

Introduction to Film Studies
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Lecture No. # 28
Italian cinema
-Italian Neo-Realism
-Italian Masters

Good morning, we are going to talk about Italian neo-realism today; let me begin with a brief background of Italian cinema. So, in 1905, the first Italian studios were built owned by two of the largest production companies, Cines and Itala, so both of these remember film company production companies both of which made successful costume dramas, you do recall what is a costume drama right? You are talking about purity pieces epics; almost in the way in of let us say the ten commandments of ban. So, those work costume dramas, big big budgeted particular films. Some of the famous films of this category, the last day of Pompeii, the fall of Troy which was made in 1910, and Cabiria which was released in 1914.

Now, let me tell me something about Cabiria; Cabiria was a story of a slave girl and for those days it was mammoth production, it took six months shot the movie in studios, sets for constructed to shot the movie as well as parts of the movie shot on locations. It was also considered extremely innovative for those times, because it contained dolly and crane shots; some of you will be doing discussions of key concepts and cinema. So, you should know what are dolly shots and crane shots.

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Let me write it for those who are watching it online; these are the concept that you should be knowing. And the film success, remember we are talking about the costume drama; so the film success in the US inspire people like D W Griffith; remember who he was, worth of the nation and in tolerance. So, we have already talked about he was one of the great pioneers of film making in the US. And along with D W Griffith, another US producer director, who got inspired by the success of Gaboriau was Cecil B Demille and you are of course, by with a works of Cecil B Demille. And these two hollywood producers were inspired to launch big budget production, and much of the credit goes to Gaboriau. Now, let me re-wrote an excerpt from (()) the cinema, where Richard dyre talks about gaboriau.

So, this is what she says. Gaboriau exemplifies the fusion of epic and spectacles in Italian silent cinema. It is epic in its last skill rendering of world historical events and what are those events is talking about the eruption of mound it now; animals challenge to scipio deft of (()) and Archimedes's invention of fire weapons, and of individual characters caught up in and made grade by them. The hero's alert the roman's of animals advance, and the rescue of the child Gaboriau from sacrifice to the god mola is emblamatic of roman chivalry. And the presentation of the two hero's (()) and brony maste deploys stature and nobleling framing opening we shots of them singled out as men of destiny an a rocky promontory by the see; yet it was the slave (()) who was to

become the popular hero figure in a series of subsequent films, although in the process sharing is block identity.

Gaboriau is spectacular in its senselessly overwhelming visual quality. The massive sets have a solidity staggering in comparison with both states sets and latter special effects, and computer generated constructions of the ancient world. The scale is emphasized by cantered angles that do off the humans; pans that indicate expanse, and forward tracking shots that draw the (()). Design bits, the cleanliness open spaces and white and marshal cloths of roam against the oriental's languor of cortege, where the screen is crowded with honored furnishing; some its was fabrics and pars. The skeptical of suffering is dowelled on in the wiping of Gaboriau's nurse kurasava (()) change to a mild tone and above all the go god mola avast statue the joint mouth into whose flames children are tasted in shot Gaboriau in a bland characteristics of italian cinema wells together in equal measure anti ideals stylize design sense verse pleasure and sense will energies. So, I brass coming from richward die on Gaboriau; and if you pay attention to what I have just said then you can drop parallels between specially mels cinema and this kind of cinema that Gaboriau is all about.

So, the first world war and the competition from the US put on end to the last scale productions. So, we are talking about evolution of Italian cinema, from huge productions big budget productions, after the first world war and stiff competition from the US and italian cinema and italian film industry was in state of transition, and it put on end to the last scale productions. However, an is very ironic, it was the pastiest resime under shalini that rewide Italian cinema. Now mushalini 1883 to 1945 unlike hitler stalin did not aim at total control over the content or style of the Italian commercial cinema.

See remember Hitler had someone like global, who was minister and we have already talked about a film like trim of will, which was nothing less than a propaganda film for hitler; hitler is portrayed in very flattering life in very you know, almost he is defied, but that wasn't moshalini at . He did not aim a total control over the content or style of italian cinema for propaganda reason moshalini preferred documentary films and news news real films produced by luce and perhaps would like to note down the acronym, it is an acronym and it perhaps would like to note down the full form of an acronym, l'unione cinematografica educativa luce.

So, this body produces documentary films, which Moshalini used for propaganda reasons. A fascist regime viewed Hollywood as its model, and saw cinema and we are talking about the commercial kind of cinema, more as an entertainment than as a vickel for propaganda. So, there was a divide documentary films for used for propaganda, whereas more commercial kind of cinema was viewed more like means of entertainment, almost like popular hollywood cinema. Thus during specious the industry remain relatively free to super film making without facing interference from the government, and this is a key element of italian cinema inspite of having a specious to resume the industry was relatively free to pursue their kind of cinema, and there wasn't much of an interference from the government.

Another key aspect that should you know about italian cinema of this period is popularly and very there is widely called the cinema of the white telephone, you know rich people had white telephones in their films, and they had a particular kind of musasa we have been taking about one aspect of musasa or showing lives of the rich and the alids in italian cinema was to show, you know it is an object the white telephone; and if it is a white telephone we have to assume of course, all thus all the props and all the trappings of rich man's house would always be the, but the white telephone house, white telephone necessarily signified that the we are looking at very affluent kind of a family.

So, cinema of white telephone variety and in the thirteen's italian cinema was dominated by this kind of cinema these were light hearted clumsy films about the (()). When I can give you several examples of white telephone cinema from Hollywood also think of all those film starring pillow talk and rockers and an come september. So, these movies popularly termed as the white telephone kind of cinema sermons flowers, again starring rockers and dory's day. In fact, dory's day had come to signify these very light hearted flimsy kind of cinema in Hollywood, we are talking about. So however, even during this time in actually, there were exceptions and there was a movie title very interestingly what is counter's manner relished in 1932, the and the distinction it has the distinction of being the first italian film to be shot entirely on location.

So, this is something that we are going to discuss subsequently that how important having non professional actors, you know non trained actors; people who are never acted before and shooting on location and in natural lights, and having natural sounds those was search important aspects of italian neo-realism, and then we also talk about french

new ways cinema, and the new hollywood cinema. So, we you know there is a kind of ((
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In 1935, the fascist regime founded a major school film, the centro experimental the cinematographic. So, it is a film school, and it was a founded by Italian regime, the fascist regime. In 1937, moshalini inaugurated a film complex, it was called ciniceta. So, two major breakthrough events happening by way of giving encouragement to films; one was foundation of a film school or another was inauguration of a film complex. And then interestingly moshalini son, victoria moshalini he launched a journal, and became an editor for a film journal called cinema. And this cinema was interested in international films and also in understanding theories and techniques behind quality cinema. So, launching of a film journal, and later perhaps you may draw parallels between this and cahier du cinema France during the French name new wave.

Another key film director of this period was who in 1942 made a film called four steps in the cloud a movie that short of anticipated entire new realize film moment. And why do we say that the city used humble characters coming from ordinary background of this is not a white telephone kind of cinema and any more, this is not the costume drama any more. So, blassy's cinema commercial yes, but it is still used humble characters coming from humble background sort of anticipated the kind of cinema that today we know as the new realize cinema. Another significant film by blassy was eighteen sixty which was a patriotic drama; and blassy is associated with this kind of cinema.

In 1940 Augusto Genina directed a movie called the movie called siege of alcazar with celebrates the difference the four stress in toreador during the war by François spacious general franco; and depends of the four stress in toreador during the panics civil war. So, taking a slice of history and making a movie his movie, and this is significant was made in the style of a fictional document; this is another key concept that you should know fictional documentary, it is called documentary fictional documentary. What are the attributes of the fictional documentary? The fictional documentary style generally meant adding romantic subplot love story to thus plot majorly sanded on hiroek adventures military hankers or war and adding a love story.

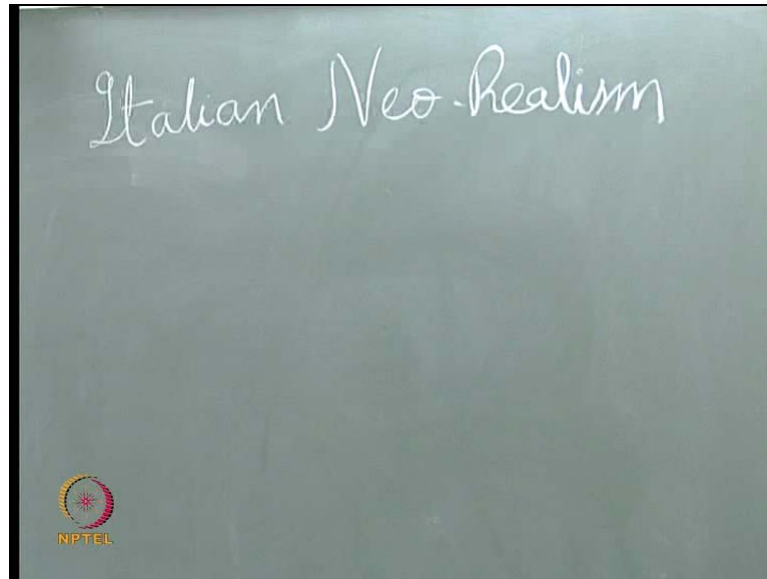
So, blend of fiction and also something that really happened historical account of military hankers or you know an adventures that really took place, but fictional

documentary the name suggest what these movies were a really all about this kind of hybrid plot became a typical part of post war new realize cinema fictional documentary the most significant documentaries shot for the italian armed forces work one was directed by francisco the roberti's, it was called men on the botany 1940. So, it was a documentary, and it was shot for the Italian armed forces.

And the roberti's is important to us, because he mentored Roberto and we are going to look at the relevant importance of roberto rossellini towards the entire new realize movie neo-realism in Italian. Leo Longanesi this is another key name that you should know, you should be familiar with; he was a journalist and strong supportive of mosalini; he gave the (()) moshalini is always right he anticipates and we are going to see look in detail, who sabatini was, and who he call up collaborated with. So, Longanesi advocated extremely simple realistic films without elaborate sets that was the contribution of almost anticipated he was a free scare to stanch new realize like any who was a markers (()).

With a fall of moshalini and the end of the war international audiences suddenly introduce to Italian films to the works of rashalini. So, these are the names, which are at the center of Italian neorealism cinema reshagini italian directors, now combine the desire for cinematic realism with social, political or economic themes that would not have worked under the regime. See, you are not supposed to criticize the regime; moshalini as we know, he did not interfere, he did not want the popular commercial Italian cinema to be a veicle for his ideas. He did not turns cinema into kind of propaganda, but still there was certain limitation there was certain turbo, and that was the government should not be criticized, society should not be (()) criticized, but once the spacious regime came to an end, cinema was free from such constraints, and directors started depicting those social and political and economic themes, which could not be realized during the spacious regime. So, that was one up shot of the fall of the spacious government.

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So, neo-realism generally refers to films of working class life generally, which has set in poverty; this moment tabbed into a particular transition in Italian life and became a vehicle for film makers interested in vivid description of history and society. The underline message in the films is that in a better society, wealth would be more evenly distributed. So now, you get the sense that it is more about the socialist concept of politics that wealth should be an equal and equitable distribution of wealth among people in society. Often these films would be based on true incidents and used news real footage, this is the very common practice at least nowadays to use news real footage; think even a movie like Forest Gump, which is predict main stream, but uses news real footage from the times of the president Kennedy. So, but it all started from during the neo-realism period ((O)).

So, there were they those movies where shot an actual location, just like the French the new wave films, and use non professional actors. So, this is something that we have been talking about quite frequently in this course incidents by certain kind of film makers on non professional actors. Now if you think of high concept films, which is an area that will soon be talking about so what happens in high concept and classic Hollywood films incidents and an emphasis on stars, but the more realistic that the cinema the more emphasis on natural like thing, and use of non professional actors all these great directors for example, the directors from the French new wave moment, they all insisted on using non professional actors and our own recent manifest from the they two there is a part of

the manifest to you use non professional actors, and also using natural lies the use of natural lied's sing sound as suppose to dup sound. All these features first found in the new realistic cinema.

The plots and the characters were used as weekly for ideas of course, the ideology was so clear, so equal distribution of wealth among people, so therefore, it is necessary to have characters and plot as vehicle kind of of vehicle of ideas and also for propaganda certain kind of idea. There was an emphasis on saws sounds an avoidance of heavy musical scores, this is something have been talking about, because all these things heavy musical is (()) the tell you what to fell. So, we were italian new realize (()) film makers avoided the use of these devices, especially background music manipulating emotions.

In the late 1940s neo-realism is influence is spread to hollywood and actual locations the city as important character came into prominence long takes to bring about the touch of a very (()) in addition to use non professional actors, who added touch of reality to the films all these things influenced hollywood as well. So, think a couple of movies like and you will understand that those were the children of italian neo-realism of new realistic cinema films of for example, an nakiras kurusava in Japan and also the directors in germany spain and eastern Europe, they two were influenced at the moment. The first new realistic movie as we know it today obsess you know, 1942 directed by director another great movie called the lapped starring about wonderful movie is based on james american the american novelize writer the author of the postman always rings twice the postman always rings twice. So, the james (()) the postman always rings twice is the sash.

This major italian new realize were roberto rashalini so rashalini is often a refer to as father of modern film by the predicts of cahier du cinema, along with renova he was the most influential name among the film makers. He is a first three films are the white ship plot returns and the man with the cross, so these are the films made and then he later on became one of the most influential directors of the italian neo-realism period it was roam; however, sorry; however, it was roam open city in 1945 which is regarded one of the first major works of italian neo-realism, which clemently rashalini position as the (()) new realize. Open city roam views together a variety of stories of roman's during the occupation of Italy by the german posses is a, it conforms to all the dictates of the new realize film makers shot on the location using non professional actors using long white

takes and working in sing sound using natural lies. Rosaline's next film contains six (()) from the liberation of Italy, and is the chronicle Italy from 1943 to 1946, it was followed by Germany Year Zero 1947, which is a devastating tale of death and solitude. And in one of the scenes are recording of a Hitler speech (()) over the so it is one of those first movies to use the idea of apocalypses, end of the world is quite nearby that is what the movie tells us.

Together Rossellini's films here open City of Women and Germany Year Zero, they provide as with great commentary and then contemporary social issues at a time of political moments of global importance. So, politics is always foregrounded in the works of Italian neo-realism is more about content. Rossellini famous that I am not a pessimist to evil where it exist is in my opinion form of optimism. So, you generally Italian neo-realism and film makers like Rossellini were hushed up being very you know they did make kind of cinema was thus not the case according to Rossellini and (()) in my opinion to point out evil is the form of optimization. So, after the state of neo-realism films, we need several films with and made several documentaries on an about Italy during this phase. So, he was also married to it for quite a while.

Another important director of neo-realism Italian period is Vittorio De Sica in a middle class district of Naples, and later on jointer stage. He began his career as leading man in light hearted romantic films, but soon took to direction, the other we were talking about Max (()), the earring of (()) and I was telling you that Vittorio thus each of played the role of madam's admirer; he so he he because his career as romantic actor. Later on his directorial ventures included as string of films, which reflected social commitment their by challenging the of Italian cinema in the fascist era.

So, along with Rossellini was one of the most prominent voices against the spacious era in 1947 was scripted by he was also the writer of and is an account of the voice of the post war Italy and was short and reallocation using non professional actors or own hindi movie good polish Raj Kapoor's movie was inspired by the Vittorio the most famous film of course, is Bicycle Thieves, which is generally regarded as the film that heralded Italian neo-realism. The plot is that an employed man played by Lamberto Maggiorani his post is steel a bike, and it is got by a crowd. Now, what make the situation tactics is the fact that the man's own bicycle, which is extremely crucial to his job of bill posting is (()) that is the commentary, that is a social commentary on a on a Italian society of

that period, that man is prevented from earning and an a (()); all that he needs is bicycle. And you can think of the Iranian movie, children of heaven there, what do the children desire thus the pair of shoes. So, in a society where there is so much of disparity between the haves and have not's.

This is the crime should originate that is what, that is what the thesis is all about. So, the film is characteristic of the Italian neo-realism with its use of non professional actors and shooting in actual Roman locations and famously it has influenced Satyajit Ray, Pather Panchali and Iran's Children of Heaven, which was made in 1999. Let us talk about from the new realize we will move on to the Italian masters; Federico Fellini is one of the most prominent names of this generation. So, Federico Fellini 1920 to nineteen three, he was son of the commercial traveler, and as a child he once ran away from home to join the circus; back and roam his started as cartoonist.

Fellini's illustrated early work reflects a free occupation with human weakness for illusion and loneliness; in last Radha that is the road in 1954, the film which one him international recognition Feline Tails of Travelling Circus, which was a recurring in his works. Circus as a motive has been frequently employed by the several great directors. Max of circus as metaphor you know all the world is the states. So, circus as the metaphor for our world is often being employed by a film makers. Fellini's most popular film name is *La Dolce Vita* which is an eloquent statement on life access, and the role of paparazzi; this is the movie that quite the word in the modern times.

It featured (()) and Anuk Ami and Anitha Edwards; it is the portrait of the decadent life style of the rich and famous innately. The plot in *La Dolce Vita* centers on the exploits of gossip journalist played by (()) was the beat of swinging Rome's party scenes. Along with his companion played by Anouk Aimee, Marshall travels in the exclusive set of the rich and the famous and also the rich on the bold. Even as you look for some meanings in his life is very existential same people trying to look for meanings in their life on battling on we boredom and the that is the lies of rich and famous is all about according to *La Dolce Vita*.

Fellini's another landmark movie is *Eaten Half* which was realized in 1963, and it is a semi-auto biographical account of an artist creative process. The film traces, film director and Guido, Ansalone's are perhaps Fellini. Since it is partially based on his own

life creative and personal life; so with that plot goes as that there is a new project, the director is about to start and there is no script. The film maker has come to dead end cul de sac. And Guido plumps is memories of childhood and his hidden desires for inspirations; one of the famous lines in *Eight and Half* goes as I have nothing to say, but I want to say it. Again battling creative block writers block or rather directors block battling on way, and how to get over, how to find meaning in life; there is the thing. Originally it was a title beautiful confusion, and Feloni takes as through kaleidoscope of vivid and often outlandish images hoping for his artist bar.

So, watch *Eight and Half* for the way he just opposes very dream like sequences with very real sequences. So, that is what the imagery is what is important in *Feloni*. Most of his films are auto biographical, and they are all influential by his life, his dreams, his fashions, his own films and his love for performing arts, so plenty of inter-textuality; a terribly terribly important film maker and very entertaining as well.

Michelangelo Antonioni this is another important film maker or at Italian master 1912 to 2007; he began his professional life as a critic, and was fired by Mussolini's regime for his left its views. Before turning into an independent director, he contributed to the screenplay of *Rashid's* a pilot returns in 1942. His early films such as the 1950 chronicle of love affair influenced by and the city showed the influence of neo-realism and established his esthetics of alienation. *Lavan Churna* of course, remains is most important film, but *Blow Up* is also pretty well known, it is it was made in English, another landmark movie, movie that went on to influence a host of new wave director across here and in Hollywood.

Let me read you and this is a book I often referred to *Raja Robert's* the great movies, and this is the first volume in which review *Blow Up*. He says Michelangelo Antonioni *Blow Up*, opened in America two months before I became a film critic, and colored my first years on the job with its lingering influence; it was wake up called for what is named, the film generation, which quickly lined up outside weekend *Battle of Algiers*, *Easy Rider* and five easy pieces. So, you say along with all this Hollywood films *Blow Up* a British film, but directed by Anthony, it became one of the key films of the new ways cinema, the counter culture moment. It was the highest crossing hot film to date was picked as the best film of 1966 by the national society of film critics and got Oscar nominations for screenplay and direction.

Young audience is an interested in any more in a movie about a trendy London photographer, who may or may not have witnessed a murder, who lives a life of cynicism and on we. This is an important concept in cinema of Antholini that that is what (()) is all about; and who ends up in a watch a college kids play tennis with an imaginary ball, the children of the audience is that (()) for blow up prefer ironic, self referential slasher movies. American flies to swinging London in the 1960s; today's London as spill on to charted judge to all Landau; and that is how Robert introduces as to his introduction to blow up, which he feels was movie, a part breaking movie in several ways.

And he continues over three days at the University of Virginia, revisited blow up in a shot by shot analysis for freed from the (()) and fashion it merges a great film if not the one with hot we were seeing at the time this was at the ninety eight Virginia festival of American film which had cool as at same, the festival begin with the emergences of the beat generation and advance through to blow up, after which the virus of cool leaved from its naturing subculture into millions of willing new hose and colored as a society ever since write down to and manifestly including South Park.

Watching blow up one again, I took a few minutes to acclimate myself to the loop is psychedelic colors, and the tendency of the hero to use word like fab, then a found the spell of the movie settling around me Antholini uses the materials of a suspense thriller without the pay of the places them within a London of heartless fashion photography, board rock audiences languid hot parties, and a hero whose dead soul is roused briefly by a challenge to his craft (()). So, that is what the blow up is all about; people are often ask what is blow up, and what is about, and no one really has the answer, and that is the characteristic quality of Antholini.

Next, we will talk about peer 1920 to 1975 widely respective as the poet novelist then director. Pasolini one of the most controversial and ambitious of film maker; his writing for a scandalous and iconoclastic, and celebrated the low lies of the Italian society, the the low lies included (()) and we are told that Pasolini often consorted with these people, one was his own socialist tendencies. No one was intratect no one was beneath him. So, would in hanker on with them he also drew much of his creative inspiration from these people; it is often set that a writer should never lose track or lose touch with reality with the ground reality of the society, he lives in an. Pasolini is a supreme example of that

kind of film maker that the kind of auteur, who never loss that with the hose reality the ((
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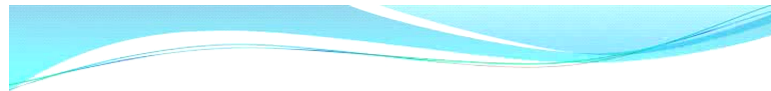
One his most well known and successful film includes the gospel according to Mathew 1964, which was film in the district of basilica; it was short in a totally new realistic style without is screenplay. So, much of the shooting was improvised; cruised was a non professional is pansies' student of economics, and merry at the time of pasolini's own mother, the director use a simple cameras and minimal sets is a very minimalistic kind of movie almost along the lines of drayer movie, where actors are extremely real and locations and sets. So, it is not the m g m sesil de mil, kind of a biblical movie, it is a very gritty, very realistic kind of set.

And interestingly music ranges because pasolinic was extremely interested in experimenting with music also. So, music ranges between masses by bach and also the blows. So, it is it is a combination, is the collision of all kinds music; pasolini's jesus is more along the lines of masoiree for the counter cultural times, and an angry young man is less of the religious figure, and more of the counter cultural times. So, you can look at the, you can consider the references the inter-textuality at play here. Much of the dialogues in the film are in a debating style where a question is answered with a question or a parable. The directors ant capitalistic views are clearly filled as jesus of an reviews the (()), and the powerful and the contempt the materialistic society.

So, often he is portrayed as a pasolini's own mouth piece. Next director bernardo bertolucci 1940, he was born in and still making films. So bertolucci started his carrier as a peer poul of Passolini's assistant. A movie called (()) and later based his film by common's seesa, on a script by pasolini. He gain recognition from before the revolution, which concerns a young man's inability to break away from his (()) values, and fully commits himself to marshes ideal. He is unable to actually fully commit himself to marshes ideal. The conformist based on a novel by Alberta and its expose the psychology of a young man, who is hired by italian spacious to assassinate his former professor in French. The film is an amazing study of between authority and rebelin; we have been talking about the conformist and talked about coppola godfather. So, voice conformist and watch the got father, and perhaps you will find why coppola regards, batholiths so high; batholiths other famous works include last tango in paris with brando in1972.

The last emperor 1987, the shuttering sky little, the little Buddha the dreamers which was realized in 2004. The mother great works from Italy or il pastino cinema paradise, so which has been regarded as one of the most popular films from italy during recent times directed by (()) 1988, and thus are interest in italian cinema continues thank you.

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Lecture 28

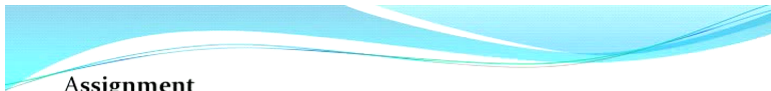
Topic: Italian Cinema

Quiz

1. Answer in brief:
 - i. Briefly outline the seminal features of Italian neo-realist cinema.
 - ii. Who was Alessandro Blasetti?
 - iii. What is the significance of *Blow Up* in cinema?



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Assignment

- Watch *Life is Beautiful* (1997) and write its review in about 200 words.

Suggested readings:

- Badley, Linda et al (eds). *Traditions in World Cinema*. Edinburgh: Edinburgh University Press, 2006.
- Brunetto, Gian Piero. *The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-First Century*. NJ: Princeton, 2009.

Suggested websites



- <http://www.cinemaitaly.com/>
- http://en.wikipedia.org/wiki/Cinema_of_Italy