

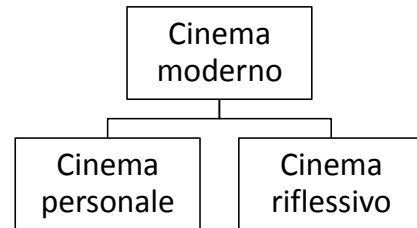
Cinematografia documentaria

Dal docudrama al meta-documentario

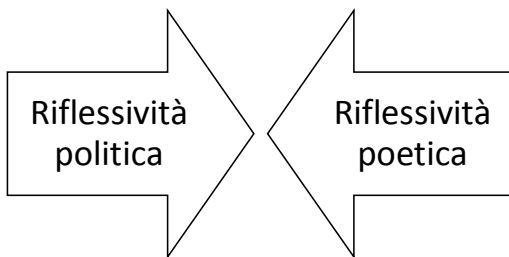
[Lez. #13]

Federico Vitella

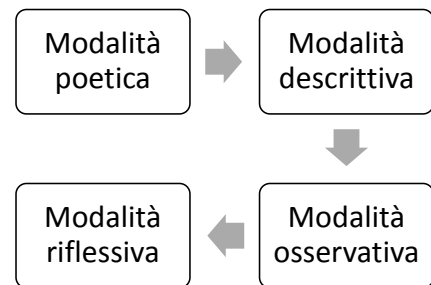
Il contesto filmico



La questione della riflessività



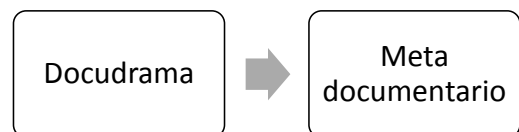
La rappresentazione documentaria



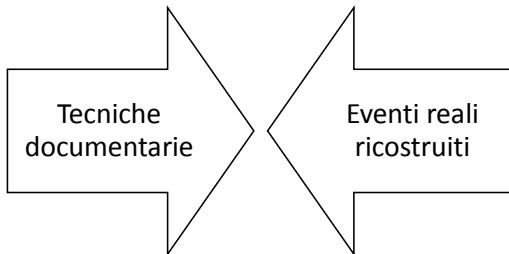
La modalità riflessiva

- Reazione al cinema diretto (modalità osservativa e partecipativa)
- "Riflessione" sulle modalità di rappresentazione documentaria del reale
- Decostruzione convenzioni rappresentative:
 - Piano-sequenza con presa diretta ("realismo")
 - Intervista attori sociali ("verità")

Il documentario contemporaneo

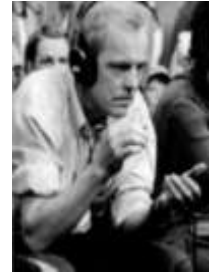


a) Il docudrama (TV)

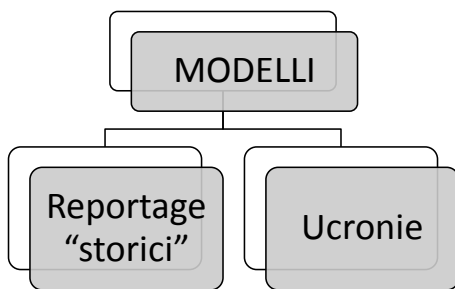


Peter Watkins (1935-)

- Formazione teatrale e televisiva (BBC)
- Eventi storici o di interesse sociale
- Prodotti sperimentali ibridi, tra fiction e doc
- Rappresentazione reale e rapporto con i media



I film di Watkins



Filmografia

- *Culloden* (1964)
- *War Game* (1965)
- *Punishment Park* (1971)
- *La commune* (2000)

War Game (1965)

- Prodotto dalla BBC per la televisione
- Non trasmesso ma distribuito al cinema
- Misure emergenza in caso guerra nucleare
- Fiction, voce over, Interviste, cartelli, ecc.
- Struttura "brechtiana", docudrama con inserti documentari



Ricerca

- I went to Germany and tried to get the essence of Berlin, because, even before I started writing I had an intuitive sense that I would need a hypothetical "bust-up" place, and in 1965 Berlin was a little warmer than it is now. [...] After Berlin, I met with professors, biologists, physicians, and radiologists from London University. I also met with people from the London Institute of Strategic Studies, and I did research into the effects of fallout on white and red blood corpuscles, the effect of radioactivity, and the like. [Peter Watkins, 1966]

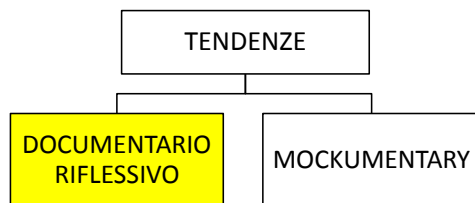
Casting

- I usually start by having a mass meeting in town, at which there might be two or three hundred people from different drama groups and the like. I then get up on the platform and talk for two or three hours. I tell them why I'm making the film. I try to get them involved in the subject and to understand its importance. [...] I then usually terminate the meeting and try to meet every single one of these people individually. In *The War Game*, I build up an aggregate of about four hundred people. Not one was a professional actor, and fewer than half had ever played in front of a camera before. [Peter Watkins, 1966]

Riprese

- The film was very difficult to make and was shot at a ratio of about twenty to one. [...] A firestorm is very different from an ordinary fire; it's an all-consuming tornado, and was very difficult to create that effect. We were working in an old barracks that was about to be pulled down. We put white magnesium flares in all the window and then build up the fire behind. For the soundtrack we tried a mixture of fire, volcano, and other things, all treated very coarsely. I then brought down a friend of mind, a stunt man, to help me with the management of the people caught in the firestorm. [Peter Watkins, 1966]

b) Meta-documentario



Proiezioni

- Introduzione (0-1)
- Piano eccezionale di evacuazione (1-3)
- La conoscenza delle persone (6-11)
- L'esplosione nucleare in UK (13-18)
- I soccorsi dei pompieri (18-22)

Reassemblage (Trinh T. Minh-ha, 1982)

- Meta-documentario sul film etnografico
- Riprese spedizione ricerca in Senegal
- Struttura riflessiva:
 - commento over (critica esplicita)
 - asincronismo
 - Ripetizioni audio e video
 - Montaggio discontinuo



Commento riflessivo (I)

- “Scarcely 20 years were enough to make 20 billion people define themselves as underdeveloped. I do not intend to speak about, just speak nearby”
- “Reality is delicate. My irreality and imagination are otherwise dull: the habit of imposing a meaning to every single sign”

Commento riflessivo (II)

- “Sitting underneath the thatched roof which projects well beyond the front wall of his newly built house, a Peace-corps volunteer nods at several villagers who stop by to chat with him. While they stoop down besides him and start talking he smiles blankly: a pair of headphones over his ears and a walkman Sony cassette player in his lap. [...]”

Proiezione

- Titoli di testa (0-1)
- Introduzione (1-3)
- La condizione femminile e l’antropologo (3-10)