

IT313: Italian Cinema I: Envisioning the Nation

[View Online](#)

-
1.
Bondanella, P.E.: Italian cinema: from Neorealism to the present. Continuum, New York (2001).
 2.
Bondanella, P.E.: The Italian cinema book. British Film Institute, London (2014).
 3.
Brunetta, G.P.: The history of Italian cinema: a guide to Italian film from its origins to the twenty-first century. Princeton University Press, Princeton, N.J. (2009).
 4.
Marcus, M.J.: After Fellini: national cinema in the postmodern age. Johns Hopkins University Press, Baltimore, Md (2002).
 5.
Landy, M.: Italian film. Cambridge University Press, Cambridge (2000).
 6.
Wood, M.P.: Italian cinema. Berg, Oxford (2005).

7.

Bondanella, P.: The films of Roberto Rossellini. Cambridge University Press, Cambridge (1993).

8.

Brunette, P.: Roberto Rossellini. Oxford University Press, New York (1987).

9.

Rossellini, R., Aprà, A.: Il mio metodo: scritti e interviste. Marsilio, Venezia (1987).

10.

Wagstaff, C.: Italian neorealist cinema: an aesthetic approach. University of Toronto Press, Toronto (2007).

11.

Marcus, M.J.: After Fellini: national cinema in the postmodern age. Johns Hopkins University Press, Baltimore, Md (2002).

12.

Landy, M.: Italian film. Cambridge University Press, Cambridge (2000).

13.

Bertellini, G.: The cinema of Italy. Wallflower, London (2004).

14.

Deborah Amberson: Battling History: Narrative Wars in Roberto Rossellini's Paisà. Italica. 86, 392–407 (2009).

15.

Bazin, A., Gray, H.: What is cinema? University of California Press, Berkeley (2005).

16.

Forgacs, D., Lutton, S., Nowell-Smith, G., British Film Institute: Roberto Rossellini: magician of the real. bfi Publishing, London (2000).

17.

Schoonover, K.: Brutal vision: the neorealist body in postwar Italian cinema. University of Minnesota Press, Minneapolis (2012).

18.

Rhodes, J.D.: Stupendous, miserable city: Pasolini's Rome. University of Minnesota Press, Minneapolis (2007).

19.

Rumble, P.A., Testa, B.: Pier Paolo Pasolini: contemporary perspectives. University of Toronto Press, Toronto (1994).

20.

Barański, Z.G., University College, Dublin. Foundation for Italian Studies: Pasolini old and new: surveys and studies. Four Courts Press for the Foundation for Italian Studies, University College Dublin, Dublin (1999).

21.

Greene, N.: Pier Paolo Pasolini: cinema as heresy. Princeton University Press, Princeton, N.J. (1990).

22.

Pasolini, P.P.: Empirismo eretico. Garzanti, Milano (1972).

23.

Rohdie, S.: The passion of Pier Paolo Pasolini. BFI Publishing, London (1995).

24.

Viano, M.S.: A certain realism: making use of Pasolini's film theory and practice. University of California Press, Berkeley (1993).

25.

Willemen, P., British Film Institute: Pier Paolo Pasolini. British Film Institute, London (1977).

26.

Sitney, P.A.: Vital crises in Italian cinema: iconography, stylistics, politics. Oxford University Press, New York (2013).

27.

Orr, Christopher: Pasolini's Accattone, or Naturalism and Its Discontents. Film Criticism (ARCHIVE). 19, 54-66.

28.

Bertellini, G.: The cinema of Italy. Wallflower, London (2004).

29.

Luca Caminati: The Return of History: Gianni Amelio's 'Lamerica', Memory, and National Identity. Italica. 83, 596-608 (2006).

30.

The Sight and Sound of Albanian Migration in Contemporary Italian Cinema. New Readings.

8, (2011).

31.

Bertellini, G.: The cinema of Italy. Wallflower, London (2004).

32.

Rascaroli, L.: Carlo Mazzacurati, Silvio Soldini, and Gianni Amelio: Highways, Side Roads, and Borderlines – the New Italian Road Movie. In: Italian cinema: new directions. pp. 251–272. Peter Lang, New York (2005).

33.

Andall, J., Duncan, D.: Italian colonialism: legacy and memory. Peter Lang, Oxford (2005).

34.

Zambenedetti, A.: Multiculturalism in New Italian Cinema. Studies in European Cinema. 3, (2006).

35.

Lombardi, G., Uva, C. eds: Italian political cinema: public life, imaginary, and identity in contemporary Italian film. Peter Lang, Bern (2016).

36.

Cincinelli, S.: I migranti nel cinema italiano. Kappa, Roma (Italia) (2009).

37.

Nathan, V.: Marvelous bodies: Italy's new migrant cinema. Purdue University Press, West Lafayette, Indiana (2017).

38.

Lombardi, G., Uva, C. eds: Italian political cinema: public life, imaginary, and identity in contemporary Italian film. Peter Lang, Bern (2016).

39.

Sitney, P.A.: Vital crises in Italian cinema: iconography, stylistics, politics. Oxford University Press, New York (2013).

40.

Bertellini, G.: The cinema of Italy. Wallflower, London (2004).

41.

Bondanella, P.E.: Italian cinema: from Neorealism to the present. Continuum, New York (2001).

42.

Bondanella, P.E.: The Italian cinema book. British Film Institute, London (2014).

43.

Bordwell, D., Thompson, K., Smith, J.: Film art: an introduction. McGraw-Hill Education, New York (2017).

44.

Branigan, E.: Point of view in the cinema: a theory of narration and subjectivity in classical film. Mouton, Berlin (1984).

45.

Brizio-Skov, F.: Popular Italian cinema: culture and politics in a postwar society. I.B. Tauris, London (2011).

46.

Brunetta, G.P.: The history of Italian cinema: a guide to Italian film from its origins to the twenty-first century. Princeton University Press, Princeton, N.J. (2009).

47.

Celli, C., Cottino-Jones, M.: A new guide to Italian cinema. Palgrave Macmillan, New York (2007).

48.

Dalle Vacche, A.: The body in the mirror: shapes of history in Italian cinema. Princeton University Press, Princeton, N.J. (1992).

49.

Glynn, R., Lombardi, G., O'Leary, A., University of London. Institute of Germanic & Romance Studies: Terrorism, Italian style: representations of political violence in contemporary Italian cinema. Institute of Germanic & Romance Studies, School of Advanced Study, University of London, London (2012).

50.

Landy, M.: Italian film. Cambridge University Press, Cambridge (2000).

51.

Marcus, M.J.: Italian film in the light of neorealism. Princeton University Press, Princeton, N.J. (1986).

52.

Marcus, M.J.: After Fellini: national cinema in the postmodern age. Johns Hopkins University Press, Baltimore, Md (2002).

53.

Mulvey, L.: Visual and other pleasures. Palgrave Macmillan, Basingstoke (2008).

54.

Nowell-Smith, G., Hay, J., Volpi, G.: The companion to Italian cinema. Cassell, London (1996).

55.

Sorlin, P.: Italian national cinema, 1896-1996. Routledge, London (1996).

56.

Wood, M.P.: Italian cinema. Berg, Oxford (2005).

57.

Renga, D.: Unfinished business: screening the Italian Mafia in the new millennium. University of Toronto Press, Toronto (2013).

58.

Millicent Marcus: Palimpsest versus Pastiche: Revisiting Neo-realism in the 1990s. *Annali*. 56-68.

59.

D'Onofrio, Emanuele: Percorsi di identità narrativa nella memoria difficile: La musica in 100 passi e Buongiorno, notte. *...* 30, 219-244 (2010).

60.

Ruberto, L.E., Wilson, K.M.: Italian neorealism and global cinema. Wayne State University Press, Detroit (2007).

61.

Small, Pauline: Giordana's *I cento passi*: renegotiating the Mafia codes. *New Cinemas: Journal of Contemporary Film*. III, 41–54 (2005).

62.

Vighi, F.: *Traumatic encounters in Italian film: locating the cinematic unconscious*. Intellect, Bristol, U.K. (2006).

63.

Bonsaver, Guido: The Rome cell. *Sight and Sound*. 14, 28–29.

64.

Brook, C.J.: *Marco Bellocchio: the cinematic I in the political sphere*. University of Toronto Press, Toronto (2009).

65.

D'Onofrio, Emanuele: Percorsi di identità narrativa nella memoria difficile: La musica in *I cento passi* e *Buongiorno, notte*. ., 30, 219–244 (2010).

66.

Glynn, R., Lombardi, G., O'Leary, A., University of London. Institute of Germanic & Romance Studies: *Terrorism, Italian style: representations of political violence in contemporary Italian cinema*. Institute of Germanic & Romance Studies, School of Advanced Study, University of London, London (2012).

67.

O'Leary, Alan: Italian cinema and the 'anni di piombo.'. *Journal of European Studies*. 40, 243–257 (2010). <https://doi.org/10.1177/0047244110371912>.

68.

O'Leary, A.: *Tragedia all'italiana: Italian cinema and Italian terrorisms, 1970-2010*. Peter Lang, Oxford (2011).

69.

Vighi, F.: *Traumatic encounters in Italian film: locating the cinematic unconscious*. Intellect, Bristol, U.K. (2006).

70.

Drake, R.: *The Aldo Moro murder case*. Harvard University Press, Cambridge, Mass (1995).

71.

Sciascia, L.: *L'affaire Moro*. Sellerio, Palermo (1978).

72.

Drake, Richard¹: *The Aldo Moro Murder Case in Retrospect*. *Journal of Cold War Studies*. 8, 114-125 (2006).

73.

Lombardi, G., Uva, C. eds: *Italian political cinema: public life, imaginary, and identity in contemporary Italian film*. Peter Lang, Bern (2016).

74.

Gundle, S., Rinaldi, L.: *Assassinations and murder in modern Italy: transformations in society and culture*. Palgrave Macmillan, New York, N.Y. (2007).

75.

Angelone, AnitaClò, Clarissa: *Other visions: Contemporary Italian documentary cinema as counter-discourse*. *Studies in Documentary*. 5, 83-89 (2011).

76.

Maura Bergonzoni: Alina Marazzi's *Un'ora sola ti vorrei* and *Vogliamo anche le rose*: The personal stands for the political. *Studies in Documentary Film*.

77.

Stefania Benini: 'A face, a name, a story': Women's identities as life stories in Alina Marazzi's cinema. *Studies in European Cinema*.

78.

Cantini, M. ed: *Italian women filmmakers and the gendered screen*. Palgrave Macmillan, New York (2013).

79.

Filippelli, S.: Tutto parla di te: La trilogia materna di Alina Marazzi. *The Italianist*. 35, 272–283 (2015). <https://doi.org/10.1179/0261434015Z.000000000120>.

80.

SUSANNA SCARPARO and BERNADETTE LUCIANO: The Personal is Still Political: Films 'by and for Women' by the New documentariste. *Italica*. 87, 488–503 (2010).

81.

Luciano, B., Scarparo, S.: *Reframing Italy: new trends in Italian women's filmmaking*. Purdue University Press, West Lafayette, Indiana (2013).

82.

Rascaroli, L., Monahan, B., Young, G.: *Amateur filmmaking: the home movie, the archive, the web*. Bloomsbury Academic, New York (2014).

83.

Silverman, K.: *The acoustic mirror: the female voice in psychoanalysis and cinema*. Indiana

University Press, Bloomington (1988).

84.

Chaudhuri, S.: *Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*. Routledge, London (2006).

85.

Lombardi, G., Uva, C. eds: *Italian political cinema: public life, imaginary, and identity in contemporary Italian film*. Peter Lang, Bern (2016).

86.

Antonello, P., Mussnug, F.: *Postmodern impegno: ethics and commitment in contemporary Italian culture*. Peter Lang, Oxford (2009).

87.

Tagliani, G.: *Depicting life, analysing the power: The 'actuality' of Italian cinema*. *Journal of Italian Cinema & Media Studies*. 2, 199–214 (2014).
https://doi.org/10.1386/jicms.2.2.199_1.

88.

Lee, Marshall: *The Silvio lining*. *Sight and Sound*. 16, 20–24.

89.

Paul Sutton: *'Say Something Left-Wing!' Nanni Moretti's Il Caimano*. *Studies in European Cinema*.

90.

Mazierska, E., Rascaroli, L.: *The cinema of Nanni Moretti: dreams and diaries*. Wallflower, London (2004).

91.

Bonsaver, G.: The egocentric Cassandra of the left: Representations of politics in the films of Nanni Moretti. *The Italianist*. 21, 158–183 (2001).
<https://doi.org/10.1179/ita.2001.21.1.158>.

92.

Dalle Vacche, A.: *The body in the mirror: shapes of history in Italian cinema*. Princeton University Press, Princeton, N.J. (1992).

93.

Bertellini, G.: *The cinema of Italy*. Wallflower, London (2004).

94.

Tonetti, C.: *Bernardo Bertolucci: the cinema of ambiguity*. Twayne, New York (1995).

95.

Loshitzky, Y.: *The radical faces of Godard and Bertolucci*. Wayne State University Press, Detroit (1995).

96.

Wagstaff, C.: *Il conformista (The conformist)*. Palgrave Macmillan, London (2012).

97.

Rigoletto, S.: Contesting National Memory: Masculine Dilemmas and Oedipal Scenarios in Bernardo Bertolucci's *Il conformista* and *Il deserto della Libia*. *Italian Studies*. 67, 120–142 (2012).
<https://doi.org/10.1179/174861812X13202431699994>.

98.

Kolker, R.P., *British Film Institute: Bernardo Bertolucci*. British Film Institute, London (1985).

99.

Áine O'Healy: Re-envisioning Moravia: Godard's 'Le Mépris' and Bertolucci's 'Il conformista'. *Annali d'Italianistica*. 6, 148–161 (1988).

100.

Conformista, Il/The Conformist. *Sight and Sound*. 4, 303–312.

101.

HEYER-CAPUT, MARGHERITA1: For a Cinema of Inbetween-ness: Emanuele Crialese's *Nuovomondo* (2006). *Italica*. 90, 272–285 (2013).

102.

Cincinelli, S.: *I migranti nel cinema italiano*. Kappa, Roma (Italia) (2009).

103.

Fredric Jameson: On Magic Realism in Film. *Critical Inquiry*. 12, 301–325 (1986).

104.

Zagarrio, V.: Not Even in a Dream. Emigration and immigration in new Italian cinema. *Journal of Italian Cinema & Media Studies*. 4, 421–438 (2016).
https://doi.org/10.1386/jicms.4.3.421_1.

105.

Bonsaver, Guido: Golden Door. *Sight and Sound*. 17, 16–18.

106.

Borroni, Chiara: C'era una volta la Terra Promessa. *Cineforum*. 46, 43–46.