

MILITANT CINEMA AND THE POLITICAL DOCUMENTARY IN ITALY: THE CASE OF MARCO BELLOCCHIO AS AN EXAMPLE OF ITS EVOLUTION

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BACKGROUND AND CONTEXT OF ITALIAN POLITICAL CINEMA

Italian cinema in the 1960s has certain particular features that differentiate it from the film production of other European countries in the same period, due largely to its social, economic and political context.

One of these is its high level of production in quantitative terms, with more than two hundred titles a year (including co-productions) constituting a fairly cohesive amalgam of films that include, among other examples, the work of the most renowned auteurs (Fellini, Visconti, Rossellini, Antonioni, etc.), movies produced for mass consumption (the *commedia all'italiana* genre), new talents emerging out of the *Nuovo Cinema* movement (Bertolucci, Bellocchio, etc.), and popular local genres (the Spaghetti Western, *giallo*, *peplum*, *poliziottesco*). Overall, the Italian industry was the most productive in the Western hemisphere after

the United States: "In the early sixties, Italy became the biggest hotbed for filmmakers in history. By mid-decade, Italy's domestic film industry had captured 60% of the market, while American production had fallen to only 35%" (FONT, 2005: 81).

A second feature is the notable politicisation, or, at least, social consciousness of Italian cinema in this period, which extended to almost all the genres mentioned above, albeit with different levels of intensity, ranging from the most personal films or new offerings that would make it possible to speak specifically of a political *Nuovo Cinema* (particularly in opposition to or at least in comparison with the French New Wave), to more commercial movies, in which it is quite easy to find numerous actively ideological elements. For example, they can be found in the Spaghetti Western and in the *peplum* or "sword-and-sandal" film, where they are more obvious, but also in a genre as apparently apolitical as the *giallo* or horror film, in which their appearance may be rather more superficial

and opportunistic; for example, in *Hanno cambiato faccia* [They Have Changed Their Face] (Corrado Farina, 1971), which presents a curious symbolic connection between vampirism and capitalism. In this sense, Italian political cinema would undergo an intense evolution between the early 1960s and the late 1970s. As the filmmaker Gillo Pontecorvo himself explains: "It would be fair to say that nine out of every ten of the most serious Italian filmmakers belonged to left-wing political parties. This is why most of the films that are not specifically political still contain a reflection of the Italian social reality" (CAPARRÓS LERA, 1978: 21). The specifically political nature of the Italian case is thus underpinned by the strength of the Italian Communist Party (PCI) as a major opposition force, but also by a social context that acted as a breeding ground especially conducive to the development of social awareness among filmmakers. This situation would be further accentuated in 1968 with the influence of the events in France in May of that year on the intensification of student protests and workers' strikes in Italy, and with the subsequent rise of terrorism and violence on both extremes of the political spectrum.

THE ITALIAN MILITANT FILM TRADITION HAS ITS ROOTS IN THE AVANT-GARDE NEOREALIST MOVEMENT

Moreover, Italian cinema had a background of politicisation that was much more deep-rooted and developed than comparable film traditions of other European nations. In this respect, political issues, often observed from a comic and local perspective, had a noticeable presence in Italian post-war cinema. The natural evolution of this presence, to which of course should be added the importance of the influence of neorealism, can be found in the foundations for the development of a film tradition – in both art-house and commer-

cial films – with a significant political-ideological charge in the 1960s and 1970s. Indeed, Farassino, referring specifically to the films of the late 1950s and early 1960s, speaks of a "second neorealism", explaining that "the cautious political shift to the left made room for critical and sometimes opposition films, which at the level of language didn't experiment or take chances and which accepted comfortable compromises (rather than obscure influences, as in historical neorealism) with more popular genres" (FARASSINO, 1996: 128).

MILITANT CINEMA AND THE POLITICAL DOCUMENTARY IN ITALY

One of the essential precedents that explain the increasingly intense politicisation of Italian cinema is the importance that militant cinema acquired as both a political and cinematographic mode of expression after the end of the Second World War, ultimately developing into a more diverse phenomenon in the 1960s, and forming hybrids with other documentary narrative formulas with a propagandistic aim.

The Italian militant film tradition has its roots in the avant-garde neorealist movement. Militant cinema shares with this movement a certain, often technical stylistic quality, and also frequently the same structural ideological origin, in spite of the fact that these films received limited attention due to their natural, clandestine and unconventional distribution methods. Italian militant films are historically linked to the communist tradition, and many were produced by Unitel, the PCI's propaganda service.

The earliest examples of militant cinema after the war (compiled in the historical archives of the PCI) date back to the end of the 1940s, and, with a spirit very close to the cult of personality developed in the USSR, were dedicated to portraying the PCI's historic leader, Palmiro Togliatti, on the occasion of the Fascist attack that almost took his life in 1948. These films included *14 luglio* [14

July] (Gluco Pellegrini, 1948), *Togliatti è ritornato* [Togliatti Has Returned] (Basilio Franchina, Carlo Lizzani, 1948), and the censored film by Lizzani *I fatti di Modena* [The Facts about Modena] (1950), which charges the police with responsibility for the death of some workers. Meanwhile, the Taviani brothers began their film career with a few works aimed at publicising the PCI's electoral platform, while in 1952 Gillo Pontecorvo made *La missione del Timiaizev* [The Timiaizev Mission] (1952), reporting on a trip by a Soviet delegation to Palestine. In this sense, one of the clear pieces of evidence of the causal relationship between the development of militant cinema and the subsequent politicisation of cinema is precisely the fact that many of its most important filmmakers, like the aforementioned Paolo and Vittorio Taviani or Pontecorvo, were the creators of propaganda films in the previous period, always associated with the work of the Communist Party.

While the Communist Party was a major sponsor of militant cinema, examples also exist of films produced within the orbit of the Christian Democracy (DC) party, such as the anonymous and undated short film (made in the 1950s) *È tornato un fratello* [A Brother Has Returned], which recounts the return home of an Italian emigrant to the USSR who describes his time there as a terrible experience (the film, like many of those cited here, can be found in audiovisual archive of the "Cinema di Propaganda. La comunicazione politica attraverso il cinema. 1946-1975" project sponsored by the Cineteca di Bologna).

From the early 1960s on, the number of militant films increased dramatically, reaching an extraordinary production volume from 1967 to 1976. The themes addressed by these hundreds of films, which generally adopt a didactic and simplistically dualistic approach, cover a diverse range of issues, from unambiguous positions on different international conflicts (the military coups in Greece, Chile and Uruguay, the African decolonisation processes, the Vietnam War, the

Portuguese dictatorship or the Palestinian problem) to the general struggles for certain collective rights, the promotion of pacifism, raising awareness about the problems in Italy's south, workers' strikes and student movements, exposure of police violence and fascist activity (in the context of the so-called "strategy of tension"), ideological issues inherent to the communist struggle, or commemorations of significance to the Party (for example, the documentary on Togliatti's funeral, *L'Italia con Togliatti* [Italy with Togliatti] (Gianni Amico, Elio Petri, Paolo and Vittorio Taviani, Valerio Zurlini, 1964), put together by various filmmakers now widely acclaimed for their work on fiction films and in the political film genre). Of these hundreds of works, it is worth highlighting two films that had a significant impact, due both to the serious nature of the topics they addressed and the notoriety of their directors. These two films are *12 dicembre* [12 December] (Giovanni Bonfanti and Pier Paolo Pasolini, 1972), dealing with the first terrorist attack by the Red Brigades, and *Tre ipotesi sulla morte di Giuseppe Pinelli* [Three Theories about the Death of Giuseppe Pinelli] (Elio Petri, 1972), a docudrama starring Gian Maria Volonté – a major figure in the Italian political cinema of the period – which reconstructs the death of an anarchist who fell out of the window of a police station, and constitutes a prime example of the gradual hybridisation of militant cinema, pure propaganda, the more analytical (although just as ideologically oriented) documentary formats and certain fiction film structures.

In this sense, moving beyond the structures of militant cinema that are more comparable with news bulletins and reporting, the period of the late 1960s and early 1970s offers various examples with a more cinematic quality in terms of their production style, which address political issues with a rather different if not outright experimental approach. Some filmmakers chose to develop models that replace the urgency of the direct militant film with historical essays that analyse

different political issues, such as the evolution of fascism – *La pista nera* [The Black Trail] (Giuseppe Ferrara, 1972); the story of the workers' struggles of the period – *Il contratto* [The Contract] (Ugo Gregoretti, 1969); or introducing a certain kind of intimate existentialism in their explorations of certain ideological questions – *Lettera aperta a un giornale della sera* [Open Letter to an Evening Newspaper] (Francesco Maselli, 1970). One of the last examples of hybridising between regular militant cinema and historical documentary is none other than *Il mondo degli ultimi* [The World of the Last] (Gian Butturini, 1980), tracing the activity of the workers' movement in Italy during the 1950s, which, curiously, received an award at the Festival de San Sebastián from a jury chaired by Elio Petri. In any case, from the mid-1970s, the number of militant films being produced declined with the change of the socio-political context, with the loss of influence of the PCI on Italian society, and with political disillusionment and generational change.

BELLOCCHIO'S CAREER AS A DOCUMENTARY MAKER: AN EVOLUTION REPRESENTATIVE OF THE ITALIAN CASE

Marco Bellocchio is, together with Bernardo Bertolucci, one of the main representatives of Italy's *Nuovo Cinema*, which first emerged in the mid-60s. His filmography begins, after a handful of short films, with the controversial *Fists in the Pocket* (*I Pugni in tasca*, 1965), an extreme story of family breakdown that could be interpreted ambivalently as a metaphor for the origins of fascism, and as a cry of generational rage, and which placed him at the forefront of the Italian film scene. His career spans fifty years, moving through various periods. The first was marked by his political activism and criticism of traditional institutions; the second by his disillusionment with politics and his obsession with psychoanalysis; and the third, in which he is still immersed

BELLOCCHIO'S DOCUMENTARY WORK, APART FROM A FEW EARLY PROJECTS FOR THE CENTRO SPERIMENTALE IN ROME, BEGAN CLEARLY WITHIN THE PARAMETERS OF MILITANT CINEMA

today, by his sober and reflective exploration of Italy's past and present.

However, in addition to his long career as a fiction filmmaker, Bellocchio has worked regularly in the documentary genre, in most cases on films with political or ideological dimensions. This specific and lesser known trajectory of the Italian director not only offers a concrete expression of his personal evolution as a socially committed filmmaker, but can also be considered representative of the development of the Italian political documentary in general, from its original nature as propaganda, associated with various extreme left political movements, through to a more elaborate type of documentary with an underlying ideological protest, and finally to the historical documentary that reflects on particular political issues and processes.

Bellocchio's documentary work, apart from a few early projects for the Centro Sperimentale in Rome, began clearly within the parameters of militant cinema, as a result of his membership of a political group with Maoist leanings, l'Unione dei Comunisti Italiani. Bellocchio, hailing from a bourgeois intellectual family from northern Italy, had laid bare his interest in politics and his ideological leanings (and, especially, aversions) in his previous films: the aforementioned *Fists in the Pocket*; *China Is Near* (*La Cina è vicina*, 1967), a satirical comedy that mercilessly attacks the collusion between the Christian Democracy party and the Italian Socialist Party (PSI); and his contribution to the collective film *Love and Anger* (*Amore e rabbia*, Marco Bellocchio, Bernardo Bertolucci,

Jean-Luc Godard, Carlo Lizzani and Pier Paolo Pasolini, 1969), which revealed his experiences as a participant in the student uprisings of the period, with a satirical, Brechtian touch. In this sense, his decision to join the radical Maoist UCI movement constitutes the definitive confirmation of his interest in taking an active role in the political dynamism that characterised Italy at the time, and also (as explained in his biography) “his private need to erase his identity, his bourgeois past” (LEGGI, 2005: 232).

Thus, in 1968 and 1969, Bellocchio, leading a filmmakers’ collective for the UCI, shot two films: *Paola*, with the subtitle *Il popolo calabrese ha rialzato la testa* [The Calabrian People Have Raised Their Heads] (1969), and *Viva il primo maggio rosso e proletario* [Long Live the Red and Proletariat First of May] (1969). The first, in its almost inscrutable propagandistic tone, has an interesting ethnographic value due to its exploration, occasionally with a news reporting style alternating with a *cinéma vérité* filming technique, of the squalid living conditions in Paola, a town in Calabria. The second falls into the category of pieces commemorating the activities of the workers’ movement, and being a much shorter film it is limited to documenting (as its title explicitly indicates) the May Day demonstrations in Milan in 1969.

In spite of its limitations and its explicitly propagandistic nature, *Paola* is a film of interest as an exponent of the concerns of its creator, and of his ability to use the force of a few isolated images to construct an anti-establishment discourse. Bellocchio is always attentive to the appearance of incongruous elements that seep through the cracks of a rigid, dualistic structure, originally intended to celebrate the actions of the communist group with the inhabitants of the Sicilian town, whom they are trying to convince of the need to occupy certain houses. Along with the mechanical delivery of political speeches (at the end of one of these we see a timid adolescent cry out “Viva Stalin”), the truth of the underlying discourse (and in this Bel-

locchio’s admiration for his favourite filmmakers, like Buñuel or Vigo, can be seen) is revealed when the camera sweeps through the streets of Paola showing its dispossessed inhabitants, or the children hanging on the metal bars of the school. Two characteristic qualities of arthouse cinema stand out in the production. On the one hand, the filmmaker’s predilection for satire and for exploring the boundaries between rationality and irrationality can be gleaned (albeit indirectly) in the special attention given to the folk portraits of some of the real-life characters who pose for the camera (like a resident who claims to have an extremely valuable painting in his home, or a peculiar, bearded old lady). In these details can be detected the evident seed of the director’s later successes in the documentary genre, which will be cited below. The other feature, related more to the superstructure, is his almost childlike non-conformism, his opposition to any symbol of authority, even that of the political group to which the filmmaker himself belongs. This idea is expressed in the unmistakable zoom-in shots used by the filmmaker on children yawning during the interminable meetings of his party comrades, when in theory the substance of the film should be the insightful content of these meetings. Exploring this idea further, there is one isolated image that evokes the whole *Bellocchian* universe, rising up almost like an epiphany in a cinematic sense above the propaganda: one of these children, compelled to watch the meeting, falls asleep on his mother’s lap in a natural reconstruction of the *Madonna* figure, a recurring symbol in Bellocchio’s fiction work that can be identified in practically all of his films. In short, Bellocchio’s constant probing with the camera – its curiosity, it could be called – allows him to reconstruct the official discourse and to situate it in its contradictions, to offer, in a documentary form that draws from reality, the same criticism of the dogmatic operation of extreme left parties and groups that the filmmaker posited in his fiction films, specifically in one mimetic scene (two

youths playing with a dog while a comrade instructs them) in *China Is Near*. Put simply, Bellocchio uses the *mise en scène* of the documentary to filter reality, shifting the discourse towards more critical spaces. This is an idea suggested by Nùria Bou with respect to *China Is Near*, but which could equally apply to *Paola*, in the realm of the documentary: “Bellocchio fragments the *mise en scène* to concentrate on the little details: he observes the faces of the children who are constantly laughing or pushing and shoving [...]” (Bou, 2005: 176).

Bellocchio’s next documentary film, *Fit to Be Untied* (Matti da slegare, 1975) co-directed with his editor, Silvano Agosti, and with two film students, Sandro Petraglia and Stefano Rulli, is already pushing at the rather constrictive boundaries of the militant cinema he had made previously, although it maintains some of the same filming techniques (hand-held camera; 16mm film, collective direction), to become an emblematic work in his filmography. Bellocchio explores the world of the insane through the unique experiences of four individuals suffering from schizophrenia, and the collective experiences of the residents of a mental institution where new psychological treatments are being applied. Beyond the clinical aspect, the documentary (originally more than four hours long, although its duration was cut in half for commercial distribution) examines the differences between the former patient treatment methods, which had always been directed by religious communities, and the new formulas implemented by the socialist government of Parma, to posit, based on a Bertolt Brecht poem that opens the film, a kind of vindication of the rights of a forgotten and marginalised group. The filmmaker thus offers a direct documentary that projects onto reality a combination of his chief thematic obsessions: the exploration of the boundaries of the rational, political criticism of institutions, and his increasing interest in psychoanalysis and its therapeutic possibilities. In an interview, the director himself underscores the ideological nature

THE WORK OF MARCO BELLOCCHIO CONSTITUTES A PRIVILEGED REFLECTION OF THE EVOLUTION OF ITALIAN POLITICAL CINEMA IN ITS WINDING COURSE FROM ENRAGED, MILITANT OUTCRY TO ANALYTICAL, REFLECTIVE STUDY

of the work, both in terms of its narration and its creation process, as “a political, participatory film [...], a direct representation of a reality but, at the same time, interpreted politically” (TASSONE, 1980: 33). The film is also framed within a highly politicised context of vindication of the rights of patients on the basis of the new clinical theories of the psychiatrist Franco Basaglia, contained in a bill passed around the time of the film (Law 180), and reflects the filmmaker’s ongoing interest in the borderline between sanity and madness, often tinged with political implications, parallel with the blurry line between the political activism and political violence that can be found in other films by Bellocchio.

The same team of Agosti, Petraglia and Rulli, with Bellocchio at the helm, would make another documentary together three years later, in 1978, this time for television and comprising four episodes, *The Cinema Machine* (La macchina cinema), with the same spirit as *Fit to Be Untied*, also anticipated in some of the director’s earlier works. The premise is a study of different real-life individuals pushed to the margins of Italian cinema (basically, actors who have fallen out of favour), to posit a criticism of the system, in this case the system of the film industry. However, the natural approach to the social issue explored in the previous documentary in *The Cinema Machine* takes on a certain air of artifice and manipulation that undermines the clarity of the political protest. In a way, the film’s criticism of the exploitation of these film industry workers and the depiction of their troubles results in a reproduction, in terms of the pathos

evoked, of the exploitation that is supposedly being exposed.

At the end of the 1970s, just at the time of a notable decline in film production in Italy (both documentaries and fiction films), Bellocchio abandoned the documentary genre for more than a decade. During this period, his films were limited to explorations of psychology and existential intimacy that only touched on political questions indirectly through their recognition of the failure of certain ideological aspirations, or occasionally more directly through an expression of disillusionment.

After this political moratorium of some fifteen years, Bellocchio returned to the front-line, albeit through the back door, with *Sogni infranti. Ragionamenti e deliri* [Broken Dreams: Reason and Delirium] (1992). This work was a television documentary of little value in creative or cinematic terms, but of key importance in terms of what it reveals about the evolution of the political thought of its creator, and also as an example of the transformations that Italian cinema underwent in the 1980s and 1990s. Having left militancy and critical hostility behind, and overcome the period of disillusionment, Bellocchio returns to political discourse with a thoughtful reflection on recent Italian history, focusing on the wounds left by the political terrorism of the Red Brigades, and trying to analyse – once again, along the dividing line between rationality and delirium, as the title suggests – the personal motivations of two former terrorists, one of them indirectly involved in the kidnapping and assassination of Aldo Moro. Essentially, and notwithstanding the distance from the events addressed in the documentary, Bellocchio also explores the “broken dreams” of an ideological vision in which he also implicates himself, revealing that this film is basically a kind of psychoanalytical self-exorcism, underscored by the appearance in this film of fragments from his old militant film *Viva il primo maggio rosso e proletario*. Indeed, the filmmaker himself hints at the almost “specular”

nature of his interviews with the terrorists: “in *Sogni infranti* there are three characters that in a certain way reflect the radical or terrorist past and it is clear that it opens up an interest not so much in conducting a general political analysis of terrorism, but in seeing these phenomena through the human characters involved. In the end, there are always human beings” (JIMENO, 2014).

After *Sogni infranti*, Bellocchio returns to Italian political history in his fiction films, particularly in one of his most representative works, *Good Morning, Night* (*Buongiorno, notte*, 2003), focusing on the assassination of Aldo Moro, for which the earlier documentary served as a kind of notebook. This film marks the beginning of a peculiar methodology involving the occasional integration of documentary elements into the fiction narrative, to serve various aesthetic and formal functions. While in *Good Morning, Night* the inclusion of archive footage on the actual historical event (using old Russian news bulletins, or Italian news programs of the period) serves ambivalently to describe the subconscious and daydreams of the terrorist who is the film’s protagonist, or to contextualise the action, in *Vincere* [To Win] (2009), his film about Mussolini and Ida Dalser, this archive footage plays a much more powerful role, as it stands in for the physical presence of Il Duce after the end of his relationship with his former lover, who will then only see him on the movie screen, in a highly original metaphor (through this combination of fiction and non-fiction images) for the character’s transformation from private individual to public figure. In the same way, in *Dormant Beauty* (*Bella addormentata*, 2012), the non-fiction images (of Berlusconi himself on the news, or of sessions of the Italian parliament) combined with fiction images (the Expressionist-styled political meetings in a Turkish bath, for example) create a paradoxical estrangement through their almost indistinguishable intertwining to compose a story that points to the unreal and delirious nature of the Italian political class today.

CONCLUSION

The history of Italian political cinema has taken a circular path since its post-war precedents, drawing on neorealism, commercial films and militant cinema, and enjoying its most intense development from the early 1960s through to the late 1970s, fostered by a favourable social and political context and supported by the consolidation of the new directions opened up by modern cinematography.

In this respect, the documentary format that grew out of the profuse Italian tradition of militant cinema evolved towards hybrid forms in their direct treatment of reality, which left behind its openly propagandistic nature to offer a new perspective on the political processes, establishing ideological discourses through reflective, historical and indirect examinations of society.

Following this line, the work of Marco Bellocchio, a key exponent of Italy's *Nuovo Cinema*, with a long and fruitful career, constitutes a privileged reflection of the evolution of Italian political cinema in its winding course from enraged, militant outcry to analytical, reflective study that engages in criticism with a less brutally stark approach.

In this way, Bellocchio's revealing and generally ignored work as a documentary maker committed to seeking out the irrational and borderline elements of the social and political reality qualify him as a major figure, and as a paradigmatic example of the evolution and development of the Italian political documentary over the last five decades.

While in his militant films, very much devoted to the aesthetic and ideological principles of their day, we can find occasional traces of his critical and non-conformist universe, his key work in the documentary genre, *Fit to Be Untied* (1975), constitutes the real turning point from informational militant cinema to the search for an ideological discourse in metaphorical form, devoted to humanism and to offering a direct reflection of social conflict through the direct expression of the testimonies of those involved.

His subsequent quests, even his periods of silence in terms of direct explorations of reality, are also an absolute expression of the same mood in an Italian film industry in decline, turned in on itself where the examination of political issues was concerned. Indeed, his subsequent return to political reflection by testing out mixed, asymmetrical formulas, between the use of resources taken from fiction and integrating archive footage, not only reflect the eclecticism of tendencies typical of post-modernity, but also open up a possible route for the transmission of socio-political discourses that are not limited to being pigeon-holed in one particular genre (fiction or documentary), ultimately constituting a metaphor for the unstable balance maintained by Bellocchio himself in his exploration of certain irrational realities. ■

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Abstract

This article presents the evolution of the Italian political documentary in the politicised context of the 60s and 70s, moving from the rich tradition of militant cinema linked to the neorealist cinema heritage, to the emergence of new approaches to historical and political documentary or explorations in ideological terms of different social realities. This development is illustrated through the unique case of Marco Bellocchio (1939), a key Italian filmmaker of the past five decades, whose little-known documentary work reflects the shift from a pure militant cinema albeit with personal nuances (*Paola*, 1969), to a personal documentary style that explores extreme social situations in ideological terms, as in the case of his most emblematic documentary *Matti da slegare* [Fit to Be Untied] (1975), and finally to the positing of reflections on Italian political history using conventional documentary forms (*Sogni Infranti*, 1995) and new explorations in the combination of fiction and documentary with a political dimension, as in three of his most recent films: *Buongiorno notte* [Good morning, night] (2003), *Vincere* [To Win] (2009) and *Bella addormentata* [Sleeping Beauty] (2012).

Key words

Political cinema; political documentary; militant cinema; Italian cinema; Marco Bellocchio.

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EL CINE MILITANTE Y EL DOCUMENTAL POLÍTICO EN ITALIA. EL CASO DE MARCO BELLOCCHIO COMO EJEMPLO DE UNA EVOLUCIÓN

Resumen

El artículo plantea la evolución del documental político italiano, en el politizado contexto cinematográfico de los años 60 y 70, partiendo de la rica tradición del cine militante ligado a la herencia neorrealista hasta el surgimiento de nuevos enfoques de documental histórico y político o de aproximaciones en términos ideológicos a realidades sociales diversas. Este desarrollo se ilustra a partir del caso singular de Marco Bellocchio (1939), cineasta italiano fundamental de las últimas décadas, cuya obra documental, poco conocida, refleja el paso desde un cine militante puro aunque con matices personales (*Paola*, 1969), pasando por un cine documental personal que indaga sobre situaciones sociales extremas planteadas en términos ideológicos, como es el caso de su obra documental más representativa *Locos de desatar* (*Matti da slegare*, 1975), hasta plantear reflexiones sobre la historia política italiana utilizando formas de documental convencional (*Sogni infranti*, 1995) y nuevas exploraciones en la combinación de ficción y documental con un sentido político como sucede en tres de sus últimas obras: *Buenos días, noche* (*Buongiorno notte*, 2003), *Vincere* (2009) y *Bella addormentata* [*Bella durmiente*] (2012).

Palabras clave

Cine político; documental político; cine militante; cine italiano; Marco Bellocchio.

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