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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- An inevitably obscene cinema: Bazin and neorealism -- The North Atlantic ballyhoo of liberal humanism -- Rossellini's exemplary corpse and the sovereign bystander -- Spectacular suffering: De Sica's bodies and charity's gaze -- Neorealism undone: the resistant physicalities of the second generation -- Conclusion.
Sommario/riassunto	Film history identifies Italian neorealism as the exemplar of national cinema, a specifically domestic response to wartime atrocities. Brutal Vision challenges this orthodoxy by arguing that neorealist films-including such classics as Rome, Open City; Paisan; Shoeshine; and Bicycle Thieves -should be understood less as national products and more as complex agents of a postwar reorganization of global politics. For these films, cinema facilitates the liberal humanist sympathy required to usher in a new era of world stability. In his readings of crucial films and newly discovered documents from