

# Luchino Visconti The Leopard

## Derek Malcolm

The Leopard (Il Gattopardo) David Weir, 2024-04-04 Luchino Visconti's *The Leopard* (*Il Gattopardo*, 1963) tells the story of an aristocratic Sicilian family adjusting to the realities of political and commercial modernity after the unification of Italy during the Risorgimento. The film, starring Claudia Cardinale, Burt Lancaster and Alain Delon, met with success upon its initial release, winning the Palme d'Or at Cannes and having a successful theatrical run in Europe. Despite this, however, it did not do well with English-speaking audiences, and eventually even fell out of favour with Italian audiences, who took issue with the way Risorgimento history was represented. David Weir's study of the film seeks to understand the film's paradoxical place in Italian film history. He argues that Visconti's use of artifice, narrative and history, all aspects that came to be criticised, were in fact, essential to his cinematic art, and can all be understood as strengths of the film. Providing a scene-by-scene analysis of the film, as well as illuminating its relationship to the Lampedusa novel from which it was adapted, Weir suggests that Visconti's film goes beyond mere adaptation, using the form of the novel for cinematic purposes and making *The Leopard* a cinematic novel in its own right. He goes on to situate the film within Visconti's career, questioning whether the uneven reception of the film reflects the paradox of Visconti's social status as a Marxist aristocrat and his position as an auteur director whose films borrowed heavily from the decadent tradition, while at the same time professing allegiance to the Italian Communist Party.

Filmmaking by the Book Millicent Joy Marcus, 1993 Explores the impulse to transform literary narrative into cinematic discourse through the work of several postwar Italian film-makers - Visconti, De Sica, Pasolini, Fellini and the Taviani brothers.

*Mafia Movies* Dana Renga, 2019-07-05 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 mafias 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.

*Film among the arts* Lily Kaminsky, 2012

**When Movies Mattered** Dave Kehr, 2011-04-15 If you have ever wanted to dig around in the archives for that perfect Sunday afternoon DVD and first turned to a witty weekly column in the *New York Times*, then you are already familiar with one of our nation's premier film critics. If you love movies—and the writers who engage them—and just happen to have followed two of the highest circulating daily papers in the country, then you probably recognize the name of the intellectually dazzling writer who has been penning pieces on American and foreign films for over thirty years. And if you called the City of the Big Shoulders home in the 1970s or 1980s and relied on those trenchant, incisive reviews from the *Chicago Reader* and the *Chicago Tribune* to guide your moviegoing delight, then you know Dave Kehr. *When Movies Mattered* presents a wide-ranging and illuminating selection of Kehr's criticism from the *Reader*—most of which is reprinted here for the first time—including insightful discussions of film history and his controversial Top Ten lists. Long heralded by his peers for both his deep knowledge and incisive style, Kehr developed his approach to writing about film from the auteur criticism popular in the '70s. Though Kehr's criticism has never lost its intellectual edge, it's still easily accessible to anyone who truly cares about movies. Never watered down and always razor sharp, it goes beyond wry observations to an acute examination of the particular stylistic qualities that define the work of individual directors and determine the meaning of individual films. From current releases to important revivals, from classical Hollywood to foreign fare, Kehr has kept us spellbound with his insightful critical commentaries. *When Movies Mattered* will secure his place among our very best writers about all things cinematic.

**Postcolonial Italy** Cristina Lombardi-Diop, 2012-12-06 This volume constitutes a multidisciplinary intervention into the emerging field of postcolonial studies in Italy, bringing together cultural and social history, critical and political theory, literary and cinematic analyses, ethnomusicology and cultural studies, anthropological fieldwork, and race, gender, diaspora, and urban studies.

**Equivocal Subjects** Shelleen Greene, 2014-03-27 Analysing the depiction of African Italian mixed-race subjects from the historical epics of the Italian silent golden era to the contemporary period, *Equivocal Subjects* engages the history of Italian nationalism and colonialism through theories of subject formation, ideologies of race, and postcolonial theory. Greene's approach also provides a novel interpretation of recent developments surrounding Italy's status as a major passage for

immigrants seeking to enter the European Union. This book provides an original theoretical approach to the Italian cinema that speaks to the nation's current political and social climate.

Fifty Grand Movies of the 1960s and 1970s, Including Interviews with Their Stars, Directors, and Screenwriters David H. Zinman, 1986 Filled with more than 240 black-and-white stills, this entertaining and informative guide combines some of the outstanding modern films of the 60s and 70s with offbeat films and exclusive interviews with the stars, directors and screenwriters.

**1001 Movies You Must See Before You Die** Steven Jay Schneider, 2005 Lists must-see movies in a chronological arrangement, providing information on director, producer, screenplay writer, music, cast members, and awards, along with a detailed review of each.

*The Seventh Art*, 1962

*The Director's Vision* Geoff Andrew, 1999 An examination of 250 of the world's greatest film directors, classic Hollywood filmmakers as well as independent and international directors, describes the visual style of each.

**The New York Times Magazine**, 2000-02

**International Dictionary of Films and Filmmakers: Films** Nicholas Thomas, James Vinson, Samantha Cook, 1990 Greatly revises and expands the 1984 first edition of Volume one of the astute and elegant five-volume reference to the world's most significant films and filmmakers. One hundred new films have been added, bringing the total to 650, arranged in crisp, clean entries on large 8 1/2 x 11 pages, and illustrated with luminous stills. In addition to complete production credits, cast lists, and excellent select bibliographies, each entry includes an expository essay by a significant critic, the essays being models of thoughtful, unpretentious scholarship and love of film. Annotation copyrighted by Book News, Inc., Portland, OR

**Confessions of a Cultist: on the Cinema, 1955-1969** Andrew Sarris, 1970 Collection of film reviews by Andrew Sarris.

The Educational Magazine, 1972

Foreign Affairs National Society of Film Critics, 1991 For readers who loved films like *Diva*, *Last Tango in Paris*, *Breathless*, and *Gallipoli*, here is an invaluable resource for discovering more of the great international films readily available on video. This encyclopedic guide provides reviews by the nation's leading critics, such as Pauline Kael, Andrew Sarris, Roger Ebert, Richard Schickel, and J. Hoberman. Photographs.

*Cosmopolitan*, 1963

*On Movies* Dwight Macdonald, 1981-08-21

**Time Out Film Guide** John Pym, 1998 This annual edition of the Time Out Film Guide, now updated to include over 12,000 films, covers every area of world cinema: classic silents and thirties comedies, documentaries and the avant-garde, French and Japanese cinema, Hollywood mainstream and B-rated horror films. Time Out's extraordinarily strong

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*A Century of Films* Derek Malcolm, 2000 Invited by The Guardian newspaper to explore his choice of 100 films in the millennium in a weekly column spanning two years, film writer and critic Derek Malcolm set out on a project which has attracted much attention. This book is a critical celebration of unparalleled knowledge and understanding of what cinema can achieve. Malcolm not only pleases to filmgoers, but introduces readers to films that they may not yet have discovered.

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