicity of the spatiotemporal confines, the flexibility of those instruments that serve to create chronologies and scenarios, as well as certain processes of adaptation of law to different times and into different spaces. The spatiotemporal dynamism enables historians not only to detect new perspectives and dimensions in foregone themes, but also to achieve new and compelling interpretations of legal history. As far as the relationship between space and law is concerned, the book analyses experiences in which space operates as a determining factor of law, e.g. in terms of a field of action for law. Moreover, it outlines the attempted scales of spatiality in order to develop legal historical research. With reference to the connection between time and law, the volume sketches the possibility of considering the factor of time, not just as a descriptive tool, but as an ascriptive moment (quasi an inner feature) of a legal problem, thus making it possible to appreciate the synchronic aspects of the 'juridical experience'. As a whole, the volume aims to present spatiotemporality as a challenge for legal history. Indeed, reassessing the value of the spatiotemporal coordinates for legal history implies thinking through both the thematic and methodological

boundaries of the discipline."

Catalogo dei libri in commercio - 1999

New Hollywood Cinema - Geoff King 2002-03-29

New Hollywood extends from the radical gestures of the 'Hollywood Renaissance' of the late 1960s and early 1970s to the current dominance of the corporate blockbuster. Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text. He discusses diverse films as well as the film-makers and film companies, focusing on the interactions between the film texts, their social contexts and the industry producing them. Using examples across Hollywood and its genres, King reveals how the positions of studios within media conglomerates, together with the impact of television, advertising and franchising on the New Hollywood, shape the form and content of the films.

Homosexuality and Italian Cinema - Mauro Giori 2017-11-18

This book is the first to establish the relevance of same-sex desires, pleasures and anxieties in the cinema of post-war Italy. It explores cinematic representations of homosexuality and their significance in a

wider cultural struggle in Italy involving society, cinema, and sexuality between the 1940s and 1970s. Besides tracing the evolution of representations through both art and popular films, this book also analyses connections with consumer culture, film criticism and politics. Giori uncovers how complicated negotiations between challenges to and valorization of dominant forms of knowledge of homosexuality shaped representations and argues that they were not always the outcome of hatred but also sought to convey unmentionable pleasures and complicities. Through archival research and a survey of more than 600 films, the author enriches our understanding of thirty years of Italian film and cultural history.

Expressionist Film - Dietrich Scheunemann 2006

New essays by leading scholars giving a new picture of the variety of German expressionist cinema.

Leggere lo spettacolo - 1986

That Bowling Alley on the Tiber - Michelangelo Antonioni 1986

Gathers thirty-three story ideas for films by the Italian director noted for his use of silence, omission, and suggestion

Giornale della libreria - 1985