Che

Città aperta .
’
’ Mama Roma . - -
, , ,
’ , . ’
’
’.
Roma   Mamma Roma
. ’
, - – ,
- - . Roma, ,
( ) ( ). ,
’ ’
. , Roma ’
’ ( )
( ). ,
’ .
, ’ Roma
’
Roma città aperta·
’ ’
Bellissima· ’ ’ .
’ -
.

. L'ora di

religione, — ' — ,

.

' - - - L'ora di religione

'

. , Nina' ' -

, ,

.

Un giorno speciale, Nina' '

.

' ' 1 - ,

. ,

'

'

/ - .

. G La grande bellezza (,

01), Habemus Papam (, 011),

La terza madre (, 00)

Cuore sacro (, 00), .

' , '

,

,

' '

, '

,

. ' ,

'

. The Image of the City,

'

, ' ,

, 10

, '

.

.

Notes

1. , , World Film Locations: Rome, . G (.
   / , 01) Rome, Postmodern Narratives of a Cityscape,
   . (. & , 01)
   Cinematic Rome, . (. , 00).
   . , , ' . ', Heroines without Heroes:
   Reconstructing Female and National Identities in European Cinema, 1945–51, .
   (. , 000), . 1 – : , '

-                           , 1   −1   ', Film Criticism, 1   (1   ), − 1.   , A Certain Realism: Making Use of Pasolini's Film Theory and Practice (, 1   ),   .   − .
, '   '   ,   ,   -   Open City', Italica, (00),   − .

.   , '   ',   Heroines without Heroes: Reconstructing Female and National Identities in European Cinema, 1945–51,   .   ,   . 1   ,   , A Certain Realism: Making Use of Pasolini's Film Theory and Practice,   .   .

.   , Pasolini on Pasolini: Interviews with Oswald Stack (.
, 1   ), .   .

.   , '   -
, 1   −1   ', . 1 .

.   ,   '   ,   .   ,   ,   ',   Locating the Voice in Film: Critical Approaches and Global Practices,   .   (.
, 01),   . 1   −   (. 1   ).

• •   ,   .   '   ',   Taking Place: Location and the Moving Image,   .   G
(.   , 011),   . 1−   , '
. The Bird with the Crystal Plumage