



Italian National Cinema 1896-1996 (National Cinemas)

Pierre Sorlin

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From such films as *La Dolce Vita* and *Bicycle Thieves* to *Cinema Paradiso* and *Dear Diary*, Italian cinema has provided striking images of Italy as a nation and a people. In the first comprehensive study of Italian cinema from 1886-1996, Pierre Sorlin explores the changing relationship of Italian cinema and Italian society and asks whether the national cinema really does represent Italian interests and culture.

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