

Italian Neorealismo



“Oh, non è difficile morire una buona morte. Qual è difficile è quello di vivere una buona vita.”

~ Don Pietro, *Roma, città aperta* (1945)

Italian Neorealismo

- The **Neorealismo movement** arises in the 1940's as a desire to break free of the conventions of the bourgeois Italian cinema under Mussolini (*telefono bianco films*).



Bourgeois comedy *Il signor Max* (1937)



“First” neorealist film *Osessione* (1943)

- Through a turn to more realistic filmmaking practices, the Neorealists sought to reveal the social, economic, and political climate in Italy during the postwar period.

Italian Neorealismo

- Neorealist mise-en-scène relies on actual locales, and photography tends to have the rough aesthetic of the documentary.



War-torn Berlin in *Germania anno zero* (1948)



Carlo Battisti in *Umberto D.* (1952)

- While often using famous stage and screen actors, Neorealist films also made use of nonactors, recruited for their realistic looks or behaviors.

Italian Neorealismo

- Narrative relations in Neorealist films are often loosely developed and unorganized.



Karin's struggle in *Stromboli, terra di dio* (1950)



Multiple ambiguous narratives in *Paisà* (1946)

- Though causes are usually seen as economic and political, the effects are often fragmentary and inconclusive.

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- Scenarios typically involve the impoverished and the working-class, detailing the hardships of working-class life after the war.



'Ntoni's fishing boat in *La terra trema* (1948)



Somber ending of *Ladri di biciclette* (1948)

- This “slice-of-life” plot construction often gives the endings of Neorealist films a melancholy tone, stressing the uncertainty of reality and real life.

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Sciuscià



Directed by
Vittorio de Sica

Written by
Sergio Amidei
& Adolfo Franci

Societa Cooperativa
Alfa Cinematografica,
(1946) 93 mins.