

# **European Film Co-productions in the Sixties and First Half of the Seventies and Their Impact in Establishing the Pan-European Ideas or Exploring the Dolce Vita Generation**

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1]

HISTORY OF THE THEORETICAL APPROACHES-BETWEEN HIGH  
PROFESIONALISM AND AUTHORS TOUCH

∞ *thematic outlook* ∞

The difference between the theoretical approaches from the cinema in the 60's in Europe, from the one before is that it was put a larger emphasis on the authors touch. Cinema in the 60's in general was a product of a social attempt of the societies and there togetherness to establish a film industry after the WWII. In the decade before the 60's it was believed that the professionalism and the high standards in the productions could lead to a bigger interest in the audiences. That resulted in building a somewhat industrial structure in the societies in Europe that was supportive towards film production. We cannot talk about a film industry or a structured distribution system after the WWII. As still in the decade of the 50's the directly defined existence of the European industry does not exist; since the industry was somewhat focused on the rebuilding the social systems and integrating the parts of

the societies that were damaged or neglected from before. However, the emergence of the new intellectual force was somehow recognized, and the intellectuals in different countries began to gather on there more common approach such as protecting the significance of intellectualism itself. Nevertheless, was the intellectual, authors' cinema a reaction of what was before, or it was a spontaneous development in the intellectual and academic world in Europe? Does this question mean that the cinema that existed before had nothing more to give to the film productions but implying higher technical standards? What is obvious in this discourse is that the majority of the filmmakers were very productive in the decade before, as it is also evident that cinema changed or was even replaced by a completely different aesthetical code than the previous one. What is the part of the social or intellectual mosaic that influenced this somewhat drastic or even radical change? According to the existing historiographies, it is the intellectual transcendence between the intellectuals (writers, philosophers, scientists) and filmmakers. That is what marked the decade of the 60's.

2]

50's- 60's-

#### THE GENRE CINEMA AND THE INTELECTUAL CINEMA

In the decade of the 50's European cinemas were dominated by the Hollywood productions, which influenced the forming or strengthening the *genre cinema* in Europe. The Hollywood productions were presenting high technical standards and perfectionism in its realization. Amongst the genres that were dominant were musicals and costumed or historical spectacles. That responded in implying high technical standards in the European productions as well as an attempt in reestablishing the studio system- productions; star system (productions) as well. As in a way

Europe and USA used again (like in the 30's) there positive tradition in competing in this.

\* \* \*

The Italian neo-realism gave the generation of filmmakers that impressed the world with the *perfection* in realizing there productions. Another element that was very innovative, that this generation gave in developing the cinema language is that thematically they were focusing on the *social viewings*, which was rather not a case with the American ones from this decade. There were some exceptions in the cinema industry, which signed that the high standards were not everything. That is so as with the mini- production of “Marty”(1955) by Delbert Mann, with the anti-star Ernest Borgnine. Though in the sixties the super productions continued to arrive in the European cinemas (and in America as well) the respond of the audiences was not the same. The parameters<sup>1</sup> in the various historiographies show there drastic fall at the box office in the decade to follow. In addition, the success of “Marty” and other little films indicated that it is not to be expected that it is all about high standards, commercialization and advertising. Filmmakers in Europe as well changed there approach since in the decade before (considering the more routine productions) it was a kind of respond to the Hollywood standards, as trying to reach them; as later they, the filmmakers, realized that they can attract the large audiences even with the intellectually back-grounded productions. The first sign that showed this change in the audiences respond was the success of the cult- art productions of the Italian filmmakers at the beginning of the 60's (Fellini's, Antonioni's) . The comments in the daily reviews and the movie journals in this period gave a more common perspective on this, as they were commenting the surprisingly high respond of the audiences in the cinemas. Especially as unexpected was regarded the presence of the young audiences in the cinemas, and there enhancing the cultural mille from this films in the pop- culture, and vice versa. Before this, it was believed that what

attracts the young audiences are the pop- music and good looks of the star protagonists. Not only had the stars (from the 60's-Monica Vitti, Alain Dellon) attracted the young audiences. But the bare success of this rather unique cinema, for the first time showed that it is very satisfactory for the large audiences to consume the artistic goods (in this case films), that before were regarded to be of interest only for a small circle of intellectuals, or the so- called cultural elite. This cinema was evidently not an elitist one. What was begun in cinema reflected than the artistic approaches in the other disciplines. The products from the industrial design, as well as fashion, architecture and art (pop- art, literature as well) showed that the intellectual approach and the authors touch could also be a highly thankful and productive discourse. As typical for the European history (as for e.g. Joules Verne inspired some scientists to invent the first space ships, or Karel Capek the first robot; Leonardo da Vinci's renaissance visionary and scientific sketches are still inspiring the scientists, inventors or architects, like for e.g. the helicopter or the hanging bridge) this artistic transmission inspired many scientists, or created a positive atmosphere for some significant scientific events that happened in this decade (such as Marconi cellular phones<sup>2</sup>). However even now it remains a somewhat mystery how this drastic change in consumerism could happen since the audiences in the decade before were used in much different products of consumerism. One of the most intense discourses is that the cinemas were overbooked with productions that showed repetitiveness in its productions values. Such as, for e.g., when the genre of musicals reached its peak in the 50's; with its stylizations and production realization. The system approach of dance and sing was developed until the level of its perfection. In the 60's the genre of musical was somewhat Europeanized. With the only/dominantly dance genre ("American in Paris"(1951)) or only/dominantly sing one ("Zizi"(1958)). And than there was an European response to it such as "Parapluies de Cherbourg, Les"(1964) by Jack Demy, co- production Parc

Films- France, with Beta Films- Germany- the only sing one. What really emerged as a driving force in this years for forming the *genre of intellectual cinema* where the writings of many intellectuals in the cinema magazines such as “Bianco e nero”, “Cinema e Cinema nuovo” in Italy, “Sight and sound” in Great Britain and “Cahiers du cinema” in France<sup>3</sup>. In many existing historiographies, the phenomenon of the artistic influence between the different European countries is examined lively. As the strongest impact were the Italian co- productions.

## 2.1]

### REFORMS AND SYSTEM CHANGES IN EUROPE IN THE LIGHT OF THE TRADITION AND ITS HISTORICAL HERRITAGE

Nevertheless in this years the question of the practical side of the film productions is also very vivid as there are many regulations that support this co- productions, and protect the European market for there distribution. Such is CICE (Comitato delle industrie cinematografiche) and the direct impostations from the European community, such as the one from the **1962** that insures the issues of the state subsidies and the tax-free productions.<sup>4</sup> Other issues were also examined in various European bodies, as those considering distribution with various European bodies, considering distribution in Eastern Europe and Latin America, and vice versa. However, the biggest issue was the issue of modeling those productions, weather they should be done within the studios systems, or more individual productions.

## 2.2]

THE BIG PRODUCTIONS IN EUROPE AND USA AND THE FORMS OF  
CO- OPERATION BETWEEN THE EUROPEAN COUNTRIES

The presence of the big productions in this period is also evident, mostly in the British studios systems. This model was the most similar one as Hollywood had, but later (especially later in the sixties), the artistic, and the organizational influence that was coming from the continent, made its impact. The most obvious example for this is the big co-production of “Doctor Zhivago” by David Lean (**1965**), from the Nobel Prize winning novel of Boris Pasternak. This production, which is actually a big international co- production, was a big box office success in the sixties in Europe and in USA as well.

\* \* \*

The reformed commission in Italy and France in **1964** for cinema co-productions formally strengthened this influence, since it is very evident that it was more a continuation of the art influence and the co- operation between these two countries that existed from long time before. This influence is of a different nature than the previously mentioned example in Great Britain. Since this kind of organized artistic influence between this two countries existed almost in a same form centuries before; as we can examine the cinema co- productions as a continuation of centuries established tradition dating from the time of the renaissance. That was a more or less traditionally mezenian way of subsidizing art, since the protector of all art forms was the state, community, burgese elite, aristocracy, church or the Masonic lodges<sup>5</sup>. At earliest point, the aristocracy in the early renaissance established this. From the official manuscripts and from the personal renaissance correspondence, from the Tuscan aristocracy in the early renaissance<sup>6</sup>, and than continuing up till the 20<sup>th</sup> century. The historical line of Ireland and England was somehow different.<sup>7</sup> Other similarity is the tradition in establishing

artistically close relationship between the artists, and continuing with its relation- to the generations' forward. The correspondence amongst the dukes (for e.g. in the 19<sup>th</sup> century again) indicates that the aristocrats were keeping a close and warm relationship in order to make a more friendly environment for the artists→ that is what the artists were doing themselves tryout decades in the 20<sup>th</sup> century in order to protect the artysm of the European film. There are many examples of this specific kind of artistic solidarity.( i ) Luchino Visconti (a duke himself) begun as an assistant for Jean Renoir, and later his assistant was Franco Zaffirelli.( ii )Francesco Rosi and Federico Fellini were assistants of Roberto Rosselini. This cooperation in some cases was even more productive, as they were working together on some screenplays. This cooperation begun from the period before the WWII.

\* \* \*

In other cases this cooperation was even more obvious (in a sense for the consumers), as there were a lot of stars that were playing in films of other countries productions or on another language. ( i ) Giorgio Albertazzi played in “Année dernière à Marienbad, L'” (1961), ( ii ) Alain Dellon in “L'Eclisse” (1960), ( iii ) and as before in the fifties Jean Renoir directed Ana Magnani in “Caruza d'Oro” (1953).

\* \* \*

Due to its tradition, Europe had a complex system based on the *tradition itself and the social regulations* that were much more in favor of artistic or arty productions than in USA. As for e.g. in the big studios in USA the managers usually cared about the development of the actors (training them with dialogue coaches etc.), and in Europe they had a more direct contact with there colleagues artists- in a way they were developing there artysm with communication and socialization. Different aspects of this artistic phenomenon are already examined in existing historiographies<sup>8</sup> that are focusing especially on the artistic influence, such as the influence of Nouvelle Vague on the Italian productions<sup>9</sup>. This model of



somewhat tradition like, or “protégé” system was adopted in other European countries, like for ex. in the mentioned production of “Année dernière à Marienbad, L'” where the assistant of the director Alain Resnais was Wolker Schlendorf.

3]

### ARTS AND FILM ARTS IN THE SIXTIES, AND THE SOCIETY. FORMS OF FILM NARRATION

If we try to examine the artistic belongingness of this group of co-productions, it is evident that they were focusing on the onirical more than the rational side of creativity. The connection between the creativity and society exists, but the focus is put on the “parallel society”- so to speak. The society that the characters in these productions have in there inter- cosmos (not inter-space, as it is usually larger than that). The reality that exists in themselves- not the factual one. According to the existing historiographies, that was possible because the society in the 60's, especially in Italy, played a somewhat sheltering effect over its citizens, and artists as well<sup>10</sup>. The artistic discourse was put on the *how to develop the art form*, more than *how to develop a perfect project or entertainment*. But the phenomenon of this creativity was possible by having all the elements of the puzzle together, such as perfect cinematography (lighting, inquadratura), innovative music (the standards of this generation of composers are still considered the highest in the film world- for e.g. the soundtracks of Nino Rota, Giovanni Fusco), but mostly a well structured screenplay. What diverse the screenplay writers of this generation of filmmakers, from any other is the fact that they were all intellectuals that were implying higher standards in the intellectual circles in these years- improving the intellectual society so to speak. Again, the social structure that existed in these years was much in favor of the intellectuals, since they were not separated from any other social

structure. Even when writing screenplays for some more trivial or down to earth themes, this phenomenon of reaching higher intellectual standards, (and the authors techniques) was higher developed as to reaching the newly formed, innovative form of film *narration*. What is typical for this innovative approach is that unlike in classical cinema where everything in the screenplay is written in explanatory and clarifying mode, these screenplays are written in the mode of developing a certain language of signs in order to develop an intellectual communication with the audience. Classical cinema *tells* a story and a *Dolce Vita* one *signs* the story. In a classically developed storyline characters are speaking for themselves and the dialogue expresses the type of there personality or a character; in the intellectual cinema dialogue expresses the longing of the character to change or even mutate. In the intellectual authors cinema the screenplay focuses on the phenomenon of the interlife of the character, on its parallel reality which corresponds with the parallel one from the other ounces characters what as a fusion of signs creates a phenomenal world of intellectual communication which is marked by the authors touch (which in most cases is the director, but sometimes is the screenplay writer, the DoP, the composer, or an actor, or a synergy of a group of them together). The relationship- real time<sup>11</sup> and cinematic time, as well as social reality and cinematic reality is present as well. The creativity and innovation, combined with the high technical standards again plays a significant role. The presence of the reality thought is not to create an illusion of any cinematic storyline, unlike in the classical cinema, but to show its impression or reflection on the final (but authors) cut. On this, these productions can be separated on two main typologies, as considering there usage of reality: ( i ) the social and ( ii ) the oniric.

( i ) The social ones played a pearl effect initiated from there author. Why this typization? The pearl is a beautiful object but is produced out of the shells pain. The films that are following this

approach are somehow close to the authors' pain but as a final product are beautiful and lively. The most *éclat* ant examples for this are the first films of Michelangelo Antonioni at the beginning of the 60's ("L'Avventura", "L'Eclisse"). In the first one, the author is following the character of Monica Vitti (Claudia) as a form of a sentimental journey as she is trying to evoke communication, or a closer human relationship with other characters. However, usually her attempt remains "sabotaged" by the events that are happening as written in some strange libretto; as they were only orchestrated in the reality. In "Eclipse" it is the same situation, only that the authors focus is focused more on the one on one relationship.

( ii ) In "La Dolce Vita" by Federico Fellini again the authors relationship is to follow the main character- Marcello, as in a labyrinth of predictable, but unexpected social events. In all of these productions, the very impacted artistic line is to follow the events without showing the consequences, which is somewhat different from the real- reality, where the events are consequences of other events. That new reality which is not so the real reality, becomes dreamy, oniric...

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As a form that was especially developed, and present in the co-productions from this time, was the *omnibus*. This form of cinema narration, before establishing itself as a serious (with exception of sometimes establishing a serious screening of short literature peaces) in the 60's, was considered more as a form of a formal presentation, form for presentation of the student films or for propaganda purposes (mainly consisted of documentaries, in the period after the WWII). The co productions themselves (as a form of a production) stimulated the development of this form as having to work with more than one country (mostly in the 60's- Italy and France). It was the case of classical omnibus form- where divided by ( i )different directors("Boccaccio '70"- **1962**, "Amore e rabbia"- **1969**), or ( ii )artistically divided or divided by

the screenplay writers (“Ieri, oggi, domani”- **1963**)<sup>12</sup>. That it was really considered a big challenge, witnesses the interest (again) of some very serious intellectuals to work on this productions, like Italo Calvino, Eduardo de Filippo or Alberto Moravia.

4]

#### INNOVATION IN THE FILM LANGUAGE, THE ANTICIPATED REALITY

The very innovative artistic approach in this is the phenomenon of ***anticipating the events*** tryout the storyline or dialogue. As the events in the real reality are anticipated with other events, but in the film reality they are anticipated with the inter reality of the characters. Here the *circle* real reality, parallel one is closed.

For e.g. in “L’Avventura” the character of Lea Massari (Ana) that saw a shark (or believed that she saw it) while swimming, later disappeared. It is as that sign destined the character to disappear. It happened as if she did not enter in the see to swim and saw the shark, later she would not disappear. That is the typology (or maybe a new genre) for all other screenplays that are developed in this period as they are anticipating events with other events, as there *characters are longing towards there Dolce Vita*. For e.g. in Fellinis “La Dolce Vita”(1960) the tragic event of a man loosing his family and himself, is anticipated tryout the eyes of his wife that doesn’t know anything about that; that that tragic event is anticipated in the time to come. That longing is usually longing for love or a warm relationship between people in the social environment, while the reality requires perfection. Because the journalists that are following her expect that she should answer there question even when she is in a condition of a shock. Moreover, that perfection anticipated that. In the other co- production “Guerre est finie, La” (1966) the screenplay from Jorge Semprun is developed in order to show that much what the events are based on is there earning for love,

no matter how that can be un-required or undesired by the reality. In this movie, the stronger social sign is put as the character of Yves Montand (Diego Mora) is passing the border while all other characters are passing the border towards each other or within themselves<sup>13</sup>. The sweetness of the main emotion of love is surpassing everything else, as the social labyrinth is strengthening around the characters<sup>14</sup>. The anticipation is merely visible in this production, but focused on the society, that is trying to anticipate everything. The characters are avoiding that with their unpredictable attitudes and with (therefore) anticipated events. The anticipated line is developed even more in the “Blowup” (1966) by Michelangelo Antonioni, as a more direct example of this artistic tendency, as the events that were happening are caught on a photography, but they needed enlargement in order to be visible. This film again focuses on the social aspect of the events, as they are anticipating a *mask characterization (personalization)* - what is mostly visible from the finishing sequence. The social aspects in “Blowup” are also focused on the social system itself, and its mechanisms, as the social system is trying to enhance everything that can be more creative than needed, so to speak. The most direct example for this is the scene when the photographic session is happening, as the photographer is trying to control the behavior of the models, playing it on the professionalism of their work; as the models don't know how to breathe professionally, so to speak.

The socially very engaging, and with its treatment of sex in the decade of 60's very provocative production, Pier Paolo Pasolini's “Teorema”(1968) presents the anticipating of events again as longing of the characters to liberate their sexuality, and to put a stronger symbolical meaning on its liberator. The character of Terence Stamp (The Visitor) plays a role of a contemporary Bacchus, as he is liberating the family from its stiffed and fake morality. This production later played a major role in inspiring the whole generation of pop stars, as for “Doors”.

Maybe the most influential part of this artistic tendency is the fact that “Teorema” later anticipated very significant social changes in the whole world (as a part of the Hippie movement at the end of the 60’s and the beginning of the 70’s). We cannot really claim that there is a strong social tendency or organized movement in this, but the little voices did change many things, as insisting on a bigger social liberty. That was a spontaneous sign of many artists that inspired many other progressions. In the field of design, industrial design and science, as mentioned before.<sup>15</sup>

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This tendency reached in the period at the end of the 60’s and the beginning of the seventies its peak, as a globally very popular movement of the hippies happened. That was a very transatlantic artistic transmission as well as some of the most important film co productions did happen in this period. Thought it was very unlikely to expect that somebody could break the barriers in the old continent and concord the film market with completely arty films. It was even more difficult to expect that from the Hollywood film industry, which is particularly “famous” with its rigid attitude towards art films. Nevertheless, the success of many European films in this period in the USA inspired some producers there to consider the arty films as a possible box office success. That is very typical for the production of “Zabriskie Point” (1970) by Michelangelo Antonioni as one of the rare American films that are entirely done in a typically European arty way of filmmaking, as trying to explore the origins or the beginnings of the hippy culture. That production indicated even more directly, that even in the states, big smash hits could be completely art films, and the films that are not done by any cliché for filmmaking established in the film industry. With only a dozen of pages of dialogues and a group sex scene that lasts 20 minutes, that was a serious change in the consumerism in the years to come. The anticipation of events in this movie focuses on the braking the materialist

and consumerist side of the contemporary world, as it climaxes in its destruction. The longing for a social change is divided between the longing of the solitude and independence of the main characters, and the desire for revolutionizing the social and sexual moral. Again, the sign of the somewhat social repression in this movie is even more than joust a background for the events to be anticipated. These events indeed are dominating the silver screen for the whole duration of the film, as at the end they are finishing in a social explosion.

#### 4.1]

#### TENDENCY THAT WAS MUCH BEFORE ITS TIME

This tendency was not just a temporary fashion in the film productions in the 60's. They were much before its time and they played an important role in the development of the film language. We can find this style of story telling (*narration*) in the contemporary cinema, such as the one of David Lynch ( i ) or Robert Altman ( ii ).

( i ) In David Lynch's "Blue Velvet" (1986) in the scene when the character of Kyle Mac Lachlan is leaving the apartment with the two aunts in it, the aunts at the TV are watching somebody climbing up the stairs. In the next scene, he is climbing up the stairs in the building. As the events that are happening are scheduled on some matrix.

( ii ) In Robert Altman's "Short cuts" (1993) the character of Lori Singer cuts her hand in the kitchen, as her father cut his hand many years before, as told by her mother, before he committed a suicide. And then she commits a suicide.

## 4.2]

THE INFLYENCE OF *DOLCE VITA* IN USA

Analyzing the years of production in the 60's in USA we can see that not only there was a bad respond from the audiences, but also a creative crisis which was very typical for the first years of Hollywood, when the "creative imports " from Europe were done. Some changes there had to be done. From the testimonies of the filmmakers in this period, we can see that the studios were ruled by personalities, that were unable to recognize a story that can be creative, and that they were far away from the creative processes that could move the production machinery. The system of the big studios that was leading the production was falling apart. Therefore, the filmmakers looked at the models that were existing in Europe, mostly the Italian co- productions. The largest artistic influences in this years in America were coming from the Italian cinema, and as well as the French Nouvelle Vague.<sup>16</sup> The artistic transmission in this period on the relation Europe- USA was happening mostly in the b- production or low budget art films. The whole generation of new filmmakers emerged in this period, that usually came as a protégé from there senior colleague- Roger Corman. Some of the names that emerged in these years in USA are Steven Spielberg, Peter Bogdanovich, Francis Ford Copola, Martin Scorcese, George Lucas, Brian de Palma. They all begun there first steps with the low budget productions. Other filmmakers that were also working on this change (editors, companies, DoP's) were also from the new arty wave, or "imported" from Europe. Like Walter Murch that studied roman languages in Italy and Paris, or the names of Monica Vitti (with **1966** Twentieth Century Fox co- production of "Modesty Blaise") or Nino Rota (with "Godfather" **1972**) that were also engaged in some productions. Alternatively, the direct imports of creativity were coming from Europe in this time, like Roman Polanski. On the other hand, USA opened its market for distribution of some



significant arty names and for production as well. Usually all the directors in USA that were working in this period later turned back in Europe. I am referring about the beginning of the 70's. Some of the arty filmmakers from America also worked in Europe (like Miles Davis that wrote the soundtrack for some European productions). In addition, I have to add that some of these filmmakers from USA later turned into some more comercial productions (comercial in a classical manner- with stars and high technical standards). However, at final this artistic transmission indeed influenced the revival of the film industry in America at the first half of the 70's.

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One of the names that initiated this long time before is the producer Alberto Grimaldi, when in **1962** together with his wife formed the production house of P.E.A. (Produzioni Europee Associate S.r.l.) in Napoli. He had the opportunity to work on production and distribution as well. As the market in the sixties in the USA become more open, he could begin to distribute some of the Italian productions. Those were really the years of the boom of the Italian film<sup>17</sup>, in a productive and creative manner, so that the doors for the distribution in USA were somehow open. He worked closely first with the Neapolitan filial of Columbia pictures, and than continued with the other offices from the other American majors, mostly with the United Artists that assured a well distribution of all the productions of P.E.A. With this company, many significant distributions were done in the USA, as they were cooperating with other producers from Europe and USA. This company become somewhat an emblematic sign for the Italian co- productions and there presence in the American distribution system. This influenced many contacts between artists and producers that later resulted with better distribution in the first Halph of the seventies. For e.g. Roger Corman distributed Fellini's "Amarcord" (**1973**). Nevertheless, this company was not the only example for this artistic transformation. As mentioned

before there were many artists that were working in the industry in America, from before and some older connections were strengthened as well. Such as the participation of the big cinematic diva Alida Valli, that after a short stay in Hollywood successfully returned in Italy. Thought we cannot speak more concisely about a more direct impact or influence from the intellectual cinema, or the author one except in some cases. Like in the John Cassavetes, Paul Mazursky's or Jonas Mekas films<sup>18</sup>; the authors European touch in some American productions in this period, like it was for e.g. Roman Polansky's "Rosmarus Baby" (1968); and the artistic influence which is present in the first Woody Allen films. About the direct influence from the authors, writers, academics, philosophers, cinema theoreticians or sociologists- there is no direct influence in the US cinema in general. Since the cinema reviews and the cinema journals in this time, were doing only the promotional side of the film relief, or doing only an academic analysis. Some of the works of the contemporary European intellectuals like Umberto Eco or Andre Bazin were translated, but we can find no sign on there influence in changing the general cinema landscape in USA.

#### 4.3]

### THE INFLUENCE OF *DOLCE VITA* IN CINEMA AND IN THE CONTEMPORARY ART AND THE VICE VERSA EFFECT WITH THE THEORY

Some testimonies from the filmmakers in USA do indicate that there encounter with the cinema from Europe was very important, and that they initiated changes in the film language in the generation of filmmakers in the decade to come. Paul Mazursky did say that he was impressed by "I Vitelloni" (1953) when he saw it in New York when he was 22- 23 years old; that he met Fellini 15 years later, and remained great friends for 25 years. When he was screening "Alex in wonderland"

he was being heavily inspired by “8 and 1/2” (1963). Martin Scorsese says that what was particularly influencing was the Fellinian world itself- the “magic land, fantasy land, the circus...” especially the lighting style in “La Dolce Vita” and “8 and 1/2”. Also the humor and the compassion, which is the very important and innovative element of the Dolce Vita generation. The contemporary British director Peter Greenway also says that he was very inspired by Fellini’s cinema, especially when making “The Belly of an Architect” (1987), by “La Dolce Vita”. There is obvious Fellinian influence in “The Baby of Macon” (1993) from “Satiricon”, and in his “8 and ½ women” (1999) .

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Very obvious is the influence of the Italian cinema in the European countries and there other arts as well. Early Rainier Werner Maria Fassbinder is innovatively influenced by the works of Pier Paolo Pasolini as he is using his technique of free editing and camera movement. The most obvious influence is in the “Katzelmacher”(1969) and his usage of inquadratura, that is done almost as an homage to Pasolini, from his “Accattone” (1961) and “Mama Roma” (1962), as storytelling similar social issues in Germany. After some serious directorial names emerged in Germany, some real co- productions were indeed possible, and the first halves of the seventies were the golden years for the co- productions with the Bavarian studios. In addition- the pop culture, again, did happen in this time, more than ever before. As to add, that it did not stop until now (for e.g. the influence of Pier Paolo Pasolini’s “Medea” (1969) in the Chris Cunningham’s video for “Frozen” (1998) by Madonna).

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The decisive moment for this in USA in the 60’s, was the end of the costumed musical, costumed historical spectacle and other productions of genre cinema that were becoming more and more routinized. The respond of the audiences was bad, and from the critics as well. Besides the critics and the studios in the fifties in America seemed to be a part of

one system, but in the 60's they (the critics) insured there independence and they had more influence on the cinema consumerism and the market itself.

In Europe, the influence from the cinema critics, from the interpretations and from the public debates based on cinema was not a new thing. Traditionally in Europe as from the time of there studies students are encouraged to debate about arts and literature, and at the beginning of the 20<sup>th</sup> century about cinema. Thought these debates at the beginning were treating cinema only as a light entertainment or fare attraction, not as an art form. This debate was somehow reversed in another direction as it was discovered that cinema could not be just a public fair attraction, but also a serious media for documenting serious *historical events*, as some firms were filming the tragic events from the WWI. The most éclat ant example for this are the works of the firm Pathé. Later the cinema was also debated as a form of a propaganda- promotion of life stiles or the new advertising media.

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What is typical for the theoretical approach of the 60's is the fact that what was somewhat initiated at the pre- WWII approach, was developed in the 60's. Unlike in USA where existed cinema reviews and journals, that were usually (traditionally) owed by the studios, and in some rare cases- academic cinema theory, in Europe the situation was somewhat diverse. As usually the dailies and the journals are taking academically educated people to write there cinema comments. Therefore, the audiences developed more in this manner. Traditionally film reviews in the 60's in Europe were independent, but not always matching the level of the artistic independence of there reviewing objects; they were not always so much before there time, like were the films they were writing about. As commenting the level of the cinema- reviewers in Europe in the 60's, in some cases, they were matching the intellectual level of the

intellectual cinema. As to make a big generalization, the critics were Europeans, but they were skeptical as well.

5]

## CINEMA AND SOCIETY

As visible from many other sources (contemporary film theory and analysis, testimonies, interviews etc.), this was a rare and luckily example how the film world and the society could have an equilibrist existence, by imposing an intellectual communication between the art world and the social structure. Since in Europe the situation was not like in USA, where (in USA) productions and producers could be independent from the society due to a certain commercial success of a movie. Only with a help of a certain social structure or a cooperation (in this case the co- productions) could insure an independent artistic expression of those authors. No matter how a film was well distributed, a certain help of the society was needed. There were different models that they tried to impose- like in the Alberto Grimaldi's P.E.A. Where he was developing a system of cinema distribution that is cooperating with the local community, to ensure a better and largely distribution of films. The distributors- producers Dino de Laurentis, Carlo Ponti or Robert and Raymond Hakim, were trying to initiate a somewhat network distribution that is close to the USA model. The tradition of *respecting art and artists, as well as trying to protect them* in Europe played an important role in this, since the particularity and diversity between the intellectual and the art side of the society (from one side), and its consumerists and social particularities (on the other) as a balanced fusion initiated a very productive development in this art transmission in the 60's, that changed for a certain period of time many attitudes.

The question weather the society changed the cinema because it changed the consumers' attitudes (or habits) or weather the

cinema (and its main protagonists in these years- the intellectuals) influenced the social changes in the, 60's remains very much open!

### 5.1]

#### THE ANTICIPATED AND THE REAL REALITY; AND THE INTELECTUALS

The largest influential point in this period, as mentioned before, is the element of anticipating the events with other events. The intellectuals gave the first glimpse of this tendency, as they promoted the newly discovered and very trendy in the intellectual circles, topic of the language of signs, which directly corresponds with this line of story telling. By following the development of events in this films (which is most directly evident in the productions at the beginning of the 60's- "L'Aventura" (1960), "Guerre est finie, La" (1966)), it is as the characters are by understanding a certain language of signs, that is surrounding them, are trying to anticipate events by showing signs that mean that they are not understanding them. This phenomenon was somewhat noted by some intellectuals (that I mentioned in the introduction, mostly by Christian Metz) that were examining the relation between signs and meanings.<sup>19</sup> Thought there are some discursive, academic weavings that are indicating that the circle of initiation of events (society↔cinema) is an outcome of a successful simulation; an "elementary matrix of interaction in emitting and receiving unintentional behavior as signs... In fact one can get from this matrix all the basic plots of Western comedy and tragedy, from Menander to Pirandello, or from Chaplin to Antonioni" as presented in Umberto Eco's article "Semiotics of Theoretical Performance". As he analyses the particular structural narrative in the works of modern art and the disintegration of temporality in it, where the consumer is always a necessary co- producer of the aesthetical object.<sup>20</sup>

There's no important research or comment on the education or cinema education in the 60's, but what is even more interesting is that

in this historiography landscape, the attitude of the intellectuals was somewhat ambiguous towards this question. Most of them were involved in the educational processes, but showed no signs as→ it needs to be improved or→ some changes need to be done. What is very remarkable is also the fact that there was no mixture of cultural belongingness<sup>21</sup>, thought one big part of this generation<sup>22</sup> of intellectuals, are from the generation that was creatively repressed in some of the previous European regimes.

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( i ) Like it happened with Andre Malraux, which productivity was reduced in the years around the WWII. He was a strong resistance and after the war opened anti- Stalinist. In **1946**, he published “Esquisse d’une psychologie du cinema”. All of his books after the WWII are about art and aesthetics. He defines art as anti- destiny.

↓

( ii ) In an interview in 1987 Umberto Eco said: “Hatred of the teacher was more common in **'68<sup>th</sup>**: then, when you were in front of a group of students, rules dictated that you were the enemy. The teacher was the aggressor almost by definition”→ but also “Education is aggressive. You walk into class intending to change other people’s ideas; you’re going to destroy their assumptions and offer them another perspective of the world”.

↓

( iii ) The question of education and the social labyrinth is explored even more directly in Alberto Moravia’s “Conformista,II” (**1970**), than directed by Bernardo Bertolucci’s maestro hand. The irony is that the story is placed in a period when the freedom of talk and the freedom of expression were highly controlled, and the professor plays a role of a somewhat→ social savior. But his character finishes as somewhat being a more contemporary version of Dr.Faustus, as his intentional behavior leaves his world to be reduced only on the world of signs, with no

meaning for them. That world must be perfection, as the world that surrounds him is reduced only on that elementary matrix. An interesting hypothesis- that a society consisting only from the individuals can exist. Where each individual is being reduced only on the existence of his solitude, with no ethical interaction or responsibility with anybody else.

↓

( iv ) The famous intellectual, the existentialist Jean Paul Sartre, that was one of the most influential intellectuals from this time defines the role of the intellectual (in his “Difesa dell’inteletuale”), in the contemporary society, describing him as somebody that has the honor to keep the doors of the society open in order to keep the real function of the democracy which is the freedom. He also examines the existence of the so- called fake intellectuals that are obsessed with the social positioning. Somewhere in between it seems he puts the little borghezia which is a form of autocritica, but as well a force that is keeping the society’s vitality. Anyway, in a way a controversial role. I would like to put an independent comment on this: a part of the society that is similar to the intellectuals themselves, as they are examining the phenomenology of the psychology in this period. Hence, it is about the polemic and the diversity of the interpretations that in the 60’s were very intense, popular and modern, and enjoyed the maximum social respect.

↓

( v ) Examining the contemporary academic writing for this historical period (the ’60’s), we can see that the dominant academic line was that the social landscape that provided this kind of original and new creativity is marked as “Politique des Authors”<sup>23</sup>. This terminology is used in all the European and non- European academic writings and histories of cinema and society. As Donald E. Staples points in his article “The Auteur Theory Reexamined” as what is important to notice is that “politiques auteurs” had never been formally written down, and that it was a theory that had evolved from a body of criticism and from a multitude of film reviews,



what had been written by the contributors to “Cahiers du cinema”. As indicated from this article, and from what I concluded from my research in original writings, it seems that the first “initiatives” for this social or artistic change, were begun back in the middle of the 50’s. The autonomous, critical writing in this magazine culminated in the middle of the 60’s, as it was increasingly positive and in favor of the authors’ directors, and → critical on the classical commercial productions.

As the production and consumerist acceptance in the 60’s for art films was growing, other European countries started this critical discourse (particularly in the film circles, as mentioned before- on there debates etc.) What is also very important is that many European directors started there productiveness as writing in this magazines. The first ever article according to most of the existing historiographies on this subject matter was the Francois Truffaut article: “Un Certain Tendance du Cinema Francais”<sup>24</sup>. In the article we can find the beginnings of the generation of filmmakers that were working later in the sixties, especially “working” the context of reality and truth, as later resulted in the promotion and insisting on “cinema verite”. As believing that reality is very important issue in the contemporary cinema than. This article put somewhat a critique on the existing generation of film directors as they were trying to put there own reality in there films. This is a somewhat provocative point in this issue as is a contradictory standing point; namely how can we say that somebody is promoting authors- cinema, when is not for the presence of the authors reality in it. This complex subject- matter is opening a new passage of the film language, as the reality should be like in real life, but the authors’ aesthetics, style, intelligence, the personal touch are the most important things. Therefore, this article is not for the domination of the artist in his work, but for the domination of his artyzm. In the couloirs talks in the 50’s this was interpreted as a rebel director is trying to change the existing generation of the film directors that at that time were dominating French cinema.

But in reality (again) we can see that on the contrary this generation of directors were far more educated than their colleagues from before. They were very much-dedicated intellectuals. Besides it is obvious the influence from their colleagues that were active before, and that like all real intellectuals they were learning from them, taking them as rare examples. This article and its significance was later positively commented and supported as a foundation for a new cinema movement in Jacques Doniol-Valcroze's article "L'Histoire des Cahiers" (1959)<sup>25</sup>, though not considering it as a significant influence for the film theory, than for cinema itself. Significant contribution for this was the article of the famous film theoretician as well- Andre Bazin "De la Politique des Auteurs" (1957)<sup>26</sup>. The discourse of the existing generation of filmmakers in the 50's, and their presence in the film world was discretely commented as a generation of filmmakers that made their opus and opened the doors of the film- productions as satisfying certain professional standards. By standing by the "Tradition of Quality"- as indicated, not so by presenting their authors sign in their productions and developing some innovative authors language. In the years to come directors/writers in other European countries gained this approach as beginning to write in film- journals and magazines, as "breaking the barriers" and writing for other countries publications. That was another very strong European element in this artistic transmission, as much of the young directors couldn't break through in their own country, but also a revival of the tradition, as many filmmakers were helping each other in Europe even in the time of silent cinema. Besides- the European co- productions existed before, but they were "restricted" only as a form of cultural co- operation in Europe in the period after the WWII. This gave a more intellectual and professional influence, resulting with higher artistic quality of the films, innovation in the film language, greater response at the box office and better distribution of the films.

Thought being one of the hardest artistic dimensions to define, the *politique des auteurs* put a significant creative impulse in the decade to come, as implying a new direction in the film production, where the authors taste and sensitivity are on the first place. Moreover, where promoting the new fresh names in an alternative manner was a very important task.

So lists (in “*Cahiers du Cinema*”) with the new names begun to appear. In 1955 a list of sixty top young American directors appeared. In 1957, a list of sixty French filmmakers appeared, and in 1962- 54 Italian names were listed.

The theory of cinema played later even greater aesthetical influence in the Italian co- productions, as it was even more directly connected with the production and creative process itself. The works of many academic and literary “capacities” were put on in the use of the seventh art, such as Tonino Guerra and Alberto Moravia.

Nevertheless the intellectual side of this productions was noted in the time when they were realized as many of the reviewers were categorizing this productions as “intellectual, autonomous, European, artistic...”.

Who can ever think of a bigger compliment for the filmmakers regarding there social acceptance, as they were invited and rewarded at the big cinema events, such the ones in Venice, Cannes... Before this, usually only the experienced directors from the older generation were regarded as serious ones. Very rarely, it happened that some director was highly respected already for his first film.

Other particularity for this period of time is the fact that most of the co- productions in this time were not only highly consumed goods on the film market in Europe, but for the first time highly integrated in the cultural life of the countries from where there authors were not originating from. As an illustration for this could be used the quotations from the French reviews of the Italian films in the sixties.

“Telorama” in the issue **12.III.1961** in the articles of Gilbert Salachas, Jean d’Yvoire and Paule Sengissen gives an intellectual analysis of the latest films of Michelangelo Antonioni as some of the most important for the development of the film language as focusing on the image of a civilization. This image is very precise, as is consisted on different crisis, changes of spirituality. What is also very important is the development of the *cinema verite*<sup>27</sup> line in the development of the film language. Since the somewhat routine production that existed in the decade before, brought a blurred, unclear image of the *verite* as the authors were somewhat balanced by the studios desires, and the social barriers in the after the WWII societies. Another e.g. - film that is very significant for this artistic gradient is Federico Fellini’s “Dolce Vita,La” (1960), as somewhat trying to promote the new social eroticism. The developments of the film language that evolves from Michelangelo Antonioni’s “L’Avventura” (1960) or “La Notte” (1961) is a logical progression that follows the productions from the decade before, that was born from the Zavattini’s world (from his “Ladri di biciclette” and “Umberto D”), as the following films were less indifferent in certain issues (social, sexual and spiritual). The discourse between the material and intellectual world, is very persuasively presented in the Steve Passer’s article, comparing it with other Antonioni’s films presented at the that years festival in Venice, printed in “L’Aurora” (8.IX.1964)<sup>28</sup>. As heading towards the end of the 60’s the issue of materialism/consumerism is even more openly treated in the articles, as more openly treated in the films is the article from “Le nouvel Observateur” n.285 from **27.IV.1970** “Le vol d’Icare” as covering the “Zabriskie Point”. In America viewed by Antonioni; as pointed in the article, the monster of consumerism is developed until the point of divine. The director is developing a story of the contemporary Adam and Eva, as they are trying to save there spirituality. Again, the question of the spirituality and sexuality is observed as a main issue. Usually the reviews/reviewers are analyzing

this artistic question signing it on the term of eros. That is so with the Jean Domarchi's article on "La Nuit" published in "Arts" on **1.III.1961** as focusing on the issue of intellect and its sexuality. As on the same discourse with the Morvan Lebesque's (**23.II.1961**) and Claude Casas (**24.III.1961**) articles, as defining this film as the "cinema of the lost moments". More direct discourse of religion and social issues, or Christian spirituality and materialism we can see in many academic writings<sup>29</sup> and articles. Like in the Jean D'Yvoire's article "Al'image d'une societe- dans la nuit spirituelle"(**12.III.'61**) at Telerama on the influence of the neorelismo, in La nuit, L'Aventura; or the Andre Bessegés article "Blow Up de Michelangelo Antonioni" printed in France Catholique **9.VI.'67**- focusing on the supremtism of the society in that period. A more dialectic view on this we can find in the Jean De Baroncellis article "L'evangile selon saint Matthieu" published in Le Mond, on **6-7.IX.'64**. An analytical connection between the spirituality and the contemporary societies we can find in "La puissance, la corruption, la mort- Les demnes de Luchino Visconti" by Francois Maurin at Humanite (L'), at **21.II.'70**; at "La caduta degli dei" at France catholique **27.II.'70**; and in Luc Barestas article "Le "secularisme" deux fois rompu"**14.II.'69**. As progressing try the years this discourse is developing (again in the articles as developing in the films themselves) as treating the subject of sidings and abbreviations, and focusing and comparing it with the question of sexuality such as in Jean Domarchis article "La nuit" in Arts **1.III.'61**; Antoni Chezs "Les cover girls" in L'Express **1.VIII.'66**; and in Luis Chauvets article "Le Decameron...de Pasolini" in Le Figaro (**1.XI.'71**).

As presented in this outlook of the coverage articles and cinema reviews in the dailies and radio (like for e.g. Jean Collets coverage of L'avventura on **2.10 '60**). The writings in the 60's and first half of the 70's, in the French media, indicate a very strong sign of analytical transmission, within Europe. The same case was in Italy, as indicated in

(find the G.Tinazzi article on influence of Nouvelle Vague<sup>30</sup> etc.) many academic writings from that time and contemporary historiographies.

\* \* \*

As for the authors/directors writings themselves, they were putting there academic focus on the same issue as well. The writings in the “cahiers du cinema” are in the same line as putting emphasis on the significance of the artysm and spirituality and as well opening the doors to the new, more European artistic space, as transmitting cultural energy from different European geographical spaces. Luchino Visconti in his “Un drame du non etre” plays omages to the classical literature, especially classic antique tragedy, covering his production of “Vaghe stelle dell’Orsa”(1965). Milos Forman in his explanatory coverage, refers to the latest edition of the Festival of New cinema in Pesaro (1965), and Marco Bellochio in his famous article “La sterilité de la provocation” refers to different universes of artistic aspirations, as the latest productions opened many frontiers such as those of Puritanism (like with the film “Dolce Vita”), as quoting different examples of “scandals from European literature or history like – Raskolnikovs, Macbeths or Caligulas”.

Nevertheless, this orientation, as indicated here, does not happen for the first time in Europe. It is very much a cultural tradition, and a development of the mezenian system<sup>31</sup> of subsidizing art- that was present centuries before. However, it is the first time that happened so openly in the film world. The aristocratic communication of different dukes, and mezenian correspondence in 18<sup>th</sup> century, are very much in the line of this artistic correspondence, with a tendency of opening the frontiers and uniting different particles of the European artistic landscape.

## 5.2]

CINEMA VERITE- STUDIOS OR LOCATIONS, CONTRIBUTIONS OF  
OTHER ARTISTS

hence, European social models in this time were also heading towards a more perspective future since the technology discovers that happened in this decade, insured the strengthening or the birth, of new firms especially Italian (Beretta, invention of Marconi and sons cellular phones). Nevertheless, nobody could really predict such a boom in the economy. What is surprising is that it did not particularly influence the born or re-born of some film firms, or a revival of the studios. Since because of the artistic reasons it was believed that filming in studios reflects badly on the quality of films. It was believed that the real quality lies in matching the film reality as close as possible with real reality (as pointed in the theoretical writings). However, than later at the end of the 60's and the beginning of the 70's, as insisted on the development of the film language and its innovations (to gather with the innovations of the film narration), filming in studios was again trendy, thought only occasionally; in a sense not as much as a continuing process of filming in the studios. Which is mostly the case with the Fellini's films for e.g. ("Satyricon"-1969), as they were developing an independent, particular and reach signs for the film language; corresponding with the authors sense of style and sensibility, as also suggested in the theoretical writings. It also changed much the theoretical approach and the sense of aesthetics as regarding the other parts of the film- as the seventh art. For e.g. the usage of costumes before was percept as an expression of the professionalism of the costume designer. One costume was proclaimed good when completely and precisely matched a certain historical period or occasion in the presence; but the semantic codes in these productions were fare more complex. As costume designers were working closely with the director, they were expressing his creative and artistic energy, but also in this,

productions their own ones. They were developing their own sense of aesthetics and recognizable style. Everybody could recognize the style of Danilo Donati (“Roma” **1972** and later recognizable at Dino de Laurentis production of “Flash Gordon”(1980)) or Piero Tosi’s (“Ludwig” **1972**). The reality of this cinema was also changed, and influenced by the works of other artists in it. That was a reach, vivid reality, usually a little theaterized. That is also significant for the contributions of the other filmmakers/artists :the DoP’s, for e.g. Giuseppe Rotunno’s usage of lighting, set designers or choice of locations (Pier Paolo Pasolini’s “Medea”(1969), where locations do not exactly match the historical location, for e.g. Pienza, with the whole visuality giving a symbolical concept).

### 5.3]

#### DEVELOPMENT OF THE FILM LANGUAGE AND THE INFLUENCES AMONGST THE FILM- MAKERS

Especially innovative in its developing of the film language are the films of Pier Paolo Pasolini that he did in the late 60’s and beginning of the 70’s. Very experimental and innovative is the film structure itself. That he was a real innovator and in some point even revolutionizing the film language, we can see in the fact that he first began using the natural actors for his leading roles (though we know that there are some examples from before- like Luchino Visconti did in his “Terra trema”**1948**), and transforming them into stars. Usually the way he is developing the film structure, is proven to be an innovative and influential one across Europe. In his “Accattone”(1961)- as some dialogue passages were intentionally done with the same camera movement without contextualizing the place where filmed, which is done in the same way for e.g. in Rayner Werner Fassbinder’s



“Katzelmacher” (1969). Without contextualizing, but with conceptualizing were done many of the sequences in his movies (for e.g. Medea- when she is speaking with Jason only with the changes of the perspective- upper and downer- are edited some sequences→ giving a symbolical meaning of who **has** or **has not** power). In the same movie, the first jump editorials were done, many years before the first music videos. The conceptualization of the sets is done in the mentioned example with Pizza. The most evident and defined example of changing/liberating the film language is the usage of the shaking camera, or combining it with some very complex or classical shots. In some of his later co- productions Pier Paolo Pasolini also uses the explicit erotica, as a method to enrich the cinema narration or make it more authentic/erotic.

6]

#### THE CHANGE IN FILM CONSUMERISM AND THE INFLUENCE OF THE INTELLECTUALS

All this signifies that some diverse, innovative productions happened in a way as if impossible in the traditional cinema, as they were well received, consumed and understood in Europe.

\* \* \*

The beginnings of this line of film consumerism lies in the cinema theory and analysis as initiated in the film theory in the sixties- its intellectual analysis and the philosophy of cinema. The intellectual that first started this intellectual transmission is Christian Metz. He began the philosophic line of cinema semiotics, developing it on the grounds of a focus on the meta linguistic side of the film language, as somewhat originating from the cinema and psychoanalysis discourse of philosophical analysis. This line was developed and defined in the *semiotics of cinema* as Christian Metz (1931-1993) is considered to be one of its fathers. This tendency

was accepted in the intellectual circles in Europe, and influenced the cinema language in the film productions at that time, as if cinema influenced the intellectuals. Hence, what was very trendy at the 60's was the intellectual habit of intellectuals to gather and talk about a movie. Finding its artysm as a complex and coherent structure of signs, that anticipated and inspired many intellectual innovations. But the bottom line- the anticipation of events, and sometimes the anticipation of time and events was never and with none of this intellectuals maintained directly. Which defines the approach as somewhat ambiguous. Why is it so? Because this phenomenon itself is very anticipative. Directly pointing the ground issue- because by saying something or bottom lining it in a text, somebody could anticipate events in the reality; not just using it as phenomenon with which somebody could structure an interesting cinema production. That is how real reality could become film reality, and vice versa. Therefore, the issue of anticipation was never touched or touched directly and was used as a referral, Pandoras box point.

**The cinema language was underlined as a referral, productive discourse for the phenomenology of film narration. The narration itself was developed by an important generation of intellectuals as they were working directly in the cinema production as screenplay writers. The participation of intellectuals (the filmmakers themselves in this case) was never determined as a ground issue itself, since this artysm was or was supposed to become a part of a highly consumed artistic product as well. That indeed happened, as what very phenomenologically is defined, as there was no professional or social plan for that.**

↓

( i )The raze of the consumerism in the art- cinema; its understanding and intellectual integration; or consumption of cinema as seventh art and the contribution for that of this generation of filmmakers is defined by Catherine Breiallat in her article with indicative title "From "8 and ½"

to “E La nave va”: The birth and the death of art”<sup>32</sup> as “the need, the imagination and the fear”, as a thematic intellectual paradigm in Fellinis “8 and 1/2”. That is a dominative outlook for all of the contemporary film intellectuals, what defined that the audiences in the 60’s defined a certain disponibilita. Looking at the historical landscape in the 60’s, audiences, especially the young ones were in the need of open-mindedness, with certain regard on the intellectual side of the existentialism. As so, these productions remained very referral for any kind of contemporary film historians and the film theory, as well.

↓

( ii ) Peter Bondanella<sup>33</sup> also depicts the significance of the 60’s and its cinema as being one of the most influential in the contemporary cinema , even for the non- art film- makers, and for other arts as well, as they influenced other arts, artists and designers. The referral point is that it was believed that many of this artists could only stand by there professional standards, not by any of the undefined, artistic categories. Nevertheless, for the first time this changed, as many believed that hearing some of the people that worked on this productions could improve the artistic and comercial quality of the film as well. As there intellectual voice was explored in the films.

↓

( iii ) As a sort of a paradigmatic, referral point, “La Dolce Vita” the film is present in a contemporary historiography as a turning discourse.<sup>34</sup> This discourse goes fare more than pointing the fact that they changed the film language, but that in the sixties the valuation of beauty, searching aesthetics and supporting it in the intellectual gradiance was considered and developed as a major cultural transmission.

\* \* \*

**Thought some elements of this tendency are present in the literature that was used as a basis for a screenplay or a classical screening ( ii ). In other arts as well: painting, music, interior design,**

**fashion. And it is present in the contemporary arts and theory ( i ).  
Usually this tendency has very social connotations.**

↓

( i ) In 1980's screenings of Stephen Kings novel "The Shining" (dir, Stanley Kubrick '80) the direct element of this phenomenon is erased from the movie production. For e.g. in the novel the vegetal animals that are in the garden of the hotel, became alive and attack the character of Jack Nickolson, as he is trying to occupy the hotel, which is inhabited by the ghosts of the previous generations that are present on the photographs at the walls of the hotel. This is not present in the film version of the novel. At the end, when he is dead as well, his image is on one of the photos as well. As it was anticipated that there is his place.

( ii ) In the screening of Daphne du Mauriers novel, "Birds" (1963), Alfred Hitchcock uses the method of *anticipation of events* in order to a.) develop a tensed atmosphere and b.) to make a metaphor for some social issues.

a.) When the main female character, interpreted by Tippi Hedren (Melanie) is arriving in the small provincial town, the behavior of the birds is changing, and they begin to attack people. Nevertheless, they are attacking only where she is coming (in the living room, in the school) as they are trying to send a message that she should leave the small town.

b.) When Melanie is consulting the specialist for the birds, she- the specialist is wearing an alpine hat and edited as by coincidence she is there → as we can debate weather this is a metaphor of the society that has certain neo-Nazi elements, using the Nazi-sophisticated methods in order to get rid of all undesired elements. As all the forces of nature are mobilized for that case, as she- the

specialist is saying: I was researching the birds' behavior for a long time, but they never acted like this before.



*Thought, as we can see from the last shot of "The Birds" this somewhat indicates the authors' ambiguity. The car with Melanie is leaving the little town, maybe that is why the sun begins to shine beneath the clouds, and maybe she was not OK.*

The phenomenon of *anticipating the events* that is used in this film originates from the novel, but it is transferred in the film as well, and in some other productions based on literature from this time. The audiences however (as witnessed from the press) did not really get the message. As consuming these productions, they are usually looking at the beauty of the stars, the appeal and enjoying the suspense.

\* \* \*

The difference between this and the Dolce Vita co- productions is that they were implementing the approach of anticipating the events as an artistic method in order to enrich the artistic flavor of the movie as the seventh art; not so as for entertainment purposes. There are no direct testimonies from the directors about this. Hence it is obvious that in these movies are raised many social questions, especially in the ones

about ( i ) spirituality and its dissolving ( ii ) communication versus alienation and ( iii ) allowance or not allowance of personal identity. Those were the ideas of a warm, opened society, and as pointed in many intellectuals from that time, what was never rose on the pedestal of ideology. Usually these ideas, which have deep European origin<sup>35</sup>, are putting the issue of happiness on the first place. In this productions that is usually presented as an ironic dreaming of a human society.

## 7]

THE REALITY AND SOCIETY, AND SOCIETY AND CREATIVITY ISSUE IN  
THE DOLCE VITA PRODUCTIONS

The reality and society issue was a very exposed one, since many of the screenplays have as there primers background a social question. In “L’Avventura” (1960) it is the alienation, in “L’Eclisse”(1962) is the bersa, in “Le Mepris”(1963) is the question of creativity and the social compromises. The last one expresses most directly the position of an artist, in this case the screenplay writer<sup>36</sup> as he is trying to protect his artistic integrity. In the screenplay, written by Alberto Moravia, the character of the writer is placed in a somewhat romantic situation when his protagonist is the woman he is with. In a very subtle and diverse manner, try explanatory dialogues that are focusing on the sensual side of the story, is being presented a complex analysis of the creativity and society. In a way, as when the writer has to make compromises with the producer, which is as he is suppressing the emotional relationship that he has with the woman. That is how the woman that is in his life and the woman that is supposed to play a role in his movie is put in an protagonist↔antagonist relationship with him. Compromises are the practical side but what happens than with the rest. That is how the direct issue of society and creativity is analyzed in an indirect manner as being replaced with the *society and sensitivity*, or even more *society and*

*sensuality*. Some of the other Jean- Luc Godards movies are also intended with the social issues, but this movie has that particular artistic discrepancy that is everlasting. The contribution for the development of the film language also influences and is being influenced by the intellectual fluctualisation of complex syntactical discourses such as when the main characters are occupied with the writing (as a creative) process, as they are occupied with there sensuality as well as the writer is occupied with the sculptured body of Brigitte Bardot. That body is exposed on the metaphorically edited sequences with the music that gives the emotional output. As the creative line is being replaced by an emotional one or vice- versa. But the artyzm and innovation don't stop at the point where the love story climaxes; or at the social landscape that is filled with beauty and perfection (designed interiors, Mediterranean landscapes), but is emotionally unreachable. The anticipation of events is presented in the main narration line as the love sacrifice of the character at the end leads to her death as the fatality of everybody's destiny is underlined; as the fabula is analogically depicted on the syntactical editorial of different scenes.

## 8]

INTELLECTUAL CINEMA AND THE BIG PRODUCTIONS IN THE 60's AND  
THERE EUROPEANESS

As what introductory seemed to be an emerging presence in the world of the European co- productions were the big epic productions, soon were replaced by the intellectual productions. Thought some of the costumed historical epics continued to exist, and some of them had success. Nevertheless, the focus was put on the productions that were being held at the locations, not at the studios. The big machinery of the studios was being classified as a very unproductive and financially ineffective as the

employment in these subsidized bodies was falling down. The parameters of many European and American countries show an increasing success of the popularly called small productions in the mid sixties. But the big productions (as for e.g. one big co- production “Doctor Zhivago”(1965)) at the theatres were appearing in a visitors manner. Once or twice a year. More remarkable is that than, in the late sixties and beginning of the seventies, the art productions took there place. Usually, the European co- productions. In a way there, artistic orientation, as somewhat lartpourlartistic, did not influence there budgeting. So to speak, that is another sign that shows that all the investments at the end of the 60’s and beginning of the 70’s were oriented towards the productions of art movies as they stopped being small productions. What was typical for the big historical spectacles and costumed dramas or fairytales/legends, become a standard in the art productions→ luxurious costumes and sets, and visual effects as well. As in the late sixties and beginning of the seventies, they influenced the revival of the studios as well. The most direct example for this are the co- productions of the big maestros-Visconti “La Caduta degli Dei”(1969)- a costumed historical spectacle done in a theatrical, artistic key (partially at the Cinecitta studios in Rome) or Fellinis “Satyricon”(1969) a stylized costume replica on the antique literature of Petronius also done in Cinecitta.

9]

CINEMA, MODA, ARTE- BEING IMPORTANT FOR THE SOCIETY, NOT  
 JOUST LUXURY

Nevertheless the upraise of the art productions was a logical outcome as there was a newly opened space for the presence of this films, as mentioned- since the Hollywood productions were in crisis (creatively and organizationally). The system there was changing, and the new generation of filmmakers was arriving. Especially the group of young



directors that was around the experienced name of Roger Corman. That the commerciality of these films was seriously recognized in USA as well, we can see from the fact that these new names were artistically influenced by the co-productions that were coming from Europe (at the end of the 60's and at the beginning of the 70's). Roger Corman himself did the distribution of European films on the American market, like it was the distribution of Fellini's "Amarcord" (1973).

\* \* \*

As obvious from many professional and diverse art historiographies<sup>37</sup> and historiographers, the artistic transmission in Europe was very vivid in this time, and it made possible to realize a reliable and qualitative art products that were consumed everywhere. As of a main artistic discourse, mostly what is defined for this period and how it is compared, is comparing it with the 19<sup>th</sup> century (the way of mission/cooperation between different European nations and cultures and their artists what is very typical for the romanticism) and the way they were sponsored in a mezenate manner- when art was recognized and protected. That what was initiated in cinema in the sixties, turned on to be a serious art movement, as well as influential point in other social disciplines, we can see in the work of another intellectual from this time – Roland Barthes "Le Systeme de la mode" (1967)<sup>38</sup> where as a semiologist analyzing "semiology of terms, objects personages and myths" is defining fashion as a "logical system, reflexive, simple permutation of signs". Or again vice-versa as he with his work is influencing the fashion, **the art**. For illustration of this artistic transmission is the history-repeating effect (term from the pop culture), for e.g. the famous Italian illustrator Umberto Brunelleschi (1879-1949) that finished the art academy in Florence and is one of the most important designers of art-deco. He had in Paris an artistic cooperation with Josephine Baker and designed some of her most impressive wardrobes. The brilliant costume designer Piero Tosi (nato a 1927, "La caduta dei dei", "Ludwigo") for whom it is sad is a

referral point for any costume designer until now, finished the art academy in Florence, and then worked in the co- productions tryout Europe. As for the vice- versa effect → the phenomenon vice- versa in the intellectual cinema is highly present in the Michelangelo Antonionis “Blow Up” (1966) as a metaphor of the society as a fashion session.

10]

THE IDENTITY AND THE BEAUTY, LONGING FOR THE EUROPEAN  
INTELECT→ THE NEW CINEMA NARRATION

As an invisible presence is quoted, the intellectual line that drafts the margins of the human identity. That begins from the first film that signed the Dolce Vita artistic code. The “La Dolce Vita” of Federico Fellini explores the identity of citizens and there spiritual life, which are in the constant craving for something beautiful. That beauty is condensed in the physical beauty of everything that physically surrounds the characters. They are consuming it with morality and urban distance- in the form of a nightlife, love, adventure, art and design, and mostly in the human communication. That everlasting tendency is focused foremost as somebody is trying to fill the airy and voluminous body of human existence. People do exist, so does time and the existence can be consumed with anticipating the events in the time. The time is not as important as it is foremost important how it can be saved. It can be saved only with the events that happened in that time to remember off. Characters are hungry for that Dolce event as without it the existence wouldn't have any presence. They touch the beauty of the material world and each others presence that happens in the presence, as a particle of the time that is foremost important for each-ones intellects. That closes the vice- versa discourse as a sign for the authors of this films and intellectuals, as in many cases they were both. According to the existing, semiotic analyses from the time of the sixties and from the present ones

the signs of time and events are the most inducted ones; as mostly consumed by the vice versa principle. The “inauguration” of this time phenomenon of the sixties opened a very diverse page in the consumerism, much diverse from the traditional entertainment consumerism. The *remembrance* element is foremost developed in Federico Fellinis “Amarcord”(1973) as the characters are “eventing” there memory.

### 10.1]

#### EVENTING THE MEMORY AND THE VICE- VERSA PHENOMENON

The presence of the vice-versa phenomenon can be found in the ( i ) contemporary academic writing and the ( ii ) writing at the time of the Dolce Vita period.

↓

( i ) Alberto Farrasino in his article “Il piano sequenza”<sup>39</sup> says that in the modern *piano sequenza* that was initiated in the Italian cinema of the sixties, are based the diverse nouvelles vagues from the cinema of that time. The importance is considered in the change of the film language (mostly its narration) that stylized the movements of the camera and the actors, which requested the mostly elaborated approach of the director. In those years (end of the 60’s and beginning of the 70’s, as indicated in the article) the piano sequenza reached its radicalized form; in a way that improvement was a beautiful, well-planned cinema. Its artificiality and well- preparedness was in a function to reach that beauty. As suggested from a today point of view that was very (historically and academically) much cinema of authors, mostly the directors.

Fabrizio Borin in his article “Il fuori campo”<sup>40</sup>elaborates that the piano sequenza was used in a manner to poeticize the reality in order to evoke the passed times. The author participates in that space in order to make it less hostile, so to speak.

In Carmelo Albertis article “La scena allo specchio: i parametri del Teatro”<sup>41</sup> analyzes that the cinema and other media needed a break from the classical canons of the “Hamburg’s dramaturgy” of Lessing, as that was the way to develop the narration, in a way to develop a tensed instability.

↓

( ii ) Giorgio Tinazzi in his “Il nuovo Cinema Italiano” (1963) presents a perspective for the cinema “d’autore”<sup>42</sup> as a cinema that is completely autonomous. That this tendency is mostly important for the Italian cinema in the sixties as the authors are put in the position to develop their own autonomous discourse. The independent approach was possible. That independency was possible by the new politics of producing that corresponded with the authors’ ideas and projects.

↓

( i ) In the same authors book (Giorgio Tinazzi) about the cinema of Michelangelo Antonioni: “Michelangelo Antonioni”(1994)<sup>43</sup>, is explored the cinema of this author as a very important relation between the cinema and the real reality. As the cinema is stylistic reproduction of the time → that the **narration** is taking the direction led by the **author**, and *that is what enriches the cinematic effect*, making the cinema close to poetry, analogy and suggestion.

↓

( ii ) As Alberto Moravia was speaking of a situational reality, Antonioni’s movies were realized in the zone that is a type of intermediate narration, as a stylistic tension. That reality is close to the illusions, to the dreams and becomes film reality, as narrated by the author. The film reality needs keys to be read and gives a new angle in viewing the perspectives of old themes, such as in “La Avventura” (1960) → the art reality relation. This is possible because the protagonist in this movie is intellectual. As in “Avventura, L’ ”(’60) and so in “Notte, La”(’61) the personages are on the limits of their existence. In “Eclisse, L’ ” (’62) the characters are

developed within narration try there significant element, but that narration is in a search of a social milieu. Again in this book is underlined the influence of a different intellectuals, mostly Roland Barthes, especially on there influence in building a somewhat intended narration of ambiguity, as to create specific authors, intellectual discourse. What is also present in this historiography theory of cinema is the European element when referring to different poetics in Michelangelo Antonionis films (French or English episodes/or the influential intersection of different approaches to the poetic reality, such as with Alain Resnais “Année dernière à Marienbad, L” (1961).

↓

( ii ) The relation between intellectuals themselves from this generation is very interesting and diverse, as there was no gathering in one intellectual group. As it was case before with the existentialists, for e.g. This is a look only of there professional relationship of course. It is more as the intellectuals themselves were really big individualists. For e.g. Marguerite Duras, a very productive intellectual and a screenplay writer from the 60's, later commented the work of Roland Barthes: “He is a dear friend of mine. But I don't really like what he writes. That for me is a construction that is without any emotions. I only like his chapter where he writes about his mother.” In addition, I would add- they were very proud as well.

↓

( i ) That the co- productions from the sixties also influenced (or contributed) in the contemporary interdisciplinarity of the theoretical academic line→ we can also see in the Peter Haggeff's “L'arte del geografo” (1993)<sup>44</sup>, where is analyzed the context of the production and location as in the Carlo Ponti's co- production of “Doctor Zhivago”(1965)<sup>45</sup> directed by David Lean. In this book is presented an outline of the geographical places where this production took place- Spain, Ontario and Finland, as in the novel happens in Russia. The significance of this analytical approach is that focuses not so much on

the signs, but on the perception↔interpretation discourse. Such as for e.g. the sand dunes in the desert can be perceived as pictures (paintings) as well. The audience is having perception as the landscapes from these countries but is interpreting them as they are in Russia. Thought the illusion is not based on different signs from the film reality, but simply from its narration. The classical film narration in this film is simply following the line of time as “Doctor Zhivago” is a film biography, as precisely catches the line of the historical events and there anticipation of the events that are happening to the characters in the film. That is why this film is a masterpiece, because successfully deals with the possible narration problems when realizing the form of biography. As according to many film theories, *biography* and *chronicle* are the most difficult forms of film narration.

\* \* \*

As for many other academic writings this cinema developed a new modernist<sup>46</sup> way of film narration, as a narration of the “cognitive narrator and the meta discursive narrator”<sup>47</sup>, which was a ground for the *Dolce Vita* artistic code. That narration was much different from the classical film narration, as placing the *audience in a position of intellectual interpreter*. This development of the film language was also a result of an artistic tendency of artistic and intellectual interdisciplinarity, what come as an outcome of the artistic fusion of many European cinemas. For e.g. the contribution of the French Nouvelle Vague, when it was innovated that narrator (the voice off) can be an aesthetical element, not just an element of the film language that helps the narration. As the focus of the main story was always on the beautiful *Dolce Vita* side of events, as Europe of cultural and art cradle. Federico Fellini<sup>48</sup> himself presented this tendency as “L’Europeo oggi” as an attempt to improve Europe itself, as the individual is the most important protagonist comparing it “with the carnival and the photography taken from the mirror”.

Gian Piero Brunetta<sup>49</sup> also underlines the importance of the Dolce Vita artistic code and its entire influence on the film production and distribution in the 60's and the help of the legislations<sup>50</sup> that were to provide some better conditions for the film co- productions.

That created in the 60's an artistic language that is really close to that of romanticism in the 19<sup>th</sup> century, as its artistic transmission. That projected to the whole world its influence between the different European nations <sup>51</sup> , close to its aristocratic, mecanian mannerism. Was/is provoking and inspiring many intellectuals and individuals to participate in it. Which as from today perspective gave a classical/classy sign to this art opus, as it is perfect in its form like classical music, reaching eternity.

*Footnotes:*

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<sup>1</sup> See for e.g. the parameters at p.153, 154, 157, 164, 169 at "Identita Italiana e Identita Europea nel cinema Italiano dal 1945 al miracolo economico" di Gian Piero Brunetta

<sup>2</sup> On the titles of Stanley Koubricks "Dr.Strangelove"(1964)is indicated "with many thanks to Marconi & sons cellular phones"

<sup>3</sup> p.116 "Identita Italiana e identita Europea nel cinema Italiano dal 1945 al miracolo economico", a cura di Gian Piero Brunetta

<sup>4</sup> p.82,83 "Identita Italiana e identita Europea nel cinema Italiano dal 1945 al miracolo economico", a cura di Gian Piero Brunetta

<sup>5</sup> See p.19, book 1 at Alan Charles Kors's "The Encyclopedia of Enlightenment", patronize and professionalism in the Fine Arts in GB; Ireland book 2 and later for the 19<sup>th</sup> century: "La Bella Europa" on p.34 vista di Lord Bayron a Venezia 1817, on p.17 di casa Savoia, or on p.33 different sponsorships of different courts in Europe of art. On manuscripts about the relationships between the aristocrats for e.g. Letere No 1 di Vermiglioli di Batista dirette a Visconti Filippo Andrea

<sup>6</sup> See p.16-17,85,88,117 at Kors's "The Encyclopedia of Enlightenment"

<sup>7</sup> See the footnote No 5

<sup>8</sup> See p.409, 466 di "Identita Italiana e Identita Europea" di Gian Pierro Brunetta

<sup>9</sup> p.248 on "la scuola, il metodo, l'esprit francese" at "Cinematematica- percorsi critici nella fabrica dell' immaginario" a cura di Fabrizio Borin e Roberto Ellero; p.466 nel "Identita Italiana e Identita Europea" di G.P.Brunetta; p.29 "La Dolce Vita- Il film di Federico Fellini" a cura di Gianfranco Angelucci; e storicamente p.6 e p.40 "L'illuminismo- dizionario storico" a cura di Vincenzo Ferrone e Daniel Roche, on "archetipi- free thinker e esprit francese"

<sup>10</sup> See at Gian Luigi Rondi at p.19, "La Dolce Vita- Il film di Federico Fellini",1989, a cura di Gianfranco Angelucci, testi di Federico Fellini e Gian Luigi Rondi, as Brunello Rondi is comparing the 60's with Belle Epoque

<sup>11</sup> See the reference for the term "real time"at p.585 "L'Europa - Le cinema nazionali iii, storia nel cinema mondiale" a cura di Gian Piero Brunetta

<sup>12</sup> Oscar in 1965 for a best foreign film.

<sup>13</sup> As by passing the border literary, they are passing the borders in themselves.

<sup>14</sup> When you see the movie, it is always as the characters/ the people have many other to follow them.

<sup>15</sup> See the footnote No 2. In the sixties, some scientists and writers were “influenced” by the hallucinogenic substances, as for e.g. the testimony of one professor from Cambridge that invented the first chip by taking that substance and listening to classical music in his office. In the field of art and design, for e.g. the first hallucinogenic prints and photographs were produced. Shortly (on the scientific inventions) for this see at “Storia delle scienze- conoscenze scientifiche e tra sperimento tecnologico”- G.E.E. 1995 Torino. Also on p.28 at “tra beat e Beatles” at “Identita Italiana e Identita Europea...” di G.P.Brunetta

<sup>16</sup> See the interview, the first chapter- Walter Murch interviewed by Michael Ondaatje- “The Conversations: Walter Murch and the Art of Editing Film”, **2004**

<sup>17</sup> “Alberto Grimaldi un produttore” di Paola Savino di giornale “Cinema Sessanta”

<sup>18</sup> See the reference at p.80 “Il nuovo cinema Italiano” by Adelio Ferrero, di Giorgio Tinazzi **1963**

<sup>19</sup> See for this for e.g. “The Sign Vehicle” interpretation from Umberto Eco’s article “Pierce’s notion of interpretant”, MLN.(Comparative literature), Vol.91, No.6, **p.1459**

<sup>20</sup> Citation from Lubomir Dolezal’s article “Eco and his model reader”- IUP, 1979

<sup>21</sup> See the reference at p.85 at “Il nuovo cinema Italiano” (’63) di Giorgio Tinazzi, as commenting the erasing of nazionalita (no French, no Italian), as products of the intellectual elite and products of the high quality, as Giorgio Moscon is finding them as cosmopolitans

<sup>22</sup> I am here using the term generation conditionally, there was no such, like for e.g. with the existentialists.

<sup>23</sup> Originating from the 60’s terminology, in the writings of “Les Cahiers du Cinema”

<sup>24</sup> January 1954 N.31, p.15-29 at “Cahiers du Cinema”

<sup>25</sup> (N.31) in October 1959, printed in “Cahiers du Cinema”

<sup>26</sup> In April 1957, printed in “Cahiers du Cinema”

<sup>27</sup> See the reference at “Il nuovo cinema Italiano” (’63) di Giorgio Tinazzi

<sup>28</sup> Festival de Venice: Antonioni et son: “Dessert rouge” entête a trios jures due palmers.

<sup>29</sup> See for e.g. on p.389 “Universalismo versus cosmopolitismo: i cinema Americano e la societa cattolica in Italia” at “Identita Italiana e Identita Europea...” di Gian Piero Brunetta

<sup>30</sup> See the footnote No 9

<sup>31</sup> See footnote No 5. As another example here- the example of the painter Jerico, his research for his masterpiece of Medusa, and than for his visit to the opera, together with his mezena, embarrassed that he could see him with mud on his boots...- from Jerico’s autobiographical writings

<sup>32</sup> Catherine Breialat was a close friend of Federico Fellini, his assistant and screenplawriter for Gaumonts co- production of “E La nave va”(1983). She refers to this in the book “La memoria di Federico Fellini”, by foundation Federico Fellini

<sup>33</sup> See for e.g Peter Bondanella’s article: Federico Fellini’s presence in the contemporary cinema (linear considerations)

<sup>34</sup> See for e.g. Nazareno Tadei’s article “La...storica Dolce Vita”, “Fellini”, EDAN, No214,1993

<sup>35</sup> Saint Jousts ideas.

<sup>36</sup> Michel Piccoli interprets the Paul Javal character/writer that has to write a screenplay that is homage/variation of Ulises

<sup>37</sup> Such as for e.g. ( i ) “BRUNETTA- moda, critica, storia”- Universita di Parma, entro studi e archivio della comunicazione or ( ii ) AA.VV. “Psihologia del vestire”, Milano 1972 (research resource).

<sup>38</sup> Roland Barthes: “Sistema della moda”, Torino 1970.



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- <sup>39</sup> “Il fuori campo, il cinema tecnica, percorsi critici nella fabbrica dell’immaginario”- a cura di Fabrizio Borin e Roberto Ellero (2001), p.92, 93
- <sup>40</sup> “Il fuori campo, il cinema tecnica, percorsi critici nella fabbrica dell’immaginario”- a cura di Fabrizio Borin e Roberto Ellero (2001), p.110
- <sup>41</sup> “Il fuori campo, il cinema tecnica, percorsi critici nella fabbrica dell’immaginario”- a cura di Fabrizio Borin e Roberto Ellero (2001), p.120
- <sup>42</sup> “Il nuovo cinema Italiano”, a cura di Giorgio Tinazzi, p.116,117
- <sup>43</sup> p.44, 67, 89, 91
- <sup>44</sup> Zanichelli Editore S.p.A. Bologna 1993, primo pubblicato da Basil Blackwell Ltd, Oxford 1990
- <sup>45</sup> p.88
- <sup>46</sup> See the reference at p.405 at Farewell to an idea- T.J.Clark- Yale University Press, New Haven and London 1999
- <sup>47</sup> p.4 On this page you can find about this narration code, presented by Giovanni Manetti, in his introduction at “Strumenti pompiani- leggere i promessi sposi” a cura di Giovanni Manetti (1989) or in “Il campo semiotico” a cura di Umberto Eco “AA.VV., L’idea deforme- Gianfranco Bettini: cinema, lingua e scrittura/il segno di informatica/La conversazione audiovisiva”
- <sup>48</sup> p.11 “La Dolce Vita- Il film di Federico Fellini” a cura di Gianfranco Angelucci(1989), on higher consumerism of Italian cinema, p.488 on new legislations that helped that in the 60's
- <sup>49</sup> p.28 “Storia del cinema Italiano- dal miracolo economico agli anni novanta 1960-1993” di Gian Piero Brunetta
- <sup>50</sup> See at the previous footnote on this.
- <sup>51</sup> See at “La Bella Europa”- testi e illustrazioni raccolti e selezionati da Paul e Elizabeth Elek e Moira Johnston (1967), especially the introduction by Antony Burgess; p.565 for e.g. William Dieterle “L’ambasciatore della cultura Europea a Hollywood”- Fernando Digiannaturo- Dizionario Universale del Cinema- tecnica, generi, istituzioni, autori, by editori riuniti 1990; p.77 “le coproduzioni europee e il confronto con il cinema statunitense” di “Identità Italiana e Identità Europea...” di Gian Piero Brunetta

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