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Nota di contenuto	Introduction: the geography and history of global neorealism / Saverio Giovacchini and Robert Sklar -- Before the (Neorealist) revolution / Vito Zagarrio -- Soviet-Italian cinematic exchanges, 1920's 1950's: from early Soviet film theory to neorealism / Masha Salazkina -- The role of documentary film in the formation of the neorealist cinema / Luca Caminati -- "The exalted spirit of the actual": James Agee, critic and filmmaker, and the U.S. response to neorealism / Robert Sklar -- Marketing meaning, branding neorealism: advertising and promoting Italian cinema in postwar America / Nathaniel Brennan -- Neorealism: another "cinema de papa" for the French new wave? / Caroline Eades -- "With an incredible realism that beats the best of the European cinemas": the making of Barrio Gris and the reception of Italian neorealism in Argentina, 1947-1955 / Paula Halperin -- Living in peace after the massacre: neorealism, colonialism, and race / Saverio Giovacchini -- From Italian neorealism to new Latin American cinema: ruptures and continuities during the 1960's / Mariano Mestman -- Importing neorealism, exporting cinema: Indian cinema and film festivals in the 1950's / Neepa Majumdar -- Neorealism and nationalist

African cinema / Sada Niang -- Documenting the social reality of Brazil:
Roberto Rossellini, the Paraban -- Documentary school, and the cinema
novistas / Sarah Sarzynski -- Neorealism Iranian style / Hamid Naficy
-- Epilogue: neorealism, cinema of poetry, and Italian contemporary
cinema / Silvia Carlorosi.

Sommario/riassunto

Intellectual, cultural, and film historians have long considered neorealism the founding block of post-World War II Italian cinema. Neorealism, the traditional story goes, was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of Fascism. Lasting from 1945 to the early 1950's, neorealism produced world-renowned masterpieces such as Roberto Rossellini's *Roma, città aperta* (*Rome, Open City* , 1945) and Vittorio De Sica's *Ladri di biciclette* (*Bicycle Thieves* , 1947). These films won some of the most prestigious
