

# MLI1016

Italy Inside Out: Popular visual narratives about Italy

View Online



- Anderson, C. (2011). Cold war consumer diplomacy and movie-induced Roman holidays. *Journal of Tourism History*, 3(Issue 1), 1-19.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hia&AN=62667757&site=eds-live&scope=site>
- Antonello, P. (2016). 1.7: A' Storia e' Maria: Gender Power Dynamics and Genre Normalization, ('Imma contro tutti', Francesca Comencini). *The Italianist*, 36(2), 322-327.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=118863958&site=eds-live&scope=site>
- Bassi, S. (2018). Whose Comatose Girlfriend? Figures of Crisis in Neoliberal Italy [in] *Modern Languages Open*. *Modern Languages Open*, 2018(1).  
<https://www.modernlanguagesopen.org/articles/10.3828/mlo.v0i0.176/>
- Bondanella, P. E. (2009). *A History of Italian Cinema*. Continuum International Pub. Group.  
<https://contentstore.cla.co.uk/secure/link?id=613b295e-1723-e911-80cd-005056af4099>
- Bradshaw, P. (2017). Review of *Call Me By Your Name*. *The Guardian*.  
<https://www.theguardian.com/film/2017/oct/26/call-me-by-your-name-review-luca-guadagnino-armie-hammer>
- Clapp, J. A. (2009). The Romantic Travel Movie, Italian-Style. *Visual Anthropology.*, 22(Issue 1), 52-63.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=35713433&site=eds-live&scope=site>
- di Bianco, L. (2016). 1.5: Donna Imma's 'Dream of Domination' ('Il ruggito della leonessa', Francesca Comencini). *The Italianist*, 36(2), 312-317.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=118863961&site=eds-live&scope=site>
- Dobson, A. S., & Kanai, A. (2018). From "can-do" girls to insecure and angry: affective dissonances in young women's post-recessional media. *Feminist Media Studies*, 1-16.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsmzh&AN=201916422048&site=eds-live&scope=site>
- Donadio, R. (2013). 'La Dolce Vita Gone Sour (And This Time in Color)' [in] *New York Times*. *New York Times*, 162(Issue 56254, pC1-C5. 2p. 1 Color Photograph).  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=asx&AN=90130205&site=eds-live&scope=site>

Duncan, D. (2017). Chapter 27 - The Queerness of Italian Cinema. In F. Burke (Ed.), *A Companion to Italian Cinema* (pp. 467–483). John Wiley & Sons, Inc.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008701859707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008701859707446&context=L&vid=44UOEX_INST:default)

Dyer, R. (1999). Chapter 20 - The Role of Stereotypes. In P. Marris & S. Thornham (Eds.), *Media Studies: A Reader* (2nd ed, pp. 245–251). Edinburgh University Press.  
<https://contentstore.cla.co.uk/secure/link?id=93023b4b-1931-e911-80cd-005056af4099>

Elisabetta, G. (2006). Beauty and the Beast: The construction of Italianness in *A Room With A View* and *Where Angels Fear To Tread*. *Studies in European Cinema.*, 3(1), 01–35.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsovi&AN=edsovi.01244594.200603010.00003&site=eds-live&scope=site>

Falcus, S., & Sako, K. (2014). Chapter 13 - Women, travelling and later life. In I. Whelan & J. Gwynne (Eds.), *Ageing, popular culture and contemporary feminism : Harleys and hormones*. Palgrave Macmillan.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000980539707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991000980539707446&context=L&vid=44UOEX_INST:default)

Fellini, F., Mastroianni, M., & Ekberg, A. (2001). *La Dolce Vita*. Momentum Pictures MP042D.

Gary Crowds Paolo Sorrentino. (2014). 'In Search of "The Great Beauty": An Interview with Paolo Sorrentino' [in] *Cineaste*. *Cineaste*, 39(2), 8–13.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.43500945&site=ed>

Girelli, E. (2009). Chapter 5 - 'Italianness, British cinema and Thatcherism' [in] *Beauty and the Beast: Italianness in British cinema*. Intellect.  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://elibrary.exeter.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781841503035>

Gordon, R. (2012). *Cartoline da Roma. Hollywood, l'Italia e la città del turismo*. In *ItaliAmerica: il mondo dei media* (pp. 11–34). Il saggiatore.

Gordon, R. (2013). 'All tomorrow's parties' [in] *Times Literary Supplement*. ,*Times Literary Supplement*, 5765, 18–18.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=90500389&site=eds-live&scope=site>

Gordon, R. (2014). *Hollywood and Italy: Industries and Fantasies*. In *The Italian Cinema Book* (pp. 123–132). Palgrave Macmillan on behalf of the British Film Institute.  
<https://contentstore.cla.co.uk/secure/link?id=5fb9d3b7-b739-e911-80cd-005056af4099>

Guadagnino, L., & Hammer, A. (2017). *Call me by your name*. Sony Pictures Home Entertainment.

Gundle, S. (2011). *Death and the Dolce Vita: the dark side of Rome in the 1950s*. Edinburgh.

<https://contentstore.cla.co.uk/secure/link?id=681c2c6a-1a2e-e911-80cd-005056af4099>

Haskell, M. (2017). Call Me by Your Name. *Film Comment.*, 53(Issue 6), 67–69.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=125914958&site=eds-live&scope=site>

Hipkins, D. (n.d.). The Showgirl Effect: Ageing between great beauties and 'veline di turno' [in] *ReadingItaly*. <https://readingitaly.wordpress.com/2013/12/11/cinepanettone-academia/>

Hom, S. M. (n.d.). Italy without borders: Simulacra, suburbia and the new Grand Tour. *Italian Studies*, 65(3), 376–397.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=54909182&site=eds-live&scope=site>

Hom, S. M. (2015a). Chapter 2 - Italian Montage: On Rhetoric and Representations. In *The Beautiful Country: Tourism and the Impossible State of Destination Italy* (pp. 68–80). University of Toronto Press.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991006744799707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991006744799707446&context=L&vid=44UOEX_INST:default)

Hom, S. M. (2015b). Chapter 2 - Italian Montage: On Rhetoric and Representations. In *The Beautiful Country: Tourism and the Impossible State of Destination Italy* (pp. 68–80). University of Toronto Press.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991006744799707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991006744799707446&context=L&vid=44UOEX_INST:default)

Iannotta, Antonio. (2016). 'Le immagini del potere. Note sull'identità italiana nel cinema di Paolo Sorrentino' [in] *California Italian Studies*. *California Italian Studies*, 6(Issue 2, preceding p1-17), 1–17. <https://escholarship.org/uc/item/69z1s71b>

Ivory. (1985). *A Room with a View*.  
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https://elibrary.exeter.ac.uk/idp/shibboleth&target=https://learningonscreen.ac.uk/ondemand/index.php/prog/0055A08C?bcast=80632351>

Ivory, J., Smith, M., Bonham Carter, H., Elliot, D., Callow, S., & Day-Lewis, D. (2007). *A Room with a View*. Channel 4.

Jones, T. (2013). *The dark heart of Italy* (Third edition). Faber and Faber.

Lavery, D. (2005). *Reading the Sopranos*. I. B. Tauris.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008571029707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008571029707446&context=L&vid=44UOEX_INST:default)

Levy, S. (2016a). Chapter 12 - 'She will be a sensation'. In *Dolce Vita Confidential* (First edition, pp. 111–121). W.W. Norton & Company.  
<https://contentstore.cla.co.uk/secure/link?id=c379ad2c-ab5a-e911-80cd-005056af4099>

Levy, S. (2016b). *Dolce vita confidential: Fellini, Loren, Pucci, paparazzi, and the swinging high life of 1950s Rome* (First edition). W.W. Norton & Company.

- Liz, M. (2014). From Europe with love: urban space and cinematic postcards. *Studies in European Cinema*, 11(Issue 1), 3-13.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=97901909&site=eds-live&scope=site>
- Longo, R. (2016). Queering the Globe: A Conversation with Rosalind Galt and Karl Schoonover on Queer Cinema in the World. *Film Quarterly*, 2, 94-100.  
<https://uoelibrary.idm.oclc.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.26413772&site=eds-live&scope=site>
- Manetti, M., & Manetti, A. (2018). *Ammore e malavita*. 01 Distribution.
- Martini, Alessia. (2015). 'Concept City: Roma ri-vista e vissuta ne La dolce vita e La grande bellezza' [in] *Carte Italiiane: A Journal of Italian Studies*. *Carte Italiane: A Journal of Italian Studies*, 107-119.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=111110081&site=ehost-live>
- Mecchia, G. (2016). Birds in the Roman sky: Shooting for the sublime in *La Grande Bellezza*. *Forum Italicum: A Journal of Italian Studies*, 50(1), 183-193.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsmzh&AN=2016642558&site=eds-live&scope=site>
- Menta, A. (2017). Sex and the Single Boy. *Newsweek Global*, 169(Issue 23), 46-47.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=126830179&site=eds-live&scope=site>
- Miller, D. A. (2018). Elio's Education. *Los Angeles Review of Books*.  
<https://lareviewofbooks.org/article/elios-education/>
- Monk, C. (2001). Sexuality and Heritage. In *Film/Literature/Heritage: A sight and sound reader* (pp. 32-34). British Film Institute.  
<https://contentstore.cla.co.uk/secure/link?id=9119f84c-c818-e911-80cd-005056af4099>
- Moya, A. (2013). Chapter 1 - Neo-Feminism in-between: Female cosmopolitan subjects in contemporary American film. In N. Muller (Ed.), *Postfeminism and Contemporary Hollywood Cinema* (pp. 13-26). Palgrave Macmillan.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991003237899707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991003237899707446&context=L&vid=44UOEX_INST:default)
- O'Healy, A. (2018). Film Review: 'Call me By your Name' by Luca Guadagnino. *Gender / Sexuality / Italy*. <http://www.gendersexualityitaly.com/26-call-me-by-your-name/>
- O'Rawe, C. (2014). *Stars and masculinities in contemporary Italian cinema*. Palgrave Macmillan.  
<https://fsso.springer.com/federation/init?entityId=https%3A%2F%2Fuoelibrary.exeter.ac.uk%2Fidp%2Fshibboleth&returnUrl=https://link.springer.com/book/10.1057/9781137381477>
- Ouditt, S., & Polezzi, L. (2012). Introduction: Italy as place and space. *Studies in Travel Writing.*, 16(Issue 2), 97-105.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=76246085&site=eds-live&scope=site>

Paulicelli, E. (2016). Chapter 7 - 'After La dolce vita: La grande bellezza (2013) by Paolo Sorrentino' [in] *Italian style: fashion & film from early cinema to the digital age*. In *Italian Style: Fashion and film from early cinema to the digital age: Vol. Volume 5*. Bloomsbury Academic.

<http://www.vlebooks.com/vleweb/product/openreader?id=Exeter&isbn=9781623566616>

Regan, D. (2016). *Gomorra: la Serie: Beyond Realism*. *Italianist*, 36(2), 287-292.

<https://uoelibrary.idm.oclc.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsbl&AN=vdc.100108364840.0x000001&site=eds-live&scope=site>

Renga, D. (2019). Chapter 7 - Making Men in Gomorrah 1 and 2. In *Watching Sympathetic Perpetrators on Italian Television: Gomorrah and Beyond* (pp. 193-229). Springer International Publishing.

[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008761159707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008761159707446&context=L&vid=44UOEX_INST:default)

Rhodes, J. D. (n.d.). Chapter 24 - Watching Italians turn around: gender, looking and Roman / cinematic modernity. In F. Burke (Ed.), *A Companion to Italian Cinema* (pp. 408-426). John Wiley & Sons, Inc.

[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008701859707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008701859707446&context=L&vid=44UOEX_INST:default)

Ricci, F. (2011). Chapter 17 - When Words Can Kill: David Chase's *The Sopranos*. In D. Renga (Ed.), *Mafia movies: A reader* (pp. 183-191). University of Toronto Press.

<https://contentstore.cla.co.uk/secure/link?id=35978f80-771d-e911-80cd-005056af4099>

Riva, M. (Ed.). (2004). *Italian tales: an anthology of contemporary Italian fiction*.

[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991005783689707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991005783689707446&context=L&vid=44UOEX_INST:default)

*Roman Holiday*. (1953).

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https://elibrary.exeter.ac.uk/idp/shibboleth&target=https://learningonscreen.ac.uk/ondemand/index.php/prog/0000E100?bcast=116265181>

Sitney, P. A. (1995). *Vital crises in Italian cinema: iconography, stylistics, politics*. University of Texas Press.

Sorrentino, P., Servillo, T., Verdone, C., Ferilli, S., & Buccirosso, C. (2013). *The great beauty*. *Artificial Eye* ART 678.

*The Sopranos: Series 2, Episode 4, 'Commendatori'*. (n.d.).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/TVI18426?bcast=3006646>

Thomson, David. (2013). 'Beauty' [in] *New Republic*. *New Republic*, 244(Issue 19), 56-58.

<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=91900785&site=ehost-live>

University of Exeter. (n.d.). *Modern Languages - LibGuides at University of Exeter*.

<https://libguides.exeter.ac.uk/modernlanguages>

- Wheatley, C. (2017). Call Me by Your Name. *Sight and Sound*, 27(11).  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hlh&AN=125504630&site=eds-live&scope=site>
- Wyler, W., Hepburn, A., Peck, G., & Albert, E. (2009). *Roman Holiday*. Paramount Pictures PHE1114.
- Zambenedetti, A. (Ed.). (2014). *World film locations: Florence*. Intellect Books.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008564439707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991008564439707446&context=L&vid=44UOEX_INST:default)