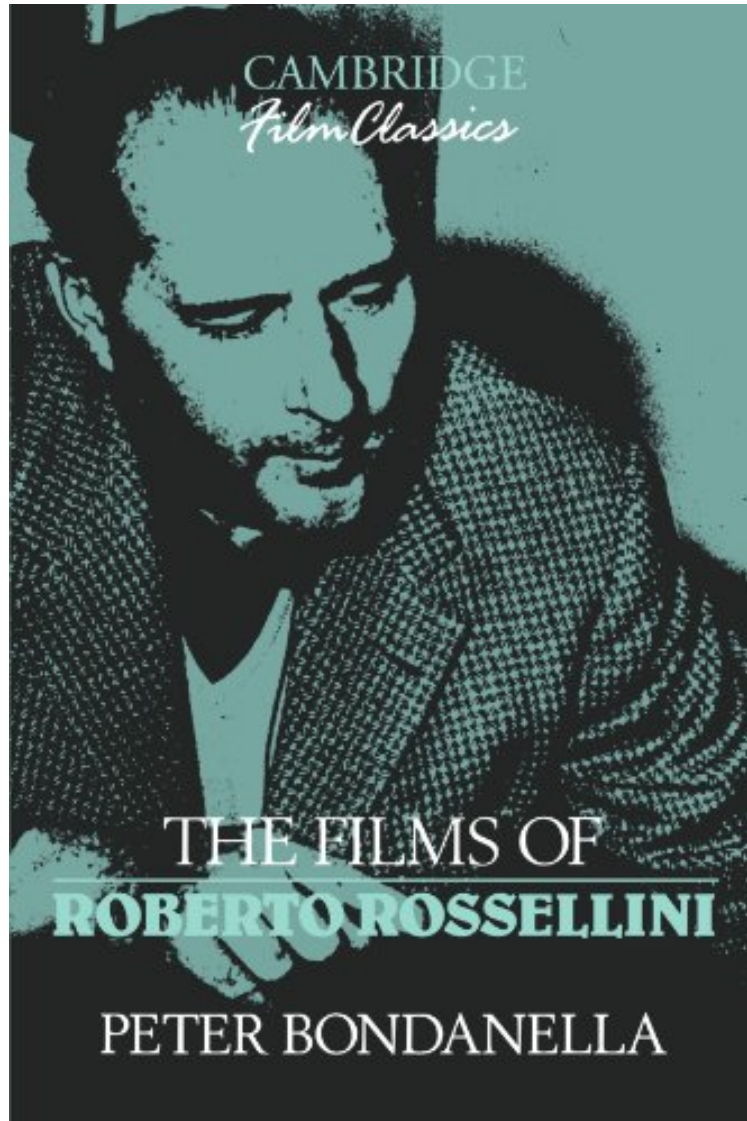


[Get free] The Films of Roberto Rossellini (Cambridge Film Classics)

The Films of Roberto Rossellini (Cambridge Film Classics)

Peter Bondanella

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Peter Bondanella : The Films of Roberto Rossellini (Cambridge Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Films of Roberto Rossellini (Cambridge Film Classics):

3 of 3 people found the following review helpful. Classic Bondanella on a Classic Italian Director By A Customer Having taken 2 of Professor Bondanella's courses, I probably have a bit of a bias towards this book. But I think I can say with all honesty that anyone who finds Rossellini or neo-realism interesting will find this an extremely entertaining and informative book. The writing style is high-browed with wit and humor thrown in, as Rossellini was

after all a very larger than life figure who was admired in no small part by the professor for his off-the-cuff approach to filmmaking and his famous escapades with beautiful women such as Ingrid Bergman. Bondanella is intimately familiar with the study of neo-realism and the most widely acclaimed directors of this sub-genre of film. He shares his wealth of knowledge freely and warmly; overall an extremely satisfying read.

The Films of Roberto Rossellini traces the career of one of the most influential Italian filmmakers through close analysis of the seven films that mark important turning points in his evolution: *The Man with a Cross* (1943), *Open City* (1945), *Paisan* (1946), *The Machine to Kill Bad People* (1948-52), *Voyage in Italy* (1953), *General della Rovere* (1959), and *The Rise to Power of Louis XIV* (1966). Beginning with Rossellini's work within the fascist cinema, it discusses his invention of neorealism, a new cinematic style that resulted in several classics during the immediate postwar period. Almost immediately, however, Rossellini's continually evolving style moved beyond mere social realism to reveal other aspects of the camera's gaze, as is apparent in the films he made with Ingrid Bergman during the 1950s; though unpopular, these works had a tremendous impact on the French New Wave critics and directors. Rossellini's late career marks a return to his nonrealist period, now critically reexamined, in such works as the commercially successful *General della Rovere*, and his eventual turn to the creation of didactic films for television.