Giovanna Darco Al Rogo

Rhonda Burnette-Bletsch

Women Willing to Fight Silke Andris, Ursula K. Frederick, 2009-01-23 Women Willing to Fight is a collection of essays that explores the presence of the fighting woman in contemporary Hollywood cinema. Drawn from a variety of genres, the authors examine the changing role, image and position of this figure in film over recent decades. The increasing dominance of this character and her repositioning as a protagonist reinvigorates discussion concerning the dynamics of film narrative and spectacle. Each contribution takes as its focus a central character from the Hollywood blockbuster era, examining in detail the motivations and implications of the fighting female. In doing so the collection raises significant questions about the place of the fighting woman in contemporary media and the relationships she forges on and off-screen. With a strong appreciation of the mixed messages inherent in images of fighting women, Women Willing to Fight seeks to draw attention to the embodied forms - physical, intellectual and emotional - through which female fighters are represented. The anthology places particular emphasis on the emergence of the physically empowered woman, a character for whom the body has become a weapon and a target. While early cinematic representations allowed women to voice their fury and frustration, today's female fighters not only 'speak up' but 'muscle up'. Putting aside the supernatural powers of many action heroines, this volume focuses on the kinds of fighting skills, abilities and desires that are engendered in characterisations of mortal women. To this end the volume implicitly addresses complex and cross-cultural notions of 'extra-ordinary' power. By examining the embodied arsenal that these characters possess and develop - through training, conditioning, and life experience - it considers the representation of motivation and metamorphoses into 'the fighting woman': how a woman fights holds implicit meaning and inevitably urges us to consider why and what she is fighting for.

A Knight at the Movies John Aberth,2012-10-02 Imagining the Middle Ages is an unprecedented examination of the historical content of films depicting the medieval period from the 11th to the 15th centuries. Historians increasingly feel the need to weigh in on popular depictions of the past, since so much of the public's knowledge of history comes from popular mediums. Aberth dissects how each film interpreted the period, offering estimations of the historical accuracy of the works and demonstrating how they project their own contemporary era's obsessions and fears onto the past.

The Religious Film Pamela Grace, 2009-05-11 From The Gospel According to Matthew to Jesus ChristSuperstar, from The Passion of Joan of Arc to TheLast Temptation of Christ and Jesus of Montreal, TheReligious Film captures the glory, gore,

and centrality of thisimportant genre. A short, accessible introduction to religious film, exploring the genre as spectacle, as musical, and as controversy Examines the historical, cultural and critical background forreligious films from the silent era through to the presentday Introduces the complexities and characteristics of this iconicgenre of film, including common sounds and images, and the values that most traditional films of this kind uphold

André Bazin and Italian Neorealism André Bazin, Bert Cardullo, 2011-09-15 A new collection of posthumous writings by André Baz

Charles Munch D. Kern Holoman, 2011-11-01 A mesmerizing figure in concert, Charles Munch was celebrated for his electrifying public performances. He was a pioneer in many arenas of classical music--establishing Berlioz in the canon, perfecting the orchestral work of Debussy and Ravel, and leading the world to Roussel, Honegger, and Dutilleux. A pivotal figure, his accomplishments put him on a par with Arturo Toscanini and Leonard Bernstein. In Charles Munch, D. Kern Holoman provides the first full biography of this giant of twentieth-century music, tracing his dramatic survival in occupied Paris, his triumphant arrival at the Boston Symphony Orchestra, and his later years, when he was a leading cultural figure in the United States, a man known and admired by Presidents Truman, Eisenhower, and Kennedy. He turned to conducting only in middle age, after two decades as a violinist and concertmaster, a background which gave him special insight into the relationship between conductor and orchestra. At the podium, his bond with his musicians unleashed something in them and in himself. A certain magic took wing that amounts to the very essence of music in concert, the author writes, as if public performance loosed the facets of character and artistry and poetry otherwise muffled by his timidity and simple disinclination to say much. In concert, Munch was arresting, even seductive, sweeping his baton in an enormous arch from above his head down to his knee. Yet as Holoman shows, he remained a lonely, even sad figure, a widower with no children, a man who fled admirers and avoided reporters. With groundbreaking research and sensitive, lyrical writing, Charles Munch penetrates the enigma to capture this elusive musical titan.

Ingrid Charlotte Chandler,2012-12-11 Ingrid Bergman was one of the biggest and most glamorous stars in Hollywood. She had starred in several now-classic films: Casablanca, Spellbound, Notorious, Gaslight; and her co-stars included such icons as Humphrey Bogart, Cary Grant and Gregory Peck. Already a movie star in her native Sweden, Ingrid Bergman became an instant sensation in Hollywood and the number one box-office star in the world. But the most dramatic event in her life took place off the screen when she made a film in Italy and began a passionate affair with her director, Roberto Rossellini. The scandal that followed left her exiled from America, ostracized from Hollywood, vilified by the press and separated from her young daughter. In the words of those who were involved, Chandler describes Bergman's life before, during and after the scandal. Among those Chandler spoke with were Alfred Hitchcock, George Cukor, Cary Grant and Greta Garbo. She also spoke with Roberto Rossellini, their twin daughters, Isabella and Isotta Ingrid, Rossellini's son Renzo,

Ingrid's daughter Pia Lindstrom and others who knew Ingrid well. This extraordinary access makes INGRID: A PERSONAL BIOGRAPHY the most perceptive and revealing book ever written about the charismatic Hollywood legend.

True to the Spirit Colin MacCabe, Rick Warner, Kathleen Murray, 2011 Fifty percent of Hollywood productions each year are adaptations-films that use an already published book, dramatic work, or comic as their source material. If the original is well known, then for most spectators the question of whether these adaptations are true to the spirit of the original is central. The recent wave of adaptation studies dismisses the question of fidelity as irrelevant, mistaken, or an affront to the unstable nature of meaning itself. The essays gathered here, mixing the field's top authorities (Andrew, Gunning, Jameson, Mulvey, and Naremore) with fresh new voices, take the question of correspondence between source and adaptation as seriously as do producers and audiences. Spanning examples from Shakespeare to Ghost World, and addressing such notable directors as Welles, Kubrick, Hawks, Tarkovsky, and Ophuls, the contributors write against the grain of recent adaption studies by investigating the question of what fidelity might mean in its broadest and truest sense, what it might reveal of the adaptive process, and why it is still one of the richest veins of investigation in the study of cinema.

Late Godard and the Possibilities of Cinema Daniel Morgan, 2013 "Late Godard and the Possibilities of Cinema is an exhilarating and extremely lucid analysis of the way Godard 'thinks' in, of, and through cinema. Drawing on his extensive knowledge of French culture, politics and theory, Morgan skillfully illustrates the complex relations between history, aesthetics, and nature in the director's later works. Defying criticism of Godard's alleged retreat from politics, this book provides compelling, detailed, and erudite analyses of his later films and illuminates the auteur's political and aesthetic response to the so-called 'death of cinema.'"— Mary Ann Doane, author of The Emergence of Cinematic Time: Modernity, Contingency, the Archive. "Daniel Morgan charts a sensible route into the impenetrable Jean-Luc Godard. Posing clear yet insistent questions, he burrows to the center of both parts of this book's formidable title, finding in late Godard an aesthetic fusion that generates the light and heat of a trenchant and powerful political critique. Anyone who feels drawn or licensed to write about Godard should read Morgan before setting out."—Dudley Andrew, author of What Cinema Is! "Daniel Morgan's Late Godard and the Possibilities of Cinema signals a major breakthrough in the international study of the cinema of Jean-Luc Godard. Reconciling the filmmaker's peculiarly Romantic sense of aesthetics —to which the book pays scrupulous, material attention—with the thorny political histories that Godard's cinema has always probed, Morgan gives us new, compelling, synthetic tools with which to understand an artist who is at once the most cryptic and the most sensuous of all living filmmakers."—Adrian Martin, Monash University, co-editor of lolajournal.com

A New Guide to Italian Cinema C. Celli, M. Cottino-Jones, 2007-01-08 This book is a complete reworking and update of Marga Cottino-Jones' popular A Student's Guide to Italian Film (1983, 1993). This guide retains earlier editions' interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public.

Roberto Rossellini Peter Brunette, 2024-03-29 This is the first full-length study in any language of the most significant film director of Italian Neorealism. Peter Brunette combines close analyses of Roberto Rossellini's formal and narrative style with a thorough account of his position in the political and cultural landscape of postwar Italy. More than forty films are explored, including Open City, Paisan, Voyage to Italy, The Rise to Power of Louis XIV, and films made in the director's later years that documented crucial epochs in human history. Brunette's book is based on eight years of research, during which he interviewed members of the director's family as well as Rossellini himself. Brunette also draws on an enormous body of European and American criticism and discusses the various intellectual debates spawned by the director's work. This landmark study is both a comprehensive introduction to one of the most influential practitioners of the contemporary cinema and a boldly original discussion of Italian Neorealism. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1996.

Roberto Rossellini David Forgacs, Sarah Lutton, Geoffrey Nowell-Smith, 2019-07-25 A master of modern European cinema and a key figure in the Italian neorealist movement, Roberto Rossellini had one of the longest and most varied careers of all major directors. From 'Rome Open City' and 'Paisà ' through to the 'Bergman' classics 'Stromboli 'and 'Journey to Italy' and his later work for television, Rossellini's work and ideas had a profound influence on filmmaking and criticism. This specially commissioned overview of Rossellini's works examines key issues and themes covering all phases of his career. Leading critics from across the world examine, among other issues, the Fascist context of Rossellini's early work, the view of Europe that emerges in his films, the stylistic trajectory of the work through neorealism and beyond and its influence on the French New Wave, the issues of representation that emerge in later films and his extensive work for television. The significance of Rossellini's relationships with Ingrid Bergman and Anna Magnani is discussed and the book also includes a dossier section of materials providing an overview of the most important facts and documents concerning the director.

The Bible in Motion Rhonda Burnette-Bletsch,2016-09-12 This two-part volume contains a comprehensive collection of original studies by well-known scholars focusing on the Bible's wide-ranging reception in world cinema. It is organized into sections examining the rich cinematic afterlives of selected characters from the Hebrew Bible and New Testament; considering issues of biblical reception across a wide array of film genres, ranging from noir to anime; featuring directors, from Lee Chang-dong to the Coen brothers, whose body of work reveals an enduring fascination with biblical texts and motifs; and offering topical essays on cinema's treatment of selected biblical themes (e.g., lament, apocalyptic), particular interpretive lenses (e.g., feminist interpretation, queer theory), and windows into biblical reception in a variety of world cinemas (e.g., Indian, Israeli, and Third Cinema). This handbook is intended for scholars of the Bible, religion, and film as

well as for a wider general audience.

Italian Cinema and Modern European Literatures Carlo Testa,2002-03-30 The history of cinema, and notably that of post-war Italian cinema, can only be understood adequately in the context of other contiguous cultural disciplines. World literature, including that of France, Germany, and Russia, played a key role in the development of post-war Italian film and the cinematic technique it has come to embody. Moving away from the usual modes of defining this period—a trajectory that begins with neorealism and ends with Bertolucci—author Carlo Testa offers proof that coming to terms with literary texts is an essential step toward understanding the motion pictures they influenced. The means of recreating literature for the screen has changed drastically over the last half-century, as has the impact of different national traditions on Italian cinema. Testa's work is the first to explicitly and deliberately link postwar Italian cinema to general intellectual concerns such as the relationship between literary authors and cinematic auteurs. Moreover, his analysis of the impact of French, German, and Russian cultures on Italy brings forth a new reading of Italian cinema, a new paradigm for exploring complex issues of authorship, culture, and art.

Encyclopedia of Religion and Film Eric Michael Mazur,2011-03-08 Comprising 91 A-Z entries, this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film. Technology has enabled films to reach much wider audiences, enabling today's viewers to access a dizzying number of films that employ diverse symbolism and communicate a vast array of viewpoints. Encyclopedia of Religion and Film will provide such an audience with the tools to begin their own exploration of the deeper meanings of these films and grasp the religious significance within. Organized alphabetically, this encyclopedia provides more than 90 entries on the larger religious traditions, the major film-producing regions of the globe, the films that have stirred controversy, the most significant religious symbols, and the more important filmmakers. The included topics provide substantially more information on the intersection of religion and film than any of the similar volumes currently available. While the emphasis is on the English-speaking world and the films produced therein, there is also substantial representation of non-English, non-Western film and filmmakers, providing significant intercultural coverage to the topic.

What Is Cinema? André Bazin,2005 The first of two volumes, this book has been a classic of film studies for as long as it's been available and is considered the gold standard in the field of film criticism.

Visions of the Maid Robin Blaetz, 2001-11-29 Representations of Joan of Arc have been used in the United States for the past two hundred years, appearing in advertising, cartoons, popular song, art, criticism, and propaganda. The presence of the fifteenth-century French heroine in the cinema is particularly intriguing in relation to the role of women during wartime. Robin Blaetz argues that a mythic Joan of Arc was used during the First World War to cast a medieval glow over an unpopular war, but that she only appeared after the Second World War to encourage women to abandon their wartime jobs

and return to the home. In Visions of the Maid, Blaetz examines three pivotal films—Cecil B. DeMille's 1916 Joan the Woman, Victor Fleming's 1948 Joan of Arc, and Otto Preminger's 1957 Saint Joan—as well as addressing a broad array of popular culture references and every other film about the heroine made or distributed in the United States. Blaetz is particularly concerned with issues of gender and the ways in which Joan of Arc's androgyny, virginity, and sacrificial victimhood were evoked in relation to the evolving roles of women during war throughout the twentieth century.

The Essential Films of Ingrid Bergman Constantine Santas, James M. Wilson, 2018-09-15 Ingrid Bergman was not only an incomparable beauty but one of the finest actresses of cinema's Golden Age. She made her start in modest productions in Sweden before Hollywood beckoned and soon became one of filmdom's brightest stars. She appeared in many acclaimed films including Casablanca, For Whom the Bell Tolls, and Gaslight. While her personal life was briefly tainted by an affair and a consequent falling out with the American public, Bergman was eventually able to return to Hollywood, and eventually earned two of her three Academy Awards. In The Essential Films of Ingrid Bergman, Constantine Santas and James Wilson look at the most notable performances of the award-winning actress's career. From her early work in Swedish films to her final role in the mini-series A Woman called Golda, this book analyzes the entirety of Bergman's on-screen career, paying special attention to those aspects of her acting that made her stand out most—her undeniable range of emotion, her stunning vulnerability, and her indisputable beauty. Among the films discussed in this volume are Casablanca, Gaslight, Spellbound, The Bells of St. Mary's, Notorious, Indiscreet, and Murder on the Orient Express. This volume looks at each of Bergman's most significant films, covering nearly five decades of film making, from Swedish productions to her final films. Each entry provides production history, plot summaries, film highlights, and major award details. Highlighting more than twenty productions, The Essential Films of Ingrid Bergman is a must-have for every fan of the legendary actress.

Joan of Arc, A Saint for All Reasons Dominique Goy-Blanquet, 2017-03-02 The interaction of poetry and politics has shaped Joan into a transnational myth dedicated to the most contradictory causes. No other character has inspired a more impressive list of writers, but no other myth possesses the malleability required to serve rival camps. Whatever their distortions of fact for art's sake, these famed authors deployed an extensive knowledge of known records. The quality of the exchanges between the best creative and philosophical minds of preceding centuries, their capacity for reading, range of interests, literary judgment, critical shrewdness, all offer priceless models of investigation for our times. A close inquiry into the makings of the legendary heroine brings to light various false impressions still endorsed today by a number of noteworthy historians and literary critics. This collection of essays, updated for the English language edition, follows Joan of Arc in the Western consciousness, throughout the chain of texts, fictions, comments, from the time of her launching into celebrity by Jean Gerson and Christine de Pizan to the most recent stage and film versions. D. Goy-Blanquet investigates the exchanges between England, France and Germany, down to Joan's nationalisation by Michelet. Francoise Michaud-Frejaville studies,

through little known seventeenth-century versions, a period of decline in the heroine's popularity, with Jean Chapelain's much decried Pucelle at its lowest ebb. Nadia Margolis picks up the thread from Michelet to explore the background of frenzied political quarrels, and personal self-identifications, for possession of the nineteenth-century heroine, down to their ultimate appropriation, that by the National Front. Jacques Darras questions Peguy and the warmongers who used Joan as a firebrand against pacifists like Jean Jaures, down to the singular fate of Anouilh's L'Alouette, and beyond them the nationalistic strains which continue to infect the French political scene. An essay composed especially for this

The Complete Films of Ingrid Bergman Lawrence J. Quirk, 1989

The Films of Federico Fellini Peter Bondanella, 2002-01-17 Examines the cinematic vision of the renowned Italian filmmaker.

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