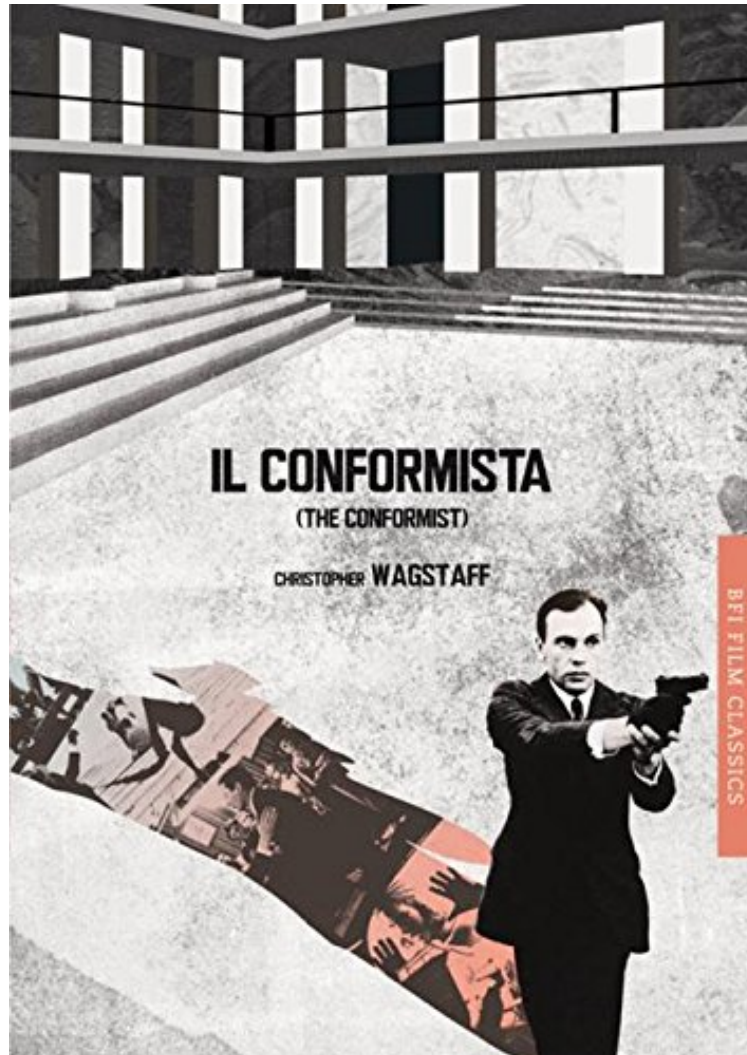


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## Il conformista (The Conformist) (BFI Film Classics)

*Chris Wagstaff*

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**Chris Wagstaff : Il conformista (The Conformist) (BFI Film Classics)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Il conformista (The Conformist) (BFI Film Classics):

Il Conformist has mesmerised audiences by Bertolucci's mastery of the telling, the beauty of the images, the camera work, its soundtrack, and the intensity with which the characters convey powerful psychic energies. This unique European film classic deserves no less the unique perspective brought to it here by Christopher Wagstaff's expert eye.

From the Back Cover Bernardo Bertolucci's Il conformista (The Conformist) (1970), a political drama set in Mussolini's

Fascist Italy, is widely recognised as a masterpiece of post-war cinema, a classic of Italian and European cinema and an inspiration for many other film-makers, particularly those of the American New Wave. Christopher Wagstaff's illuminating study of the film traces its pre-production and production history, considering how Bertolucci adapted Alberto Moravia's source novel for the screen. He provides a careful analysis of *Il conformista*'s formal, stylistic and aesthetic strategies, paying close attention to editing, lighting and mise en scène, and their contribution to the film's impact. Wagstaff also addresses debates about the sexual politics of the film and its place in a wider political and cultural debate about the legacy of fascism. This special edition of *Il conformista* is published to celebrate the 20th anniversary of the BFI Film Classics series.

About the Author CHRISTOPHER WAGSTAFF is a senior lecturer in the Department of Italian at the University of Reading, UK. His interests include futurist art and literature, and the media in twentieth-century Italy. His principal area of expertise is the cinema industry in Italy, on which he has lectured and published extensively, both in this country and abroad. He is at present working on a study of post-war Italian cinema. He is the author of *Italian Neo-Realist Cinema: An Aesthetic Approach* (University of Toronto Press, 2008).