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INDEX

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†Deceased

ANIMATION

Freed from the presence of the human figure and based on single-frame exposure of its many compositional elements, the cinema of animation displays a range of technical and expressive modes. The technique of frame-by-frame exposure yields frames that, running at the rate of 24 per second (on television, the rate becomes 25 per second), produce the same sensation of movement as that of human figures filmed by a normal movie camera.

The typological set of these films consists principally of cartoons, drawings, or animated cartoons of varying lengths that are structured into a "genre" above all "as regards the technique and the principal aesthetic on which the language of animation is based" (Gianni Rondolino, *Storia del cinema d'animazione,* 1974). Alongside these are educational materials, documentaries, and advertisements, with the use of photographs, molded plasticene, marionettes, puppets, and manipulations of shadows, which, even though there are fewer, have reached high levels with the Czechoslovakian Jirí Trnká, the Soviets Ladislas Starewitch and Aleksandr Ptuško, the Americans Willis O'Brien and Lotte Reiniger, a specialist in animated shadows. In the pioneering research leading to the birth of the "art without a future" (thus the Lumière brothers while, in 1894, Thomas A. Edison, with the demonstration of the Kinetoscope, was proposing film in cellulose nitrate), one certain antecedent is the Praxinoscope (1877) of the French photographer and inventor Émile Reynaud. From this historic invention, which he patented by perfecting the Phénakistiscope (1832) of Joseph-Antoine-Ferdinand Plateau, who in 1829 articulated the principle of the persistence of images on the retina, Reynaud developed the famous *Théâtre Optique.* The development of the commercial approach to shoot one frame at a time moved through the works of the American Edwin S. Porter, the Spanish Segundo de Chomón (*El hotel eléctrico,* 1905), and the British Walter P. Booth and James S. Blackton. The latter, the inventor of "lightning sketches" (or "chalk talks"), inspired Émile Cohl's (Courtet) *Fantasmagorie* (Phantasmagorias), which, projected in Paris at the *Théâtre du Gymnase* on August 17, 1908, marked the birth of cinematic animated drawing.

In the following decades, Winsor McCay, Raoul Barré, Charles Bowers, John Randolf Bray (founder of the studios of the same name), Dave and Max Fleischer, Walt Disney, Alexandre Alexeieff, Ub Iwerks, Chuck Jones, Norman McLaren, George Dunning, Paul Frimault, Tex Avery, Hanna and Barbera, and Bruno Bozzetto, along with many others, created innovative ideas and optical techniques, up through the more recent introduction of computer graphics. From the traditional animation table or stand, in which the cells are filmed one at a time by a mobile camera, to Disney's "multiplane," which broadened the possibilities with the insertion of more planes in order to create depth, the use of new electronic procedures has replaced this entire apparatus. With the disappearance of animation cells, drawings scanned into computers allow teams of animators to work with extraordinary precision, simplicity, and speed. In turn, computer graphics have favored the combination of diverse technical processes and unprecedented syntheses, for example with the use of drawings of human figures, puppets, objects, settings, and virtual contexts in an immense set of solutions—from stop-motion to the new virtual frontier of MoCap (motion capture)—that range from realistic invention to the more fantastical sharp focus realism (hyper-realism). The situation has changed so radically since the bold experiments of the 1950s and 1960s that the simultaneity of "live" takes of animation techniques alongside those of electronic processing is now standard compositional practice.

In Italy, the beginnings of animation related to children's films or advertising. The year 1916 saw the first single frame exposures in a film by Giovanni Pastrone (1883–1959), entitled *La guerra e il sogno di Momi* (The War and Momi's Dream), in which a young boy dreams of a battle of puppets. In 1920, on behalf of Turin's Tiziano Film, Zambonelli (Carlo Amadeo Frascari, 1877–1956) produced several comic shorts for children, and, in the same year, under the influence of American animation, *La cura contro il raffreddore* (The Cure for the Common Cold) by Antonio Bottini (Jean Buttin, 1890–1981), which offered single-frame shots and drawings on transparent paper, just like

the later *La rana dispettosa* (The Mischievous Frog, 1933). Also in the same period, and also for young children, there stands out *Il topo di campagna e il topo di città* (The Country Mouse and the City Mouse) by the screenwriter Guido Presepi (1886–1955), who had also planned a feature-length animated film, *Vita di Mussolini* (Life of Mussolini), which was never finished. On the advertising front, the first experimenters include Luigi Pensuti (1907–1948), Ugo Amadoro (1908), and Gustavo Petronio, while the Carlo brothers (1907–1964) and Vittorio Cossio (1911–1984), along with Bruno Munari (1907–1998), imported rotoscoping (already used in the United States for many years), producing *Zibillo e l'orso* (Zibillo and the Bear, 1932). In these same years, three editors of the satirical magazine *Marc'Aurelio*, Attalo (Giacchino Colizzi), Mameli Barbara, and Raoul Verdini, attempted unsuccessfully, in 1935, to produce *Le avventure di Pinocchio*—the following year Verdini produced a version of it that met with little success—in a demonstration that the technique of Italian animation compensated for the historic absence of large personalities and schools, although it offered important results. These included, for instance, the experiments of the historical avant-garde or the Futurist-tinged experiences of Arnaldo Ginna (1890–1982) and Bruno Corra (1892–1976), as well as the works of Anton Gino Domeneghini (1897–1966), whose *La rosa di Bagdad* (The Rose of Baghdad, 1949), despite the characters invented by Angelo "Nino" Bioletto (1906–1987), the set designs of Libico Maraja (1912–1983), and the clear anti-Disney ambition, did not succeed in becoming the cinematic symbol of Italian animation. There were also the popular works of Nino Pagot (1908–1972) and his brother Toni (1921–2001), *Lalla, piccola Lalla* (Lalla, Little Lalla, 1946) and *I fratelli Dinamite* (The Dynamite Brothers, 1948); of Osvaldo Cavandoli (1920–); of Gibba (Francesca Maurizio Guido, 1925–), a collaborator of the painter Luigi Giobbe, who shot *Hello Jeep* (1944) based on a script by the 24-year-old Federico Fellini, and *L'ultimo sciuscià* (The Last Shoeshine, 1947), a valuable synthesis of neo-Realism and animation.

After the advent of television in Italy (1954), the production of animation itself gradually intensified, particularly promoted by the popular Carosello (TV spots). Among the most innovative and eclectic films, Antonio Rubino's *I sette colori* (The Seven Colors, 1955); Guido Manuli's *Fantabiblical* (1977), *Solo un Bacio* (Only a Kiss, 1983), *Incubus* (1985), and *+1 –1* (1987); Roberto Gavioli's *La lunga calza verde* (The Long Green Sock, 1961), based on a treatment by Cesare Zavattini; Giulio Gianini's *I paladini di Francia* (The Knights of France, 1960), *La gazza ladra* (The Magpie, 1964), and *Il flauto magico* (The Magic Flute, 1978); Manfredo Manfredi's *Sotterranea* (Underground, 1973) and *Dedalo* (Dedalus, 1976); more recently, Maurizio Nichetti's *Volere volare* (1991), which can be considered both a live action film and as a trick (or animated film), and Enzo D'Alò's *La gabbianella e il gatto* (The Cage and the Cat, 1998).

But it is the incomparable Bruno Bozzetto (1938–) who, under the banner of irony and paradox, popularized the genre in Italy and abroad with *West and Soda* (1965) and inevitably affected the art of animation. Dubbed by John Halas, one of the world's most famous creators of animated drawings (*Computer Animation*, 1976), Bozzetto creates characters that enter into the popular cultural imagination, such as the neurotic and sarcastic Signor Rossi, the (anti) hero of several shorts and of three feature films. His rich filmography includes such parodies as *Vip, mio fratello Superuomo* (Vip, My Brother Superman, 1968) and *Allegro non troppo* (1976), a great success at the box office for Italian animation.

Bozzetto started off as an advertising designer, producing at 20 his first animated film, *Tapum! La storia delle armi* (Tapum! The History of Arms, 1959), which was shown at the Cannes Film Festival and was noted for the ingenious "vertical" (apparently built by Bruno's father with an ironing board). In 1960 he founded Bozzetto Film, and, after a series of very successful films, he shot, in collaboration with Guido Manuli, *Opera* (1973), an effervescent distortion of the world of melodrama, and, three years later, *Allegro non troppo,* a sort of critical response to *Fantasia,* up through his direction, "from life," of the feature film *Sotto il ristorante cinese* (Under the Chinese Restaurant, 1987). Also outstanding are his educational productions for Swiss television (*Lilliput Put,* 1980) and the many shorts of *Quark* (1981–1988) for RAI-TV.

During the 1990s, Bozzetto distinguished himself with his short *Help?* (1995), part of *What a Cartoon!* produced by Hanna-Barbera. Between 1999 and 2003 he tried his hand at digital animation, authoring various shorts in collaboration with Macromedia Flash *(Olympics*, *Europe & Italy*, *Yes & No),* and completed the 26-episode television series *The Spaghetti Family*. In 2003, the *Fondazione Cineteca Italiana* released a DVD with the films produced in the 1960s and 1970s by Studio

Bozzetto, known over the years for quality in culture and marketing in the world of Italian animation and audiovisual communication. Bozzetto has moved on to experimenting with using a 2D computer in the production of digital animations expressly conceived for the Internet.

Bruno Bozzetto's work has received numerous national and international prizes, including the Venice Film Festival Golden Lion for *Il Signor Rossi al mare* in 1964, an Oscar nomination for *Cavallette* in 1991, and the prestigious lifetime achievement award at the Zagreb Festival of Film Animation in 1998. Ultimately, Bozzetto's career exemplifies the relationship between cinema and the art of animation in the last century, as well as the drive toward mechanization, which in the twenty-first century has muted into the drive to digitization.

FABRIZIO BORIN

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LITERATURE OF ANTHROPOLOGY

After World War II, Italian anthropology was confronted by a past that a majority of its members wished to dismiss. Not that the scholarly results were all negative—names like those of Carlo Conti Rossini (1872–1949) or Enrico Cerulli (1898–1988), who worked extensively in Ethiopia, are until today serious references, demonstrating that the break between physical anthropology and ethnology that took place in 1911, during a congress in Rome, created the conditions for sound research. But since many scholars (including Cerulli) had collaborated with the Fascist regime and put ethnology in the service of colonization, new ways of defining the object of what is now called "cultural anthropology" became necessary in order to steer clear of this heritage (Maria Pia Di Bella, "Ethnologie et fascisme," 1988).

Among these new ways of redefining anthropology, we enlist the pioneering studies of Ernesto De Martino (1908–1965), who focused on an original anthropological approach based on the study of Italy itself, leaving aside what a few years later Claude Lévi-Strauss—in a famous book—labeled the "tristes tropiques." De Martino's interest in daily events and rituals that determine the rhythm of anonymous people characterized the anthropology he so daringly put into practice and his way of recreating it through a new form of literary writing. In fact, De Martino wished to present attitudes and beliefs that were practiced by a residual part of its population. He intended to show that these beliefs had their logic and a history and to translate them to his readers in what was not yet called "thick description" but anticipating already the concept

(Clifford Geertz, "Thick Description," 1973). He "gave a voice" to the people he interviewed and introduced, in the national culture, customs that were already waning.

This new anthropological approach stems from a cultural trend called neo-Realism *(neorealismo)*, dominant in Italy after World War II. On one side, the source was identified in the verismo of Giovanni Verga's (1840–1922) Sicilian narratives—at least for anthropologists—while on the other, it seems closely linked to filmmaking as well. This new anthropological approach flourished in a very original cultural environment that contributed to its development, its standing, and its importance, but it turned out to be a phenomenon linked to the neo-Realist period and practically ended with it. Today, it is mainly apprehended historically.

Clearly, some of the elements that characterized neo-Realist cinema were the same that contributed to the rise and development of this new anthropological approach. The main one is the fact that the focus was on Italy itself: People were encouraged to look at their own society with new eyes, in order to decipher the logic of its practices and meanings. Cultural anthropology was understood not just as a means to analyze "primitive societies" but as a tool for research into the neglected dimensions of Italian society and culture. The objective pursued was to integrate these neglected dimensions into the general consciousness. Thus, Italian anthropologists were the first to study the social life of their *own* society, long before the trend of studying a historical society was fully accepted in Anglo-Saxon anthropology, subsequent to the pioneering fieldwork of Julian Pitt-Rivers, published in *The People of the Sierra* (1954).

The Italian anthropology of those years shared with the contemporary filmmaking the quest for "reality," and the way of capturing and representing it was as important. In literature, cinema, and anthropology, the representation of "daily life" through its multifaceted forms allowed authors, scholars, and filmmakers to show their political and social commitment. The fall of Fascism gradually brought back themes elaborated by Antonio Gramsci (1891–1937) during his imprisonment from 1926 to 1937, which were published posthumously as *Quaderni del carcere* (Prison Notebooks, 1949). Gramsci's writings shaped Italy's political thought and history until the late 1980s. He claimed that the intellectuals constitute a hegemonic social group that should play a vital role in bridging the dichotomy between town and country, workers and peasants, North and South.

Thus, the "life" of the poor urban or rural population became the target of Italian intellectuals. The "documentary" style seemed apt in cinema, while in anthropology thorough descriptions of specific popular key events became the norm. But the way Italians applied the "documentary" style to their neorealist cinema or to their anthropology, its richness and originality also depended on literary masterpieces to whom we owe profound reflections on firsthand witnessing of defining moments in personal and social life, such as Elio Vittorini's *Conversazione in Sicilia* (Conversation in Sicily, 1941), Carlo Levi's *Cristo si è fermato a Eboli* (Christ Stopped at Eboli, 1945), Primo Levi's *Se questo è un uomo* (Survival in Auschwitz, 1947), Rocco Scotellaro's *Contadini del Sud* (Southern Peasants, 1954) and *L'uva puttanella* (The Tarty Grapes, 1955), and Giuseppe Tomasi di Lampedusa's *Il Gattopardo* (The Leopard, 1958). Plots were based on news items *(faits divers)*, for they exemplified events that revealed the specific culture of urban populations or peasants to the general public. In order to achieve these aims, neo-Realist cinema was shot mainly on location, where the action unfolded, and cast actors were "taken from the street," that is, persons to whom these events could actually happen.

Ernesto De Martino masterfully put these interests into anthropological practice. Initially he studied with philosopher Benedetto Croce and Raffaele Pettazzoni, a historian of religions, renowned for his original comparative methods; later, he turned also to psychoanalysis and to Martin Heidegger's existentialism. He was an anti-Fascist and a member of the Italian Resistance; and soon after the war, he started his fieldwork in the South of Italy, following the credo that hegemonic intellectuals had to address the *questione meridionale* (southern question). But neo-Realist cinema also influenced the way of writing ethnography: De Martino became aware of the difficulty and the necessity of accessing the historical experience of others. His way of writing took into account the fact that anthropologists need to have recourse to "translation" and "reflexivity," for they cannot reproduce firsthand experiences, not even as members of their own society, and that this incapacity distinguishes anthropology from literature. On these issues, De Martino's major works are *Morte e pianto rituale* (Death and Ritual Lament, 1958) and *La terra del rimorso* (The Land of Remorse, 1961). The first one was based on the ritual of mourning still performed in Southern Italy during the late 1950s, while *La terra del rimorso* encompassed a multidimensional

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