

# Nanni Moretti

In '100 Road Movies', each entry will offer an insightful critique in terms of aesthetics, plot structure and defining formal and thematic features, whilst also considering the title in the wider context and understanding of by what criteria a film may be considered a road movie. Full credits, including year of production, principal cast and technical crew and country of origin will also be included at the foot of each entry. There will be a selection of illustrative stills, approximately twenty-five in total. The scope is broad, a consideration of the elements that gave rise to the road movie sub-genre, how this sub-genre corresponds to other traditional genres (the thriller, the western etc) and how various international countries have adopted the road movie to reflect their cultural, social, political and geographical identities.

Italian cinema has proved very popular with international audiences, and yet a surprising unfamiliarity remains regarding the rich traditions from which its most fascinating moments arose. *Directory of World Cinema: Italy* aims to offer a wide film and cultural study in which to situate some of Italian cinema's key aspects, from political radicalism to opera, and from the arthouse to popular genres. Essays by leading academics about prominent genres, directors and themes provide insight into the cinema of Italy and are bolstered by reviews of significant titles. From silent spectacle to the giallo, the spaghetti western to the neorealist masterworks of Rossellini, this book offers a comprehensive historical sweep of Italian cinema that will appeal to film scholars

and cinephiles alike

This collection of essays examines the themes and styles that characterize the new millennium work of Italian film directors from different generations. These artists range from Marco Bellocchio, Dario Argento, Marco Tullio Giordana, and Nanni Moretti, who made their name in the 1960s and 1970s, to Oscar winners such as Gabriele Salvatores who forged their careers in the late 1980s. The volume also features essays on Cipro and Maresco, Emanuele Crialese, Cristina Comencini, as well as work on successful new millennium directors such as Paolo Sorrentino and Matteo Garrone whose controversial films examine the nature of interpersonal relations and the individual's rapport with Italian society today. The essays illustrate the way in which contrasting images of Italy and its provinces emerge in the work of different directors; what links new millennium Italian screen protagonists, film directors, and even individual spectators is often a sense of being at the centre of oppressively converging social, economic, and political forces and having diminishing opportunities and space for self-realization. The contributors to the volume are academics who have also worked as film critics, visual artists, film industry administrators, and, indeed, as filmmakers, and the book's foreword has been written by Geoffrey Nowell-Smith.

Edited by members of the Department of Italian Studies at the University of Birmingham, and bringing together academics in Britain, Ireland, the US and Italy, this volume takes an international perspective on Italian events. It investigates how resistance to the new

conservative culture has been articulated, and how this has been expressed and explained by those involved. The volume is divided into four areas: 1. The Economic and Media Landscapes, which sets the scene for the rest of the book by explaining how Italian society, and particularly its media environment, have developed in recent years; 2. Political Challenges, which discusses the main threats to the authority and policies of Berlusconi coming from within his own centre-right coalition, the left and social movements; 3. Texts, which analyses films, internet sites, television programmes, novels, newspaper articles and theatre performances that sought to resist increasingly dominant conservative norms and/or respond to events set in motion by the Berlusconi governments; 4. Experiences, covering the voices and practices of those who have opposed Berlusconi from within the cultural industries and identity movements, such as journalists, LGBT activists, feminists and associations representing immigrant communities. Wide-ranging, innovative and challenging, this volume should appeal to all those who have an interest in Italy, political-, media- and cultural studies.

The Cinema of Nanni Moretti

Italian Motherhood on Screen

Nanni Moretti as Filmmaker and Character

Vrij Nederland

1001 Movies You Must See Before You Die

A Companion to Italian Cinema

This rigorously compiled A-Z volume offers rich, readable coverage of the diverse forms of post-1945 Italian culture. With over 900 entries by international contributors, this

volume is genuinely interdisciplinary in character, treating traditional political, economic, and legal concerns, with a particular emphasis on neglected areas of popular culture. Entries range from short definitions, histories or biographies to longer overviews covering themes, movements, institutions and personalities, from advertising to fascism, and Pirelli to Zeffirelli. The Encyclopedia aims to inform and inspire both teachers and students in the following fields: \*Italian language and literature \*Arts, Humanities and Social Sciences \*European Studies \*Media and Cultural Studies \*Business and Management \*Art and Design It is extensively cross-referenced, has a thematic contents list and suggestions for further reading.

Place, Setting, Perspective examines the films of the Italian filmmaker, Nanni Moretti, from a fresh viewpoint, employing the increasingly significant research area of space within a filmic text. The book is conceived with the awareness that space cannot be studied only in aesthetic or narrative terms: social, political, and cultural aspects of narrated spaces are equally important if a thorough appraisal is to be achieved of an oeuvre such as Moretti's, which is profoundly associated with socio-political commentary and analysis. After an exploration of various existing frameworks of narrative space in film, the book offers a particular definition of the term based on the notions of Place, Setting, and Perspective. Place relates to the physical aspect of narrative space and specifically involves cityscapes, landscapes, interiors, and exteriors in the real world. Setting concerns genre characteristics of narrative space, notably its differentiated use in melodrama, detective stories, fantasy narratives, and gender based scenarios. Perspective encompasses the point of view taken optically by the camera which supports the standpoint of Moretti's personal philosophy expressed through the aesthetic aspects which he employs to create

narrative space. The study is based on a close textual analysis of Moretti's eleven major feature films to date, using the formal film language of mise-en-scène, cinematography, editing, and sound. The aim is to show how Moretti selects, organizes, constructs, assembles, and manipulates the many elements of narrative space into an entire work of art, to enable meanings and pleasures for the spectator.

Selected papers presented at the Italy on Screen Conference, held at the Institute of Germanic and Romance Studies, University of London, in 2007.

While Italian cinema has long been popular with international audiences, a surprising unfamiliarity remains regarding the rich traditions from which its most fascinating moments arose. *Directory of World Cinema: Italy* aims to offer a wide film and cultural context for Italian cinema's key aspects, from political radicalism to opera, from the art house to popular cinema. Essays by leading academics about prominent genres, directors, and themes provide insight into the cinema of Italy and are bolstered by reviews of significant titles. From the silent spectacle to the giallo, the spaghetti western to the neorealist masterworks of Rossellini, this book offers a comprehensive historical sweep of Italian cinema that will appeal to film scholars and cinephiles alike.

Historical Dictionary of Italian Cinema

Contemporary Italian Filmmaking

Resisting the Tide

Italian Film

National Identity and Italian Imaginary

Encyclopedia of Italian Literary Studies: A-J

**Examines the extraordinary cinematic tradition of Italy, from the silent era to the present.**

**This second edition of Historical Dictionary of Italian Cinema contains a chronology, an**

**introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films.**

**Headline: A study of how Italian films re-envisage male identity in response to sexual liberation**  
**Blurb: Italian cinema has traditionally used the trope of an inadequate man in crisis to reflect on the country's many social and political upheavals. Masculinity and Italian Cinema examines how this preoccupation with male identity becomes especially acute in the 1970s when a set of more diverse and inclusive images of men emerge in response to the rise of feminism and gay liberation. Through an analysis of the way Italian films explore anxieties about male sexuality and femininity, the book shows how such anxieties also intersect with particular preoccupations about national identity and political engagement. This is an essential study-tool to understand the multiple constructions of masculinity in Italian cinema, helping students and researchers to understand the work of some of Italy's most provocative filmmakers.**  
**Key Features\*** Re-examines key Italian films, including Bernardo Bertolucci's *The Conformist*, Ettore Scola's *A Special Day*, Pier Paolo Pasolini's *Theorem* and Lina Wertmuller's *The Seduction of Mimi*, in the light of gender and queer theory.\*  
**Covers the major thematic concerns, genres and**

**stylistic traits of 1970s Italian political cinema\*  
Analyses the broader cultural context of 1970s  
Italy, including sections on Italian feminism, Gay  
liberation and the post-'68 social movements.Key  
Words: Gender; Queer; Body; Gay; Feminism;  
Pier Paolo Pasolini; Bernardo Bertolucci; Lina  
Wertmuller; Nanni Moretti; Federico Fellini;  
Ettore Scola; Marco Ferreri.**

**Written by leading figures in the field, A  
Companion to Italian Cinema re-maps Italian  
cinema studies, employing new perspectives on  
traditional issues, and fresh theoretical  
approaches to the exciting history and field of  
Italian cinema. Offers new approaches to Italian  
cinema, whose importance in the post-war period  
was unrivalled Presents a theory based approach  
to historical and archival material Includes work  
by both established and more recent scholars,  
with new takes on traditional critical issues, and  
new theoretical approaches to the exciting  
history and field of Italian cinema Covers recent  
issues such as feminism, stardom, queer cinema,  
immigration and postcolonialism, self-reflexivity  
and postmodernism, popular genre cinema, and  
digitalization A comprehensive collection of  
essays addressing the prominent films, directors  
and cinematic forms of Italian cinema, which will  
become a standard resource for academic and  
non-academic purposes alike  
Dreamscapes in Italian Cinema  
Encyclopedia of Contemporary Italian Culture**

## **Cultures of Opposition Under Berlusconi (2001-06)**

### **Strategies of Subversion ; Pirandello, Fellini, Scola, and the Directors of the New Generation Italian Cinema**

#### **Directory of World Cinema**

Nanni Moretti è l'autore che più di ogni altri ha saputo leggere il presente, percepirne gli smarrimenti, rappresentarne le fratture. Da lo sono un autarchico ad Habemus Papam, nel cinema di Moretti è in gioco una radicale crisi della presenza del soggetto al mondo, che assume e prende le forme della nevrosi e dello spaesamento, e che trova copertura nella costruzione di maschere comiche, esagerate, idiosincratiche, sempre comunque capaci di cogliere profonde verità. È in un intreccio di dramma e grottesco, di dolore e gioia, che si condensano i caratteri di un cinema che ha saputo raccontare come nessun altro lo stato di crisi di un soggetto, di una nazione, di un'epoca. Il saggio di Roberto De Gaetano entra nel corpo vivo del cinema di Moretti, misurandone tutta l'incandescenza nel suo rapporto con l'attualità italiana, e con un presente inquieto, irrisolto, molte volte doloroso, spesso comico.

The power exercised by the mother on the son in Mediterranean cultures has been amply studied. Italy is a special case in the Modern Era and the

phenomenon of Mammismo italiano is indeed well known. Scholars have traced this obsession with the mother figure to the Catholic cult of the Virgin Mary, but in fact, it is more ancient. What has not been adequately addressed however, is how Mammismo italiano has been manifested in complex ways in various modern artistic forms. *Portrait of the Artist and His Mother in Twentieth-Century Italian Culture* focuses on case studies of five prominent creative personalities, representing different, sometimes overlapping artistic genres (Luigi Pirandello, Pier Paolo Pasolini, Dino Buzzati, Carlo Levi, Federico Fellini). The author examines how the mother-son relationship not only affected, but actually shaped their work. Although the analysis uses mainly a psychological and psychoanalytical critical approach, the belief of the author, substantiated by historians, anthropologists and sociologists, is that historical and cultural conditions contributed to and reinforced the Italian character. This book concludes with an analysis of some examples of Italian film comedies, such as Fellini's and Monicelli's where mammismo/vitellonismo is treated with a lighter tone and a pointed self irony.

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, appendixes, black-&-white photos, and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits, and terminology.

This work, in assessing cosmopolitanism as a cause, argues that justifications and critiques of the cosmopolitan are shaped as much by political and cultural forces as by the distinctive philosophical tradition in which it is situated.

Recent Italian Cinema

Arthouse to Exploitation

The Concise Routledge Encyclopedia of the Documentary Film

Directory of World Cinema: Italy

Sexual Politics, Social Conflict and Male Crisis in the 1970s

### The A to Z of Italian Cinema

*The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' Workers Leaving the Lumière Factory (1885) to Michael Moore's Fahrenheit 911 (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.*

*In Recent Italian Cinema, two fundamental questions are asked: the first concerns whether Italian cinema, as national cinema, is in reality reduced to a niche market in its own territory. The second relates to what Italian audiences do with domestic films. For nearly two decades, most Italian films have been produced outside box office returns, through a practice of subsidy and co-financing between many institutional and private entities. Thus Italian cinema has had to define its mode of production and use-value of films in a different way. It is clear that it is no longer possible to separate national cinemas from the grip that the American film industry has on world markets, in terms of imagination and modes of production, distribution and exhibition. It is thus only by examining the multiple layers of description and analysis, which take into account the presence of Hollywood, that we can come to an understanding of what recent Italian*

*cinema actually is.*

*The Mirage of America in Contemporary Italian Literature and Film explores the use of images associated with the United States in Italian novels and films released between the 1980s and the 2000s. In this study, Barbara Alfano looks at the ways in which the individuals portrayed in these works – and the intellectuals who created them – confront the cultural construct of the American myth. As Alfano demonstrates, this myth is an integral part of Italians' discourse to define themselves culturally – in essence, Italian intellectuals talk about America often for the purpose of talking about Italy. The book draws attention to the importance of Italian literature and film as explorations of an individual's ethics, and to how these productions allow for functioning across cultures. It thus differentiates itself from other studies on the subject that aim at establishing the relevance and influence of American culture on Italian twentieth-century artistic representations.*

**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.*

*Portrait of the Artist and His Mother in Twentieth-Century Italian Culture*

*I Am Self-sufficient*

*Frame by Frame Three*

*Caro Cinema*

*Encyclopedia of the Documentary Film 3-Volume Set*  
*Dreams and Diaries*

The Concise Routledge Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' Workers Leaving the Lumière Factory (1885) to Michael Moore's Fahrenheit 911 (2004). Previously published in three volumes, entries have been edited and updated for the new, concise edition and three new entries have been added on: India, China and Africa. The Concise Routledge Encyclopedia of the Documentary Film: Discusses individual films and filmmakers including little-known filmmakers from countries such as India, Bosnia, China and others Examines the documentary filmmaking traditions within nations and regions, or within historical periods in places such as Iran, Brazil, Portugal, and Japan Explores themes, issues, and representations in documentary film including human rights, modernism, homosexuality, and World War I, as well as types of documentary film such as newsreels and educational films Elaborates on production companies, organizations, festivals, and

institutions such as the American Film Institute, Ceylon Tea Propaganda Board, Hot Docs (Toronto), and the World Union of Documentary Describes styles, techniques, and technical issues such as animation, computer imaging, editing techniques, IMAX, music, and spoken commentary Bringing together all aspects of documentary film, this accessible concise edition provides an invaluable resource for both scholars and students. With film stills from key films, this resource provides the decisive entry point into the history of an art form.

A History of Italian Cinema, 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema - which has been published in four landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.

A collection of original essays focusing on masculinity and film, particularly the representation of European masculinity. Spilt into four sections -- stars, class and

## Get Free Nanni Moretti

race, fathers and bodies -- areas covered include the Carmen films, Yiddish cinema, romantic comedy and beur cinema.

Raconte la genèse des films, à travers les feux croisés de textes et d'analyses approfondies, de notes techniques, d'anecdotes et de témoignages précieux. Enrichi de photos prises sur les plateaux de tournage ou dérochées à la vie privée de l'intéressé.

Tuscany. A movie that never ends. A guide to film location

Nanni Moretti. Lo smarrimento del presente

The Trouble with Men

100 Road Movies

Cinema and Landscape

The Mirage of America in Contemporary Italian Literature and Film

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.

Cinema and Landscape frames up contemporary film landscapes across the world, in a concentrated examination and interrogation of screen aesthetics and national ideology, film form and cultural geography, cinematic representation and the human environment.

Contemporary Italian Filmmaking is an innovative critique of Italian filmmaking in the aftermath of World War II - as it moves beyond traditional categories such as genre film and auteur cinema. Manuela Gieri demonstrates that Luigi Pirandello's revolutionary concept of humour was integral to the development of

counter-tradition in Italian filmmaking that she defines 'humoristic'. She delineates a 'Pirandellian genealogy' in Italian cinema, literature, and culture through her examination of the works of Federico Fellini, Ettore Scola, and many directors of the 'new generation,' such as Nanni Moretti, Gabriele Salvatores, Maurizio Nichetti, and Giuseppe Tornatore. A celebrated figure of the theatrical world, Luigi Pirandello (1867-1936) is little known beyond Italy for his critical and theoretical writings on cinema and for his screenplays. Gieri brings to her reading of Pirandello's work the critical parameters offered by psychoanalysis, poststructuralism, and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema. She identifies two fundamental trends of development in the tradition: the 'melodramatic imagination' and the 'humoristic,' or comic, imagination. With her focus on the humoristic imagination, Gieri describes a 'Pirandellian mode' derived from his revolutionary utterances on the cinema and narrative, and specifically from his essay on humour, *L'umorismo* (On Humour, 1908). She traces a history of the Pirandellian mode in cinema and investigates its characteristics, demonstrating the original nature of Italian filmmaking that is particularly indebted to Pirandello's interpretation of humour.

This book explores the oneiric in Italian cinema from filmic representations and visualizations of dreams, nightmares, hallucinations, and dream-like and hypnotic

states, to dreams as cinematic allegories and metaphors and the theoretical frameworks applied to the investigation of this relationship.

Italy

Masculinity and Italian Cinema

You Must See Before You Die 2011

Place, Setting, Perspective

Revolutionary Desire in Italian Cinema

Italy on Screen

"This book explores the evolution of Italian cinema over the last twenty years, with particular reference to modern masterpieces such as Tornatore's Oscar-winning *Nuovo cinema paradiso*. The volume focuses on the work of some of the most prominent directors of recent times, combining an auteurist perspective with an incisive overview of the most important thematic and stylistic developments in modern Italian film-making."

--book cover.

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.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

*Revolutionary Desire in Italian Cinema* is the first book to draw on psychoanalytical concepts and film theories to examine the critical tendency of Italian cinema and the way in which auteur Italian filmmakers have expressed their counter-ideological thought and criticism against Italian society. The book

examines how by being committed to Italian social reality, Italian cinema expresses a desire for revolt against the status quo and the dominant ideological order. Taking as case studies Bernardo Bertolucci's *Prima della rivoluzione*, Marco Bellocchio's *I pugni in tasca*, Pier Paolo Pasolini's *Porcile*, Nanni Moretti's *Ecce Bombo* and *La messa è finita*, the book relies on socio-historiographical theories through which Luana Ciavola discusses how plot and characters create a sense of revolt against the both social order and values such as family, religion and bourgeois ethics. The book confirms the central role of Italian cinema in a historical and political context, insofar as it includes a substantial background which highlights aspects of Italian history never considered before in a study on Italian cinema.

*Revolutionary Desire in Italian Cinema* is aimed at academics, researchers, undergraduate and postgraduate students and all lovers of Italian cinema.

*Italian Film Directors in the New Millennium*  
*The Cause of Cosmopolitanism*

*The Italian Cinema Book*

*Masculinities in European and Hollywood Cinema*

Nanni Moretti

## Spaces, Contexts, Experiences

***From the unbridled sensuality of silent Italian films, to the neorealist classic Bitter Rice, to the astonishing imagination of Fellini and the more cerebral and fascinating movies of Antonioni, Italy has a filmic legacy unlike that of any other nation. And then there are the popular movies: the lively sword and sandal epics of the peplum era through to the inextricable mix of sexuality and violence in the gialli of such directors as Mario Bava and Dario Argento. All the glory of Italian cinema is celebrated here in comprehensive essays, along with every key film in an easy-to-use reference format. This new and greatly expanded edition takes in major modern hits such as The Great Beauty/La Grande Bellezza. The new generation of Italian film and TV successes, important directors and movements of the past are all given fresh and incisive evaluations, with every kind of film examined, from arthouse classics to the Spaghetti Westerns of Sergio Leone and co., and the stylish, blood-drenched thrillers and horror films that redefined their respective genres. 'Italian cinema is celebrated here with astute analysis in the sharply informative essays of Barry Forshaw' - John Pitt, New Classics 'No one -- but no one -- composes brief essays on films that are as expert, as complete and as engaging as Barry Forshaw' - Donald Spoto Look out for Barry Forshaw's Noir series, which includes Euro***

**Noir, Nordic Noir, Brit Noir, American Noir and Historical Noir, and for his latest book, *Crime Fiction: A Reader's Guide*.**

**Frame by Frame III continues the work of documenting the participation of African Americans in cinema and illuminating their important contributions to the art of filmmaking. African Americans are screenwriters, actors, producers, directors, musicians, and consultants who contribute their talents to a film industry that scarcely recognizes them. Frame by Frame I includes productions from 1900 through 1977; Frame by Frame II extends coverage through 1994. With this volume, Audrey Thomas McCluskey and the staff of the Black Film Center/Archive at Indiana University bring the work of this essential resource into the 21st century. Covering the years from 1994 to 2004, the volume includes listings of black cast members, directors, executive producers, film composers, performers, producers, screenwriters, and Academy Award winners and nominees. Audrey T. McCluskey is Associate Professor of Afro-American Studies and Director of the Black Film Center/Archive at Indiana University. She is co-editor of *Mary McLeod Bethune: Building a Better World* (IUP, 2000). "I have, by the way, seen 943 of the 1001 movies, and am carefully rationing the remaining titles to prolong my life." - Roger Ebert "1001 ways to give cinema new scope." - The Herald**

***Expert critics in each genre of film, from romance to horror and sci-fi, have once again painstakingly revised this list of essential must see-movies, cut and added films to bring the must-watch list bang up to date for 2013, from great classics like The Birth of a Nation and Gone With the Wind to recent Oscar winners like Life of Pi, Amour, Argo and the blockbusters that is Skyfall. Each entry tells you exactly why these films deserve inclusion in this definitive illustrated list, engaging readers in each film's concept development and production, including curious trivia facts about the movies, as well as the most famous pieces of memorabilia associated with them. Illustrated with hundreds of stunning film stills, portraits and poster art 1001 Movies You Must See Before You Die offers an incredible visual insight into the world of modern cinema. It puts together the most significant movies from all genres, from animation to Western, through action, comedy, documentary, musical, noir, romance, thriller, short and sci-fi. Movies from over 30 different countries have been included, offering a truly wide multi-cultural perspective, and the time span includes more than a century of extraordinary cinematography. Packed with vital statistics, and a few facts that might surprise you, this is a collector's must for the bookshelf as well as an entertaining read for all those who love the world of film. Whether your passion lies***

***with The Blue Angel or Blue Velvet, from the films you shouldn't have missed the first time around, to the films you can see again and again, 1001 Movies You Must See Before You Die is the definitive guide for all movie lovers. Contents includes... Introduction 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000 The Independent Voice of Nanni Moretti Dispositions, Models, Transformations New Directions Narrative Space in the Films of Nanni Moretti A History of Italian Cinema***