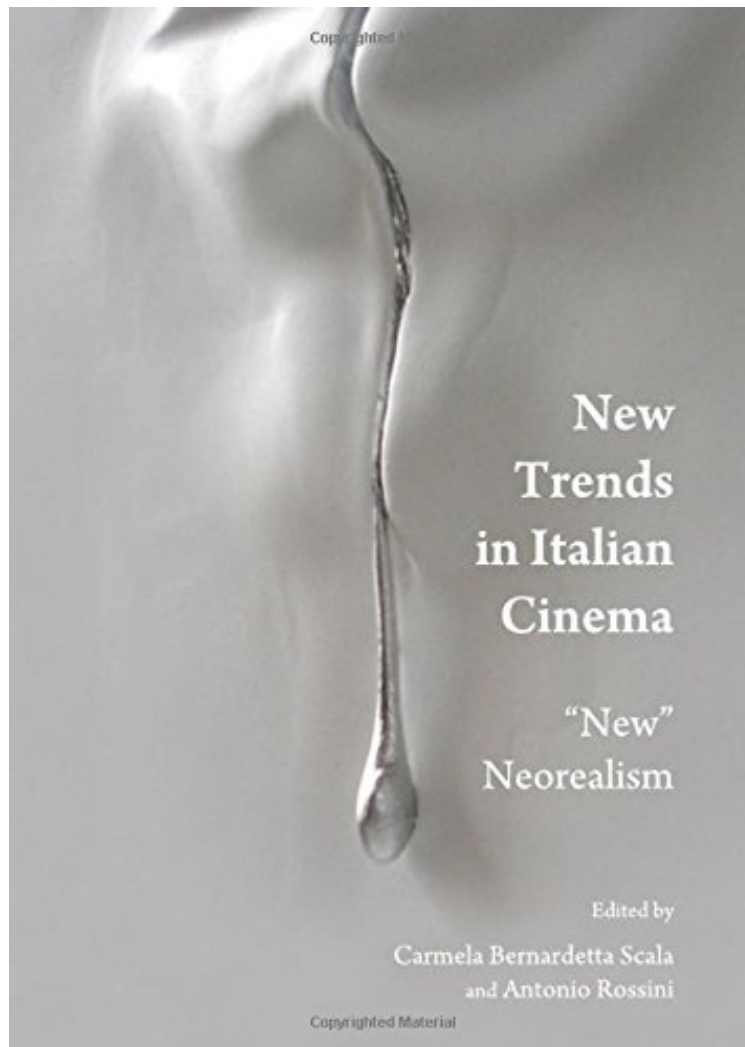


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Is the legacy of the Neorealist film-making mode (or should we say mood?) a withered one? If not, what is the ideal dialogue between contemporary Italian directors and this momentous page of their cultural history all about? The aim of this book is to show that, far from being exhausted, the vivifying lymph of post-Second World War Italian Neorealism continues to sustain the aesthetic praxis of many artists. Predominantly, the staying power of Neorealism

becomes apparent in the stringent moral urgency behind the realization of films such as *Gomorra*, *Lamerica*, or *Terra Madre*. All of them, although cinematically very sophisticated, retain the anxiety of engagement and the impassionate look upon reality that characterized the masterpieces of Rossellini, De Sica, and Visconti. All the essays in this collection highlight how, in responding to the unprecedented challenges of the New Millennium, Italian movie makers such as Garrone, Amelio, or Olmi, are able to recapture the ethical and methodological spirit of classic Neorealism in very interesting ways.

About the Author
Dr Carmela Bernardetta Scala teaches a variety of Italian Language, Culture, and Literature Courses in the Department of Languages and Literatures at St John s University, New York. She recently earned a PhD in Comparative Literature at the City University of New York Graduate Center, with a thesis on *Fairy Tales: A World between the Imaginary-Metaphor at Play in Lo cunto de li cunti by Giambattista Basile*, to be published in the near future. She is interested in all aspects of Italian culture and literature. Dr Antonio Rossini is an Associate Professor and teaches Italian Language, Culture, Cinema and Literature courses at the University of Windsor in Windsor, Ontario. He has also taught at McMaster University, Ontario, and specializes in Dante Studies, Italian Cinema and Renaissance Literature. He is the current Director of the Humanities Research Group at the University of Windsor.