



# New Visions of the Child in Italian Cinema

**Danielle Hipkins and  
Roger Pitt (eds)**

**PETER LANG**

# New Visions Of The Child In Italian Cinema Italian Modernities

**Victor M. Corman**



## **New Visions Of The Child In Italian Cinema Italian Modernities:**

**New Visions of the Child in Italian Cinema** Danielle Hipkins, Roger Pitt, 2014 This book draws on a growing body of work in the history and theory of children on film and applies some of these new approaches to Italian cinema for the first time In considering issues such as gender the transnational mourning and filmmaking itself the book maps out a revised understanding of the child in Italian film

**Fascist Modernities** Ruth Ben-Ghiat, 2004-03 This cultural history of Mussolini's dictatorship discusses the meanings of modernity in interwar Italy The work argues that fascism appealed to many Italian intellectuals as a new model of modernity that would resolve the European crisis as well as long standing problems of the national past

*Resistance, Heroism, Loss* Thomas Cragin, Laura A. Salsini, 2018-02-20 In no other country in Europe has national identity been so closely bound to memories of the war Italy's Republic was born of World War II its constitution defined by anti Fascism its parties self identified with national Resistance Because of their importance to the nation's identity the nature and meaning of the war have been the focus of great contention from 1943 to the present day In recent years Italy has taken on a national evaluation of the more troubling and contested aspects of its role in the war including its support of Fascism and collaboration after 1943 its treatment of Jews and other minorities deep national divisions that created a civil war between 1943 and 1945 and the centrality of war myth to lingering postwar problems Scholars of Italian history literature and cinema play a fundamental role in this appraisal and this volume of essays attests to the importance of film and literature to the ways in which changing political social and cultural imperatives have altered the war's memory These articles expand our understanding of the shifting phases in national memory by highlighting significant features of each era's portrayal of the war Contributions come from eight scholars who capture the full variety of disciplinary and sub disciplinary approaches that are current today including film genre studies cultural history gender studies Holocaust studies and the very new fields of emotion studies shame theory and environmental studies Their innovative application of questions and methods that speak to important new subfields in Italian Studies make this volume an invaluable tool for scholars and their students

**Fernand Léger** Fernand Léger, Carolyn Lanchner, Museum of Modern Art (New York, N.Y.), 1998 Fernand Leger 1881 1955 is the only modern artist to choose modernity itself as his subject From his early series *Contrastes de formes* 1913 14 the first fully abstract works to emerge from Cubism through his last realistic paintings of construction workers from the early 1950s Leger's lifelong subject was the pulse and dynamism of contemporary life

[MLA International Bibliography of Books and Articles on the Modern Languages and Literatures](#) Modern Language Association of America, 2008 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969

[Sociological Abstracts](#) Leo P. Chall, 2001 CSA Sociological Abstracts abstracts and indexes the international literature in sociology and related disciplines in the social and behavioral sciences The database provides abstracts of journal articles and citations to book reviews drawn from over 1 800 serials publications and also provides abstracts of books book chapters dissertations and

conference papers      **Book Review Index**, 2006 Every 3rd issue is a quarterly cumulation      *Italian Motherhood on Screen* Giovanna Faleschini Lerner, Maria Elena D'Amelio, 2017-10-14 This book is the first scholarly analysis that considers the specificity of situated experiences of the maternal from a variety of theoretical perspectives From Fertility Day to Family Day the concept of motherhood has been at the center of the public debate in contemporary Italy partly in response to the perceived crisis of the family the economic crisis and the crisis of national identity provoked by the forces of globalization and migration secularization and the instability of labor markets Through essays by an international cohort of established and emerging scholars this volume aims to read these shifts in cinematic terms How does Italian cinema represent negotiate and elaborate changing definitions of motherhood in narrative formal and stylistic terms The essays in this volume focus on the figures of working mothers women who opt for a child free adulthood single mothers ambivalent mothers lost mothers or imperfect mothers who populate contemporary screen narratives      **The Cinema of Nanni Moretti** Ewa Mazierska, Laura Rascaroli, 2004 This volume provides an analysis and interpretation of the work of the most important Italian film maker of the past thirty years and an outstanding figure in contemporary European cinema      Italian Cinema's Missing Children Roger Graham Pitt, 2012 The aim of this doctoral thesis is to analyse the range of resonances surrounding the lost or endangered child or adolescent in six Italian films made between 1992 and 2005 By drawing on and expanding Emma Wilson's proposed understanding of the term missing child in Cinema's Missing Children a transnational cinema based study published in 2003 this thesis will seek to open out new ways of exploring both contemporary Italian cinema and the missing child paradigm To this end the following research questions are pivotal to the discursive trajectory of this thesis as a whole What does it mean to ground contemporary Italian works which broadly correspond to the term missing child as proposed in Cinema's Missing Children within the specific context of Italian culture and society How would recourse to a range of specifically Italian filmmaking socio cultural or historical phenomena shape or reshape our understanding of this topos In order to fully engage these concerns this thesis will begin by establishing a rigorous interdisciplinary methodology In Chapter One I will address questions of critical reception with particular emphasis on the possible pitfalls of conventional recourse to neorealism as a means of reading the missing child in contemporary cinema In Chapter Two I will extend this necessary emphasis on critical reception and related notions of possible distortion and oversimplification to include the dialogic relation between Italian cinematic articulations of missing children childhoods and the experience of biological and non biological parenthood and clusters of cultural and political concerns and anxieties In chapters Three Four and Five I will bring this interdisciplinary methodology to bear on three sets of primary sources Whilst this close textual analysis will contend with the missing male child in a range of guises it will also bring to the fore new ways of thinking with and about the critically neglected female child By moving away from more normative critical frameworks including neorealism this thesis will not only attempt to reset and refresh understandings of important works of the last two decades but will also work

towards a recuperation of the critically disavowed gender identity and concomitant role and status of missing female children

**Italian Political Cinema** Giancarlo Lombardi, Christian Uva, 2016 Despite recent societal anti political sentiments Italian cinema has continued to address politics including reflections on public life memory and national identity This is done via 1 thematic approaches discussing contemporary political film 2 analyses of prominent directors currently engaged in filone and 3 case studies of selected films

**New Landscapes in Contemporary Italian Cinema** Gaetana Marrone, 1999 **The New Italian Cinema** Tiziana Ferrero-Regis, 1998 *The Body in the Mirror* Angela Dalle Vacche, **Crisis and Rebirth**

**in Italian Cinema and Retrospective** Dom Holdaway, Mariarita Martino Grisà, 2012 *Italian cinema* Mario N. De Simone, 1978 **Literary and Socio-political Trends in Italian Cinema** Benjamin Ray Lawton, 1975

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