

ITALY AND THE SILVER SCREEN: **Films presented in the lectures**

Silent Film Era

Filoteo Alberini: *La presa di Roma (The Taking of Rome, 1905)*-- first feature-length film

Marco Caserini: *The Last Days of Pompeii, 1913*

Giovanni Pastrone: *Cabiria, 1913*-- considered the masterpiece of Italian silent film

1930s

Mario Camerini: *Il signor Max (Mr. Max, 1937)*-- a "white telephone" film (comedy poking fun at high society)

1940s

Neorealism:

- Shot almost exclusively on-location: theoretical *and* practical reasons
- Use of non-professional actors
- Matching of film time and real time
- Frequent use of the long shot and deep focus
- Historical accuracy
- An emphasis on children as the observers/ hope
- Social content/ political commitment
- Tight interrelationship between characters and their setting = destiny as inescapable

Luchino Visconti:

Ossessione (1943)

La terra trema (The Earth Trembles, 1948)

Bellissima (1952): Anna Magnani

Roberto Rossellini:

The "War Trilogy":

Roma, città aperta (1945, Rome, Open City): Anna Magnani, Aldo Fabrizi

Paisà (1946, Paisan)

Germania anno zero (1947, Germany Year Zero)

Vittorio De Sica:

I bambini ci guardano (*The Children Are Watching Us*, 1942)

Sciuscia (*Shoeshine*, 1946)

Ladri di biciclette (*Bicycle Thieves*, 1948)

Umberto D (1951)

Miracolo a Milano (*Miracle in Milan*, 1951)

Giuseppe De Santis: *Riso amaro* (*Bitter Rice*, 1949): Vittorio Gassman, Silvana Mangano, Doris Dowling

Comedies:

Comedies featuring Neapolitan comedian Totò (ex. *Totò cerca casa*, *Totò in giro d'Italia*)

“Pink neorealism”: The “Bread and Love” series by Risi and Comencini: 1953-1956

Commedia all'italiana (comic social critique):

Mario Monicelli: *I soliti ignoti* (*Big Deal on Madonna Street*, 1958): Vittorio Gassman, Marcello Mastroianni, Totò

Pietro Germi: *Divorzio all'italiana* (*Divorce Italian Style*, 1961): Marcello Mastroianni, Stefania Sandrelli

1960s-1970s

Federico Fellini:

--Importance of the director

--Surrealism replaces realism

--Existential crisis

--Illusion/ masquerade

--Incommunicability

--Decadence & dissolution; art as the harbinger of new values

Lo sceicco bianco (*The White Sheik*, 1952)

I vitelloni (1953)

La strada (*The Road*, 1954): Giulietta Masina, Anthony Quinn

La dolce vita (1960): Marcello Mastroianni

8 ½ (1963)

Giulietta degli spiriti (*Juliet of the Spirits*, 1965): Giulietta Masina

Amarcord (1973)

Michelangelo Antonioni:

- Existential crisis & emotional poverty
- Incommunicability & loneliness
- Boredom
- Subjective POV
- Careful composition
- Physical framing of characters
- Use of light and dark, reflections

Le amiche (The Girlfriends, 1955)

Il grido (The Cry, 1957)

The "trilogy":

L'avventura (The Adventure, 1960)

La notte (The Night, 1961)

L'eclisse (The Eclipse, 1962)

Il deserto rosso (The Red Desert, 1964)

Blow-Up (1966): English language

Zabriskie Point (1970): English language

Also in the 1960s:

Mature Luchino Visconti:

The Leopard, Death in Venice

Pier Paolo Pasolini:

Mamma Roma, The Gospel According to Matthew, The Decameron

Sergio Leone and the "Spaghetti Western":

A Fistful of Dollars; For a Few Dollars More; The Good, the Bad, and the Ugly

1970s-1980s: Years of Civil and Political Unrest

Francesco Rosi:

Salvatore Giuliano (1962)

Le mani sulla città (Hands Over the City, 1963)

Il caso Mattei (The Mattei Affair, 1972)

Cristo si è fermato a Eboli (Christ Stopped at Eboli, 1979): Gian Maria Volonte

Tre fratelli (Three Brothers, 1981): Phillipe Noiret, Michele Placido

Ettore Scola:

C'eravamo tanto amanti (We All Loved Each other So Much, 1974): Stefania Sandrelli, Nino Manfredi, Vittorio Gassman, Aldo Fabrizi

Brutti sporchi e cattivi (Ugly, Dirty and Bad, 1976): Nino Manfredi
Una giornata particolare (A Special Day, 1978): Sofia Loren, Marcello Mastroianni
La famiglia (The Family, 1987): Vittorio Gassman, Stefania Sandrelli
Splendor (1989): Marcello Mastroianni, Massimo Troisi

Lina Wertmuller:

Mimi metallurgico ferito nell'onore (The Seduction of Mimi, 1972)
Travolti da un insolito destino nell'azzurro mare d'agosto (Swept Away, 1974)
Pasqualino Settebellezze (Seven Beauties, 1975)
Io speriamo che me la cavo (Ciao, Professore!, 1992)
(All but the last feature Giancarlo Giannini & Mariangela Melato)

Nanni Moretti:

La messa è finita (The Mass Is Ended, 1985)
Palombella rossa (Red Lob, 1989)
Caro diario (Dear Diary, 1993)
Aprile (April, 1998)
La stanza del figlio (The Son's Room, 2001)
Habemus Papem (We Have a Pope, 2011)
(All starring Moretti)

1990s- today

Roberto Benigni:

Johnny Stecchino (1991)
Il mostro (The Monster, 1994)
La vita è bella (Life is Beautiful, 1997)
La tigre e la neve (The Tiger and the Snow, 2005)
(All starring Benigni and wife Nicoletta Braschi)

Giuseppe Tornatore: *Nuovo cinema paradiso* (1990 Oscar): Phillipe Noiret; Ennio Morricone (score)

Gabriele Salvatores: *Mediterraneo* (1992 Oscar)

Michael Radford: *Il postino* (1994): Phillipe Noiret, Massimo Troisi

Gianni Amelio:

Ladro di Bambini (Stolen Children, 1992): Social issues
Lamerica (1994): Immigration
(Starring Enrico Lo Verso)

Organized Crime:

Ricky Tognazzi: *La scorta* (*The Escort*, 1993): Enrico Lo Verso, Claudio Amendola

Matteo Garrone: *Gomorra* (*Gomorrah*, 2008)

The Changing Family:

Silvio Soldini:

Pane e tulipani (*Bread and Tulips*, 1999): Licia Maglietta _

Agata e la tempesta (*Agata and the Storm*, 2004): Licia Maglietta

Giorni e nuvole (*Days and Clouds*, 2007): Margherita Buy

Ferzan Ozpetek:

Le fate ignoranti (*His Secret Life*, 2001): Stefano Accorsi, Margherita Buy

La finestra di fronte (*Facing Windows*, 2003): Giovanna Mezzogiorno

Mine vaganti (*Loose Cannons*, 2010): Riccardo Scamarico

Luca Guadagnino:

Io sono l'amore (*I Am Love*, 2009): Tilda Swinton _