



New Italian Studies Title

Cinematic Rome

Edited by Richard Wrigley

Rome has been the setting for many celebrated films across national cinemas and genres – *Ben Hur*, *Roma Città aperta*, *La dolce vita*, to name a few. These films have reinvented the ancient city as a cinematic location, finding new ways to situate modern life in its light and shadow.

Rome has also attracted cosmopolitan cinematic attention: the work of the Brazilian Glauber Rocha, the Englishman Peter Greenway, and the Turk, Ferzan Özpetek are all discussed here.

Key films from the history of film in Rome are analysed – *Quo Vadis*, Antonioni's *L'Eclisse*, William Wyler's *Roman Holiday*, Fellini's *Roma*.

Included essays investigate the intimate connections between the different ways Rome was modernised under Fascism and in the post-war period, and how this reshaped the city as a stage for the cinematic imagination. Several essays address the theme of neo-realism and its legacy, noting the early work of Bertolucci, and mondo films' iconoclastic take on the Eternal City.

About the Author: Richard Wrigley is an art historian, based at the University of Nottingham. His work has focused on France and Italy in the 18th and 19th centuries, and on subjects including art criticism, iconoclasm, dress, and particularly the representation of Rome.

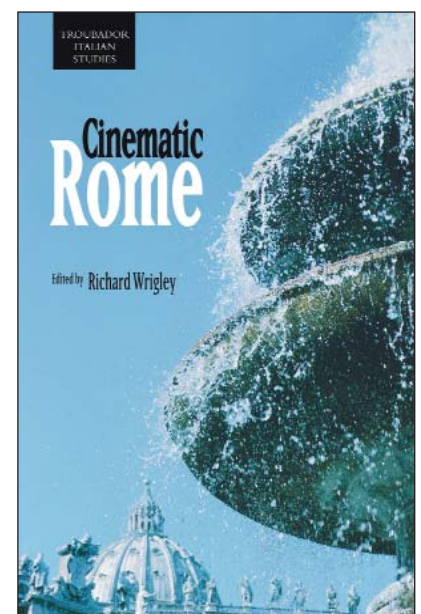
Trailers abused umpteen Jabberwockies, and five televisions drunkenly bought umpteen putrid tickets.

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If you would like a review copy of the book, or would like to arrange an interview with the author, please contact Julia Fuller at Troubador Publishing, by email at julia_fuller@troubador.co.uk or by phone on 07870 864779



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