

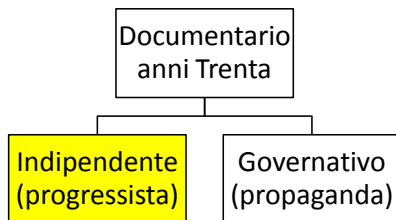
Cinematografia documentaria

Dall'avanguardia al
documentario progressista
[Lez. #5]
Federico Vitella

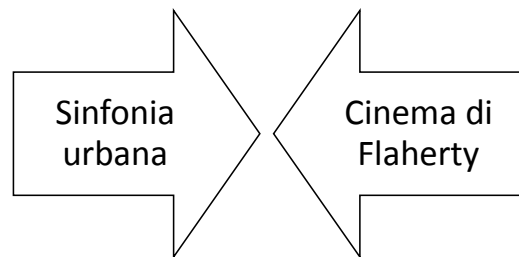
La modalità espositiva

- Reazione alla modalità poetica
- Primato “comunicazione” su “espressione”
- Struttura retorica e informativa
- Centralità del commento sonoro
 - Voce “over” extradiegetica-onnisciente
 - Tono impersonale e autorevole

Il documentario negli anni 30



Le origini del doc progressista



A propos de Nice (Vigo, 1930)

- Tarda sinfonia urbana “sociale”
- Scritta da Vigo e Boris Kaufman
- Contrapposizione vacanzieri/proletari
- Montaggio intellettuale e avanguardia



La prospettiva di Jean Vigo

- "In this film, by showing certain basic aspects of a city, a way of life is put on trial... the last gasps of a society so lost in its escapism that it sickens you and makes you sympathetic to a revolutionary solution."

Proiezione

- Integrale (22 min)

Un quadro generale

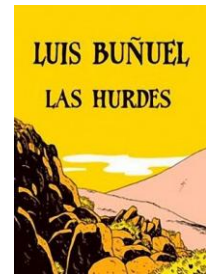
- Movimento USA "Film and photo League"
(Paul Strand, Ralph Steiner, Leo Hurwitz)
- Documentaristi sociali BEL-OLA
(Joris Ivens, Henri Storck, Charles Dekeukeleire)
- Movimento FRA "Ciné-Liberté"
(Jean Renoir, Marc Allégret, Jacques Feyder)

Filmografia

- *Borinage* (*Misère au Borinage*, Henri Storck, Joris Ivens, BEL, 1933)
- *Las Hurdes* (Luis Buñuel, SPA-FRA, 1933)
- *La vita ci appartiene* (*La vie est à nous*, Jean Renoir, FRA, 1936)
- *Terra di Spagna* (*Spanish Earth*, Joris Ivens, USA, 1937)
- *Terra natia* (*Native Land*, Paul Strand, Leo Hurwitz, USA, 1942)

Las Hurdes (Bunuel, 1933)

- Reportage regione sottosviluppata
- Gusto e immaginario di tono surrealista
- Meta-documentario modalità espositiva
- Scarto visivo-sonoro (commento e colonna sonora enfatica)



Las Hurdes



Luis Bunuel su *Las Hurdes*

- "I was able to film Las Hurdes thanks to Ramon Acin, an anarchist from Huesca,...who one day at a cafe in Zaragoza told me, "Luis, if I ever won the lottery, I would put up the money for you to make a film." He won a hundred thousand pesetas...and gave me twenty thousand to make the film. With four thousand I bought a Fiat; Pierre Unik came, under contract from Vogue to write an article; and Eli Lotar arrived with a camera loaned by Allegret."

Struttura

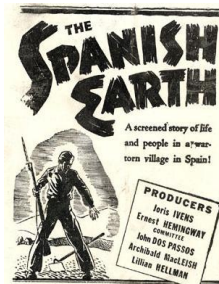
- La benestante città di La Alberca (0-3)
- La valle di Batuecas (3-6)
- Le Hurdes: Aceitunilla (6-10)
- Le Hurdes: Martilandran (10-12)
- Alimentazione, apicoltura, agricoltura (12-19)
- Le malattie degli hurdanos (19-23)
- Vita quotidiana e architettura (23-27)

Proiezione (15 min)

- *La benestante città di La Alberca (0-3)*
- *Le Hurdes: Martilandran (10-12)*
- *Alimentazione, apicoltura, agricoltura (12-19)*
- *Le malattie degli hurdanos (19-23)*

Spanish Earth (1937, Ivens)

- Ivens, J. Ferno, J. Dos Passos, E. Hemingway
- Fuentedueña e Madrid (3-5, 1937)
- Da ricostruzione storica a reportage
- Vita quotidiana e fronte di battaglia
- Commento Welles, Hemingway, Ivens



La guerra di spagna (1936-39)



Ivens su Spanish Earth (I)

- "How could we ask people who had fought in the fields and in the trenches in and around Madrid to help reconstruct the atmosphere of King Alfonso's abdication? These people were too deeply involved in their fight to think how a typical village had behaved before the war. We felt shame at not having recognised this. One could not possibly ask people who were engaged in a life and death struggle to be interested in anything outside that struggle."

Ivens su Spanish Earth (II)

- "My unit had really become part of the fighting forces: we never forgot that we were in a hurry. Our job was not to make the best of all films, but to make a good film for exhibition in the United States, in order to collect money to send ambulances to Spain. When we started shooting we didn't always wait for the best conditions to get the best shot. We just tried to get good, useful shots."

Struttura

- Vita quotidiana a Fuentedena (1-7)
- I combattimenti al fronte (7-10)
- Vita quotidiana al fronte (10-14)
- I franchisti nella città universitaria (14-17)
- Raduno delle forze repubblicane (17-22)
- Vita quotidiana a Madrid (22-29)
- Il ritorno di Julian a Fuentedena (29-34)
- Bombardamenti franchisti (34-42)
- Contrattacco e lavori a Fuentedena (42-52)

Proiezione (20 min)

- *Vita quotidiana a Fuentedena (1-7)*
- *I combattimenti al fronte (7-10)*
- *Vita quotidiana al fronte (10-14)*
- *I franchisti nella città universitaria (14-17)*
- *Il ritorno di Julian a Fuentedena (29-34)*

Eica del documentario

