Luchino Visconti

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Rerframing Luchino Visconti - Ivo Blom - 2018-03-21

Luchino Visconti - Claretta Tonetti - 1983
Biography of Luchino Visconti, an Italian theatre, opera and cinema director, as well as a screenwriter.

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Luchino Visconti - Geoffrey Nowell-Smith - 2019-07-25
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Luchino Visconti and the Alchemy of Adaptation - Brendan Hennessey - 2021-09-01
Examines the place of book-to-film adaptations by one of Italy's most famous postwar film directors. Since the beginning, much of Italian cinema has been sustained by transforming literature into moving images. This tradition of literary adaptation continues today, challenging artistic form and practice by pressuring the boundaries that traditionally separate film from its sister arts. In the twentieth century, director Luchino Visconti is a keystone figure in Italy's evolving art of adaptation. From the tumultuous years of Fascism and postwar Neorealism, through the blockbuster decade of the 1960s, into
Luchino Visconti (1906-1976) was one of Europe's most prestigious distinct pathway of the Italian cinematic imagination. Luchino Visconti and the Alchemy of Adaptation examines these films together with their literary antecedents. Moving past strict book-to-film comparisons, it ponders how literary texts encounter and interact with a history of cultural and cinematic forms, genres, and traditions. Matching the major critical concerns of the postwar period (realism, political filmmaking, cinematic modernism) with more recent notions of adaptation and intermediality, this book reviews how one of Italy's greatest directors mined literary ore for cinematic inspiration. Brendan Hennessey is Associate Professor of Italian in the Department of Romance Languages and Literatures at Binghamton University, State University of New York.

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Papal Genealogy - George L. Williams - 2004-08-11
The papacy has often resembled a secular European monarchy more than a divinely inspired institution. Roman pontiffs bestowed great wealth on their families and fought with other Catholic families to increase their power. Pope Alexander VI (Rodrigo Borgia), for example, forced his daughter Lucrezia into a series of marriages for political reasons. When her marital alliance was no longer advantageous, as was the case in her second marriage, her husband was brutally murdered. Many papal families also intermarried in hopes of forming a hereditary papacy; at least two members of the Fieschi, Piccolomini, della Rovere, and Medici families served as pope. Papal families since the early history of the church are fully covered in this comprehensive work. Genealogical charts graphically show the descendants of the popes, presenting in many cases the interrelationships between the papal families and their relationships with many of the leading families of Europe. Detailed histories examine the impact of the papacy on each pope's family and how each influenced the history of the church.

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THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895–22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922–45) POSTWAR CINEMATIC CULTURE (1945–59) THE GOLDEN AGE OF ITALIAN CINEMA (1960–80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA

Acutely aware of the contemporary ‘rethinking’ of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy’s greatest and most original art form.

THE ITALIAN CINEMA BOOK - Peter Bondanella - 2009-07-25

THE A TO Z OF ITALIAN CINEMA - Gino Moliterno - 2009-10-12

The Italian cinema is regarded as one of the great pillars of world cinema. Films like Ladri di biciclette (1948), La dolce vita (1960), and Nuovo cinema Paradiso (1988) attracted unprecedented international acclaim and a reputation, which only continue to grow. Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni, as well as world-renowned filmmakers like Federico Fellini, Sergio Leone, Mario Bava, Dario Argento, and Lina Wertmüller, the first woman to ever be nominated for the Best Director award. The A TO Z OF ITALIAN CINEMA provides a better understanding of the role Italian cinema has played in film history through a chronology, an introductory essay, a bibliography, appendices, black-and-white photos, and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits, and terminology.

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Screen Interiors - Pat Kirkham - 2021-03-11

Covering everything from Hollywood films to Soviet cinema, London’s queer spaces to spaceships, horror architecture and action scenes, Screen Interiors presents an array of innovative perspectives on film design. Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day. Authors explore how interior film design can facilitate action and amplify tensions, how rooms are employed as structural devices and how designed spaces can contribute to the construction of identities. Case studies look at disjunctions between interior and exterior design and the inter-relationship of production design and narrative. With a lens on class, sexuality and identity across a range of films including Twilight of a Woman’s Soul (1913), The Servant (1963), Caravaggio (1986), and Passengers (2016), and illustrated with film stills throughout, Screen Interiors showcases an array of methodological approaches for the study of film and design history.

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Reframing Luchino Visconti - Ivo Blom - 2018-05-15

In this book, Ivo Blom offers unique insights into the visual vocabulary of Italian film director Luchino Visconti (1906-76), whose cinematic masterpieces include canonical works like Obsession, The Earth Trembles, and The Leopard. Meticulously examining Visconti’s use of European art in his set and costume design, Reframing Luchino Visconti also investigates his cinematography in terms of staging, framing, and mirroring, among other aspects, offering valuable contextualization for the optical splendor in Visconti’s films and revealing their close ties to the other visual arts.

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A Screen of Time - Monica Stirling - 1979

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Life and Work of Luchino Visconti - Caterina D’Amico De Carvalho - 1997*

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**Rocco and his Brothers (Rocco e i suoi fratelli)** - Sam Rohdie - 2020-10-15

Sam Rohdie's insightful and compelling analysis of Luchino Visconti's 1960 epic of modern urban life provides reveals the film as one of the greatest masterpieces of Italian cinema. Rocco tells the story of a family of peasants uprooted from their village in southern Italy, and forced to battle for existence in the industrial metropolis of Milan. Though fascinated by the social reality of modern Italy, Visconti had by this time thrown off the influence of the neorealist movement. He had developed a style all his own, enriched by his experience of directing opera for the stage. As a result, the characters in Rocco are no longer held in check by the naturalistic conventions of neorealism. Instead, they erupt on the screen with all the emotional power of heightened melodrama. The violent sexuality projected by stars Alain Delon, Annie Girardot, Claudia Cardinale and the rest of Visconti's impressive cast was too much for the Italian censors, who cut several scenes. Rohdie discusses the film in terms of its 'passionate splendid realism', arguing that these two apparently opposing moods are held in balance rather than contradiction in the film, part of 'the very condition of the film's power - and grace.'

**Conversation Piece** - Bernardo Bertolucci - 2014-03-04

A lavish volume celebrating the award-winning classic film Conversation Piece, featuring the costumes designed by Fendi and includes an exclusive DVD with a newly restored version of the film plus extras. This volume presents Conversation Piece, the iconic movie from 1974 by Luchino Visconti, and includes a newly restored version of the film plus numerous interviews on a special DVD available exclusively in the U.S. as part of this book. Conceived by Visconti as a critique of the jet set similar to Fellini's La Dolce Vita, the film features a star-studded international cast including Alain Delon, Silvana Mangano, and Helmut Berger. The book showcases the beautiful set designs from the movie and the costumes designed by Fendi, and chronicles how pleased Visconti was with the designs for the film. It includes important documents and behind-the-scenes information about the creation of Silvana Mangano's chic costumes and the appearance of Fendi furs in several key scenes.

**Visconti** - Henry Bacon - 1998-03-28

The first thorough study of the Italian filmmaker, Luchino Visconti.

**I Film Di Luchino Visconti** - Luciano De Giusti - 1985

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**Cinematic Thinking** - James Phillips - 2008

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**Mafia Movies** - Dana Renga - 2019-07-15

The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano, Lucky Luciano, Ciro Di Marzio, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafia perpetuated onscreen. This collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy’s “other” mafias in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called “Double Takes” that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes such as adaptation, gender and politics, urban spaces, and performance and stardom.

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**Italian Literature since 1900 in English Translation** - Robin Healey - 1999-01-01

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature
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**Luchino Visconti** - Luchino Visconti

**Luchino Visconti** - Elaine Mancini - 1986

**Luchino Visconti** - Ennio Morosi - 1973-01-01

Compiling a collection of original reviews by the critics of The New York Times, a collection of what they consider the finest films ever made encompasses movies of every conceivable genre, including musicals, dramas, comedies, foreign films, and animated features, as well as a "10 Best" list for every year from 1931 to the present. Original

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**Festival remembers Luchino Visconti** - - 1976

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**Encyclopedia of Italian Literary Studies** - Gaetana Marrone - 2006-12-26
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**Luchino Visconti** - Geoffrey Nowell-Smith - 1973-01-01
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