

PICTURING REALITY IN POSTWAR ITALY:
THE PHOTOGRAPHY OF MARIO GIACOMELLI
IN RELATIONSHIP TO ITALIAN NEOREALIST CINEMA
1945-1970

by

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THESIS ABSTRACT

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Title: Picturing Reality in Postwar Italy: The Photography of Mario Giacomelli in Relationship to Italian Neorealist Cinema 1945-1970

Critical interpretations of the work of Mario Giacomelli often disagree as to whether he should be classified within the style of Italian neorealism. This thesis argues that Giacomelli's photography strikes a balance between realism and abstraction that is best explained as neorealist.

Neorealist films such as *Rome, Open City* (1945) and *Bicycle Thieves* (1948) sought to capture the social realities of postwar Italy. The realism in these films is complicated however, subjecting postwar social actuality to the artistic initiative of the director.

I seek to identify the filmic qualities in Giacomelli's work to clarify a connection to neorealism. Though Giacomelli physically manipulated his images, these manipulations give his images the appearance of a film. To reveal Giacomelli's connection to neorealism, I will investigate the cinematic qualities of mise-en-scene, montage and narrative. This thesis will argue that Giacomelli's photography stems from a cinematic approach that was first developed in neorealism.

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. CONSTRUCTING REALITY: NEOREALIST MISE-EN-SCENE IN GIACOMELLI'S EARLY PHOTOGRAPHS.....	22
Choosing the Subject	22
Depicting the Subject.....	30
Composing the Shot.....	35
Movement	39
The Close-Up	41
III. SEQUENCING REALITY: NEOREALIST FORMS OF MONTAGE IN GIACOMELLI'S PHOTOGRAPHS	44
The Photomontage and the Double Exposure.....	44
Unusual Forms of Montage	47
IV. A NEOREALIST PERSPECTIVE ON REALITY: THE NARRATIVE	57
Neorealist Form in Giacomelli's Photographic Series: Structure.....	57
Giacomelli's Neorealist Message: Content.....	60
V. CONCLUSION: MARIO GIACOMELLI'S CINEMATIC PHOTOGRAPHY IN THE LIGHT OF NEOREALISM.....	70
APPENDICES	
A. FIGURES	73
B. SUPPLEMENTAL SOURCES.....	100
REFERENCES CITED.....	103

LIST OF FIGURES

Figure	Page
1. Mario Giacomelli. <i>Paesaggi</i> , 1954-2000.....	73
2. Mario Giacomelli. <i>Prime Photo (01)</i> , 1953-1956.	73
3. Mario Giacomelli. <i>Prime photo (19)</i> , 1953-1956.	74
4. Mario Giacomelli. <i>Prime foto (20)</i> , 1953-1956.	74
5. Mario Giacomelli. <i>Death will come and it will have your eyes (45)</i> , 1953-1983.	75
6. Mario Giacomelli. <i>I have no hands to caress my face (8)</i> , 1961-1963.	75
7. Mario Giacomelli. <i>I have no hands to caress my face (16)</i> , 1961-1963.	76
8. Mario Giacomelli. <i>I have no hands to caress my face (12)</i> , 1961-1963.	76
9. Mario Giacomelli. <i>I have no hands to caress my face (6)</i> , 1961-1963.	77
10. Film Nitrate. “Miracle in Milan/ Miracolo a Milano (1951)”. Tom Everson.....	77
11. Mario Giacomelli. <i>I have no hands to caress my face (15)</i> , 1961-1963.	78
12. Mario Giacomelli. <i>I have no hands to caress my face (1)</i> , 1961-1963.	78
13. Mario Giacomelli. <i>Scanno (2)</i> , 1957-1959.	79
14. Mario Giacomelli. <i>Scanno (4)</i> , 1957-1959.	79
15. Mario Giacomelli. <i>Scanno (5)</i> , 1957-1959.	80
16. Mario Giacomelli. <i>One man, one woman, one love (2)</i> , 1960-1961.	80
17. The Criterion Collection. “Roberto Rossellini, Paisan.”	81
18. Mario Giacomelli. <i>The Good Earth (4)</i> , 1964-1966.	81
19. Mario Giacomelli. <i>The Good Earth (25)</i> , 1964-1966.	82
20. Mario Giacomelli. <i>The Good Earth (28)</i> , 1964-1966.	82

Figure	Page
21. Mario Giacomelli. <i>L'approdo</i> , 1953.	83
22. But What She Said. "Rossellini's War Trilogy: Saved by grace."	83
23. Mario Giacomelli. <i>The Good Earth (20)</i> , 1964-1966.	84
24. Mario Giacomelli. <i>Puglia (9)</i> , 1958.	84
25. Mario Giacomelli. <i>Puglia (19)</i> , 1958.	85
26. Mario Giacomelli. <i>The Good Earth (2)</i> , 1964-1966.	85
27. Mario Giacomelli. <i>One man, one woman, one love (17)</i> , 1960-1961.	86
28. Masterworks of World Cinema- Harvard Film Archive. "Paisan."	86
29. Versus the Screen. "Studying film: Bicycle Thieves (1948) Review."	87
30. My Reviewer.com. "Review for Germany, Year Zero". Curtis Owen.....	87
31. Mario Giacomelli. <i>Scanno (21)</i> , 1957-1959.	88
32. Mario Giacomelli. <i>Homage to Spoon River Anthology (20)</i> , 1971-1973.	88
33. Mario Giacomelli. <i>Scanno (11)</i> , 1957-1959.	89
34. Mario Giacomelli. <i>Puglia (26)</i> , 1958.	89
35. Mario Giacomelli. <i>Scanno (13)</i> , 1957-1959.	90
36. Mario Giacomelli. <i>Puglia (25)</i> , 1958.	90
37. Mario Giacomelli. <i>Scanno (1)</i> , 1957-1959.	91
38. Mario Giacomelli. <i>Puglia (16)</i> , 1958.	91
39. Mario Giacomelli. <i>The Good Earth (5)</i> , 1964-1966.	92
40. Mario Giacomelli. <i>The Good Earth (33)</i> , 1964-1966.	92
41. Mario Giacomelli. <i>The Good Earth (34)</i> , 1964-1966.	93
42. Mario Giacomelli. <i>The Good Earth (42)</i> , 1964-1966.	93

Figure	Page
43. Mario Giacomelli. <i>The Good Earth (43)</i> , 1964-1966.	94
44. Mario Giacomelli. <i>The Good Earth (52)</i> , 1964-1966.	94
45. Mario Giacomelli. <i>The Good Earth (56)</i> , 1964-1966.	95
46. USC School of Cinematic Arts. “School of Cinematic Arts Events.”	95
47. Mario Giacomelli. <i>One man, one woman, one love (20)</i> . 1960-1961.	96
48. Mario Giacomelli. <i>One man, one woman, one love (21)</i> . 1960-1961.	96
49. Mario Giacomelli. <i>One man, one woman, one love (22)</i> . 1964-1966.	97
50. Mario Giacomelli. <i>Homage to Spoon River Anthology (10)</i> . 1971-1973.	97
51. Mario Giacomelli. <i>Homage to Spoon River Anthology (11)</i> . 1971-1973.	98
52. Mario Giacomelli. <i>Homage to Spoon River Anthology (12)</i> . 1971-1973.	98
53. Mario Giacomelli. <i>Homage to Spoon River Anthology (13)</i> . 1971-1973.	99
54. Italy Through Film. “Rome, Open City.”	99

CHAPTER I

INTRODUCTION

This thesis will investigate the work of the Italian postwar photographer Mario Giacomelli in relationship to Italian neorealism. Critical interpretations of Giacomelli's work often disagree as to whether he should or should not be classified within the style of Italian neorealism. Through a historical and stylistic comparison of his work to the most prominent medium of neorealist discourse, Italian postwar cinema, this thesis argues that Giacomelli's photography strikes a balance between realism and abstract artistic vision that is best explained as neorealist.

Giacomelli was an amateur, self-taught photographer. This lack of formal training allowed him to experiment and craft a graphic and expressive photographic style. In defiance of traditional ideas of good photographic technique, Giacomelli heavily manipulated his images both during shooting and in the darkroom. Despite his interventions in the photographic process, Giacomelli's photography has its roots in realism. Although he began his artistic career as a painter and professional typographer, Giacomelli turned to photography in the aftermath of World War II. He chose photography because of its correspondence to reality: as a more direct medium to express his experiences. Giacomelli was drawn to the indexicality of the photograph, whereby a direct imprint of an object placed in front of the lens is captured through the reflection of light. Despite the indexical relationship of the photograph to reality, the flexibility of the photographic process allows for manipulation. For Giacomelli, reality was the foundation, but strict realism was not the desired result. He has also stated that the

imagery of neorealist films inspired him to pick up a camera.¹ Like Giacomelli, neorealist filmmakers relied on a foundation of reality, but employed various techniques to manipulate it.

Rossellini, De Sica, Zavattini and Fellini. These are names that appear often in the scholarship on Giacomelli's photography. Rarely, however, is there an in depth analysis of why the connection between Giacomelli and the great neorealist filmmakers is so prevalent. For most scholars the visual and temporal commonalities between Giacomelli's photographs and neorealism are obvious enough to stand on their own. Some scholars oppose this connection on the basis of Giacomelli's manipulative technique. In this case, manipulation is thought to be in opposition to the "truth value" proposed by neorealism.

Many of the world's most prominent artists and filmmakers have claimed they owe a great deal to the stylistic and thematic paradigms of neorealism, including Giacomelli. Only a few years prior to the beginning of Giacomelli's first photographic experimentations in late 1952, numerous films sought to capture the social realities of post World War II Italy. Critics later classified these films under the category of Italian neorealism.² Although it is accepted that neorealism spans the years 1945-1952, the number of films labeled "neorealist" varies.³ Most critics agree on seven key works in the

¹ Mario Giacomelli, *Mario Giacomelli* (Carmel, CA: Friends of Photography, 1983), 9.

² The word "neorealism" was first used in film criticism to describe French films of the 1930s, from which Italian neorealist filmmakers gained much of their inspiration and, in many cases, their early formal training. The name also references realist movements in Western literature, which illustrated the conditions of the peasant and working classes through a detached narrative style. For more information see Laura E. Ruberto and Kristi M. Wilson, *Italian Neorealism and Global Cinema* (Detroit: Wayne State University Press, 2007).

³ Pierre Sorlin, *Italian National Cinema 1896-1996* (London: Routledge, 1996), 93. Note: Sorlin states that there are anywhere from 20 to 50 neorealist films depending on the specificity of the critical scholar.

style: the three films of Roberto Rossellini's war trilogy *Rome, Open City* (1945), *Paisan* (1946) and *Germany Year Zero* (1948), director Vittorio De Sica and screenwriter Cesare Zavattini's *Shoeshine* (1946), *Bicycle Thieves* (1948) and *Umberto D.* (1951) and Luchino Visconti's *The Earth Trembles* (1948).⁴ These films represent neorealism proper, which with its close ties to the resistance movement of the mid 1940s quickly became outdated. By the early 1950s, the shift away from neorealism was felt by even the most committed neorealist directors. Rossellini himself sums up this tendency when he described his own change in style,

[O]ne is moved to take up other themes, interest is shifted somewhere else, you have to take other paths; you cannot go on shooting in ruined cities forever. Too often we make the mistake of letting ourselves be hypnotized by a particular milieu, by the feel of a particular time. But life has changed, the war is over, the cities have been rebuilt.⁵

Although neorealist style continued to have an impact in Italian cinema, the social humanist themes of neorealism were left behind.

There are many characteristics that comprise the style of Italian neorealist films. Their qualities include: on location shooting, lengthy takes, unobtrusive editing, natural lighting, a predominance of medium and long shots, respect for the continuity of time and space, use of contemporary subjects, an open-ended plot, working-class protagonists, a nonprofessional cast, vernacular dialogue, active viewer involvement and implied social criticism.⁶ Several of these characteristics refer to the aesthetic program established in the

⁴ Mark Shiel, *Italian Neorealism: Rebuilding the Cinematic City* (London: Wallflower Press, 2006), 3.

⁵ Eric Rohmer and Francois Truffant, "Interviews with Roberto Rossellini," *Cahiers du Cinéma* 37, July 1954 (extract), translated by Liz Heron from Jim Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave* (Cambridge, MA: Harvard University Press, 1985), 209.

⁶ Millicent Joy Marcus, *Italian Film in the Light of Neorealism* (Princeton, NJ: Princeton University Press, 1986), 22. Note: Marcus's rules of neorealism provide the most extensive description I have found thus far.

first neorealist film, Rossellini's *Rome, Open City*. Later filmmakers created an "illusion of technical poverty" even though the industry had surpassed the difficult conditions that determined the look and feel of the earlier film.⁷ The aesthetic choices of neorealist directors resulted in films that resonated with contemporary audiences. More than anything, neorealist filmmakers wanted to depict the social issues of their time in a realistic way. Through realism, their goal was to inspire strong empathetic reactions in the viewer that would lead them towards a humanist response.

No single film fulfills all of the characteristics of neorealism. Instead, each director developed their own neorealist style that simultaneously established the genre and pushed at its boundaries. In his celebrated 1970 analysis of neorealism, *Patterns of Realism*, scholar Roy Armes explains,

Each great realist director evolved his own pattern of realism and used it to interpret a chosen facet of reality, and though collectively the important films of the neo-realists reflect the whole variety of Italian life, always the hand of the director is apparent, shaping the inchoate mass of material into an appropriate and satisfying form.⁸

For this reason, neorealist cinema is often analyzed through the style of individual directors rather than with a chronological focus. This is a method of the French film critics, the *Cahiers*,⁹ known as the "auteur theory" (theory of the director). It is this precedent that I will follow in my analysis of the movement as well.

⁷ Marcus, *Italian Film in the Light of Neorealism*, 57.

⁸ Roy Armes, *Patterns of Realism* (South Brunswick: A.S. Barnes, 1971), 22.

⁹ The name refers to the film magazine *Cahiers du Cinéma* that was founded by a group of French critics, most predominantly André Bazin, in 1951. The magazine was highly influential for re-establishing the practice of critical film theory with a focus on fine art cinema. For more information see Jim Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave* (Cambridge, MA: Harvard University Press, 1985).

The beginning of Giacomelli's photographic career in the early 1950s coincides historically with the downfall of the purest form of Italian neorealism.¹⁰ By this time in postwar Italy, neorealist cinema was well known for propagating the desire for social and political transformation. Giacomelli's photographs reacted to this activist social disposition, but in a more personal way. Giacomelli was born into a poor family in the coastal town of Senigallia. He lived and worked in the Marche for his entire life and he took the majority of his photographs there.¹¹ He was especially drawn to the vast plowed fields on the outskirts of the city and landscapes from his largest series, *Paesaggi*, make up much of the body of his oeuvre (fig. 1, see Appendix A for all figures). However, Giacomelli also explored an interest in human nature in many of his series. In the postwar period, the people of Senigallia, Giacomelli included, were disillusioned, restless, and hungry to move beyond wartime struggles.¹² To capture this mindset, Giacomelli took many portraits of people from his community and sometimes traveled to other areas of Italy. These images explore the nuances of everyday life in postwar Italy and open up to more encompassing themes of temporality and human experience.

¹⁰ By the early 1950s, Italians desired a different depiction of their society. The country had moved past the rallying cry of social realism promoted during the mid 1940s. This was displayed in the box office failure of De Sica and Zavattini's *Umberto D.* of 1952. Italy's minister of film, Giulio Andreotti, publicly criticized the negativity of the film and its hyper-realistic style. After the release of *Umberto D.*, the Andreotti Law forced Italian films to be approved by the government for aesthetic and moral content before they could be produced. The law was the undoing of neorealism proper. Instead, most neorealist filmmakers moved away from social realism towards more personal themes and experimental styles of filmmaking.

¹¹ The Marche region is characterized by farming communities and tourism along the coast. This is in keeping with the postwar economic profile of the north-east and center of Italy as "strong agriculture with an industrial base" as described by Silvana Patriarca in her essay, "How Many Italies? The South in Official Statistics" from Jane Schneider, *Italy's "Southern question": Orientalism in One Country* (Oxford: Berg, 1998), 91.

¹² *Mario Giacomelli* (Carmel, CA: Friends of Photography, 1983), 9.

Giacomelli's work balances between its ties to realism and his abstract artistic vision. The documentary subject matter of the rural people and landscape of his region is characteristic of neorealist film, yet his personal style is more poetic. He captured his subjects without interference, observing them closely just as the neorealist filmmakers did. After being inspired by his subjects, Giacomelli used exaggerated camera movements and darkroom processes to alter his images. The resulting photographs speak both to the reality that was before the lens and to his personal interpretation of it. Throughout his career, Giacomelli considered his photography to be a personal endeavor. For him it was an emotional outlet, an extension of himself. He said, "I am satisfied when I can look at one of my photographs and say: "photography is my way of loving." I find it extremely beautiful to tear something away from nature, to assail it in order to capture the feelings of a moment, transformed yet again."¹³ Giacomelli's formal experiments were essential to the development of his ideas. He refused to let the camera do the work for him. His techniques were many: moving the camera while shooting, over and underexposing, the use of old or damaged film, hand printing on highly reactive photographic paper, scratching, collaging, cropping and double exposing. Through these manipulations, Giacomelli conceived of photography as a type of poetry that conveyed both the essence of his subjects and his own response to them. To communicate this poetic nature, Giacomelli composed his images in photographic series. He rarely titled individual photographs. Instead, he grouped the images together by subject and arranged

¹³ Mario Giacomelli, letter to Mr. Richard Craven, 11 May 1965, quoted in Antonella Russo, *Viewpoints: Italy in Black and White, Photographs from the Prelz Oltramonti Collection* (Milano, Italy: Skira, 2005), 58.

them in a particular order.¹⁴ This progressive organization of the photographs gives his work a narrative quality. Giacomelli's decision to title several of his series after famous poets or writers further enforces the poetic characterization of his narratives. As the decades progressed, Giacomelli began to recombine his earlier images: changing their order, series, or title to convey a new layer of meaning. The series of his later years reflect his life's work but are increasingly abstract. For this reason, Giacomelli's later series are less subject to an analysis through the lens of neorealism. Therefore, this thesis will analyze the relationship between Giacomelli's photographic production between the 1950s through the 1970s and the films produced during the height of neorealism.

The source of the critical speculation linking Giacomelli and Italian neorealist cinema is the 1980 monograph on the artist written by the Italian photography scholar Arturo Carlo Quintavalle. The monograph is considered the seminal work on Giacomelli's photography, and it provides the most complete collection of his photographic series up until its publishing date. The monograph includes a brief analytical discussion of each of the photographic series. Throughout the book, Quintavalle describes the "cinematic quality" of Giacomelli's images numerous times and connects them to a kind of cinematography seen in neorealism. He also mentions the names of prominent neorealist directors, but his brief comments fail to directly compare Giacomelli's photographs to the films. Further, Quintavalle diminishes a connection of Giacomelli to neorealist directors for his readers because he also connects Giacomelli to

¹⁴ Giacomelli labeled the back of each photograph with the series title and order number of the image within the sequence.

many other artistic movements.¹⁵ Although he situates Giacomelli in the course of the history of art, Quintavalle suggests so many artistic movements that they begin to cancel each other out. It appears that he is not trying to make a direct stylistic connection, but rather a reference point for his readers to ponder.

Quintavalle's analysis is the basis for the debate circling Giacomelli and neorealism in the work of later scholars. The field is split between those who endorse Quintavalle's remarks and those who question the basis of his arguments. A comparison of two recent examples of scholarship highlights the range of opinions on this topic. First, in his essay "Neo-realism?," author Christian Caujolle argues that a true neorealist photographic style in Italy does not exist. He believes this especially true in the classification of Giacomelli. He states outright, "Clearly Giacomelli, who was the most significant creator of images of his time, cannot be classified as a neo-realist."¹⁶ He continues, "[Giacomelli's] evident preoccupation with reality is only relevant in terms of how he managed to sublimate it, to throw it into crisis, or distance himself from it."¹⁷ Insisting that Giacomelli simply distorts reality on impulse, Caujolle claims that his images were created with a different mindset than neorealism.

In support of his definition of neorealism, Caujolle employs the words of famed neorealist critic, André Bazin. Bazin praised neorealism for its "technical crudity" in

¹⁵ In describing Giacomelli's photographs, Quintavalle references key figures from the history of photography including Nadar, Brassai, the American FSA photographers, Italian futurist photographers, the Surrealists, and other contemporary Italian photographers. He also discusses connections between Giacomelli's style and several of art history's most respected painters, including the old masters Raphael and Rembrandt, cubists Picasso and Braque, and the French impressionists. For more information see Arturo Carlo Quintavalle, *Mario Giacomelli* (Parma: Università di Parma in collaborazione con l'Assessorato alla Cultura del Comune di Parma e il patrocinio della Regione Emilia-Romagna, 1980).

¹⁶ Christian Caujolle, "Neo-realism?," from Giovanna Calvenzi, *Italia: Portrait of a Country Throughout 60 Years of Photography* (Rome: Contrasto, 2003), 187.

¹⁷ Caujolle, "Neo-realism?," 188.

which the reality depicted correlated closely to the reality of what was before the lens. Bazin deemed this approach of neorealist films as being against “technical aestheticism” whereby the creators heavily edited the film.¹⁸ This denial of technical aesthetics in filmmaking placed the films closer to reality through what Bazin called “ethical aestheticism.” For this reason, neorealist films are often described as being “documentary” in style. Caujolle echoes this argument but overlooks its implications. In Bazin’s words Caujolle repeats, “In my opinion, Italian cinema should be applauded for remembering once again that there never was “realism” in art that was not profoundly “aesthetic”.”¹⁹ Both Caujolle and Bazin admit that neorealist films involve an aesthetic interpretation of reality, yet their “realism” requires the director to remain truthful in the process. Truth is subjective in this case; artistic process inherently involves manipulation. Bazin himself traced the roots of cinema to photography with this understanding. In his famous essay, “The Ontology of the Photographic Image,” Bazin describes the photographic image as an imitation of reality that simultaneously creates a new reality. The new reality, as manipulated by the photographer, is a subjective one. These inherent manipulations in the photographic process can undoubtedly be deemed “technical,” despite the assertion that neorealist filmmakers denied a technical aesthetic. In neorealist films there are two forms of technical manipulation that combine to create the final film: mise-en-scene and montage. Both techniques involve subjective choices made by the filmmaker during the assembly of a film. The implied notion of a strict documentary style (which foregrounds objective truth in representation over personal interpretation) in

¹⁸ Ibid., 189.

¹⁹ André Bazin, “Bicycle Thieves,” from *Bazin at Work: Major Essays and Reviews from the Forties and Fifties*, ed. Bert Cardullo (New York, NY: Routledge, 1997), 61.

neorealism is therefore problematic. The films are, first and foremost, fictional creations with a basis in reality. My research seeks to prove that it is in fact manipulation that solidifies Giacomelli's connection to the neorealist movement. I will accomplish this by debunking the myth of the "truthful" neorealist filmmaker while clarifying that Giacomelli's "truthfulness" is more closely tied to reality than it initially appears. Caujolle does not take these elements into account when asserting that Giacomelli's photographs are unrelated to neorealism, and this is perhaps the greatest downfall of his argument.

In striking contrast to Caujolle's assertion that Giacomelli's style is opposed to neorealism, scholar Walter Liva has placed Giacomelli's work as the culmination of a neorealist photographic aesthetic in Italy. In the catalogue for the exhibition, *Photography and Neorealism in Italy, 1945-1965*, Liva describes the evolution of Italian photography groups in late 1940s and early 1950s in response to neorealism. Liva ascribes a neorealist aesthetic to photographs that follow the tradition of reportage and documentary photography. Rather than placing Giacomelli's manipulated photography outside of neorealism, Liva places Giacomelli just beyond its scope. Liva's semi-neorealist classification of Giacomelli is questionable however. He bases his arguments solely on Giacomelli's series of the early 1960s and '70s, *One man, one woman, one love* (*Un Uomo, una donna, un amore*), and *Homage to Spoon River* (*Omaggio A Spoon River*) and ignores his earlier works. While Liva acknowledges Giacomelli as a seminal figure in the development of an Italian neorealist photographic style (he references Giacomelli throughout the text of the catalogue) he too refuses to associate Giacomelli with neorealism on the basis of his earliest images.

My research in this thesis is a refutation of Caujolle's argument and an extension of the ideas put forth in the monograph by Quintavalle and the neorealist photography exhibition by Liva. In contrast to the work of these former scholars, my methods in this paper are more concrete. I seek to identify the filmic qualities in Giacomelli's work in order to clarify a connection to neorealism. This paper asks a simple question; where do we see the evidence of a connection to Italian neorealist cinema in Giacomelli's photographs?

Giacomelli's photographs display a strong formal connection to neorealist films through their distinctive cinematic qualities. Though he physically manipulated his images in a manner considered antithetical to the formal strategies of neorealist film directors, these manipulations give his photographic images the appearance of a film. Some of these manipulations include collage and double exposure of several images into one, an emphasis on movement, both of the camera and of the subjects, cinematic notions of framing, and the zoom from mid-length to closeup. Even the seriality of Giacomelli's photographs adds to the cinematic nature of his work. It is as if the viewer is seeing an entire scene unfolding rather than a single image. Film scholar James Monaco's description of the concerns of the filmmaker allows us to decode the technical processes behind Giacomelli's cinematic approach: "Three questions confront the filmmaker: what to shoot, how to shoot it, how to present the shot. The province of the first two questions is *mise en scene*, that of the last, *montage*."²⁰ Monaco establishes the choice of subject matter and technique as *mise-en-scene*, a French term for "staging," and the assembly of single image frames or "shots" as *montage*, from the French "*monter*," meaning "to

²⁰ James Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media* (New York, NY: Oxford University Press, 1981), 148.

assemble.”²¹ The formal elements of mise-en-scene and montage combine to form a greater plot or story: the narrative.²² Narrative is defined in film studies as “the distinctive qualities of storytelling” in cinema.²³ This includes both the construction of a story or “plot” and the development of a underlying message or “theme” that the plot conveys. Through these cinematic qualities, mise-en-scene, montage and narrative, Giacomelli’s neorealist approach can be analyzed.

Building on these basic definitions, a more nuanced understanding of mise-en-scene, montage and narrative is necessary to apply them to neorealism, and further, to Giacomelli. The first chapter of this thesis will explore the concept of mise-en-scene. Although mise-en-scene is understood as “staging,” it more broadly describes the process of transformation of a film from the words of the script to an image that is carried out by the director.²⁴ Presupposing that the director also chose the content of the film before a script was written, mise-en-scene also includes the choice of the subject. In film studies, the term mise-en-scene can convey both the processes of “putting in the scene” and the total “construction of the scene.”²⁵ It is the later definition that this thesis will employ. The term was described in the French film critical magazine *Cahiers du Cinéma* as providing “the means by which the auteur expressed his thought... and thus also the

²¹ Steven Blandford, Keith Barry Grant, and Jim Hillier, *The Film Studies Dictionary* (London: Arnold, 2001), 149-150.

²² Ibid.

²³ Annette Kuhn and Guy Westwell, "narrative/narration," *A Dictionary of Film Studies* (Oxford University Press, 2012), <http://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0460>, accessed April 28, 2014.

²⁴ Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave*, 9-11.

²⁵ Blandford, Grant, and Hillier, *The Film Studies Dictionary*, 149.

means by which the auteur is critically discovered, analyzed.”²⁶ Mise-en-scene can be understood as the director’s style. This is expressed through the choices that are routinely made by a director. These choices include the “staging” aspects of the film before it is shot (set design, lighting, hair and makeup, etc.) as well as choices made by the director during the shooting process (camera distance, framing and composition, camera movement and actor direction).²⁷ Bazin describes the most desirable use of mise-en-scene in neorealist films as follows:

If the event is sufficient unto itself without the director having to shed any further light on it by means of camera angles, or purposely chosen camera positions, it is because it has reached that stage of perfect luminosity which makes it possible for an art to unmask a nature which in the end resembles it.²⁸

For Bazin, the director should interfere with composition as little as possible during shooting and simply let the camera capture reality, rather than construct it. Though capturing reality may be the end goal in appearance, it was not the process actually used for most neorealist films. In order to recreate reality, neorealist directors chose recognizable contemporary subjects and made choices in staging (shooting on location, choosing actors for their physical appearance, use of natural light) and shooting (preference for medium and long shots, long takes and simple camera movements). The result of these choices is a film that closely resembles the experience of viewing a real event. Bazin thus praises the mise-en-scene of neorealism for *resembling* nature, not for capturing nature itself. With the understanding that neorealist mise-en-scene creates the experience of viewing an event through a resemblance to reality, my analysis of

²⁶ Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave*, 11.

²⁷ Blanford, Grant, and Hillier, *The Film Studies Dictionary*, 149-150.

²⁸ Bazin, “Bicycle Thieves,” 71.

Giacomelli's mise-en-scene will explore how his choices of contemporary subject matter, staging and shooting create a similar viewing experience.

Chapter Two will explore the use of montage in Giacomelli's photography as it relates to neorealist cinema. After translating the script into visual images through choices in mise-en-scene, neorealist filmmakers combined their images to construct the final film through the process of montage. Montage is a heated topic in neorealist discourse, as Bazin places it squarely in opposition to the more truthful mise-en-scene. Bazin praised neorealist directors for their rejection of "manipulative" forms of montage, such as the abrupt cutting of earlier Soviet cinema.²⁹ He calls this tendency of neorealism a "total absence of the effects of montage," by which he means not a total absence of the process, but of a non-deceptive use of it.³⁰ Bazin preferred the viewer to interpret a film based on the construction of the image itself, defined as mise-en-scene, which in neorealism creates the experience of viewing reality.³¹ Therefore, Bazin condemned processes of montage whereby the director provided a single interpretation of a scene through juxtaposition of specific images.³² Despite Bazin's polarization of mise-en-scene

²⁹ Soviet cinema is most often associated with Sergei Eisenstein, a film director of the early to mid 20th century, is famous for his theorization of montage in cinema. As early as the 1920s, he wrote several essays that explored the concept of montage as based on "attractions," or the choice of highly controlled shots with particular symbolic relevance. In Eisenstein's conception, these "attractions" are then juxtaposed with opposing images (through cutting from one image to the next) to create conflict. Conflict between images elicits specific associations in the mind of viewer and forces a strong emotional response. The process of montage for Eisenstein is one of complete control of the viewer's emotions by the director, in contrast to montage that orders shots into a temporal sequence.

³⁰ André Bazin, "The Evolution of the Language of Cinema," from André Bazin and Hugh Gray, *What is Cinema? Vol. 1* (Berkeley, CA: University of California Press, 1967), 37.

³¹ "Introduction," Bert Cardullo ed., *Bazin at Work: Major Essays and Reviews from the Forties and Fifties* (New York, NY: Routledge, 1997), xiii.

³² Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave*, 11.

and montage, a return to their basic definitions (the construction of images and the sequencing of images) reveals that both are necessary components of the medium of film.

Given Bazin's interpretation of neorealism as "non-montage," what does montage entail for neorealist filmmakers? In his explanation of neorealist montage, neorealist scholar Christopher Wagstaff emphasizes the "meaningful" nature of the sequence.³³ Montage, then, is not simply the ordering shots into a sequence; it is the act of composing instances together in a meaningful way. For the neorealists, "meaningful" was most often the opposite of "logical." Rather than relying on typical montage conventions that form obvious connections, neorealist directors wanted to be free to express reality as they saw fit. Freed of the restrictions of montage, they chose moments that they believed to be important rather than necessary. Therefore, montage in neorealism can best be described as the choice of "meaningful" moments followed by the construction of these moments into a "meaningful" sequence. Through a similar conception of montage, this thesis will argue that Giacomelli also chose "meaningful" moments and organized them into sequences.

The third chapter of this thesis will explore the concept of the narrative in Giacomelli's photography and neorealism. Neorealist cinema is known for characteristic narrative (or "non-narrative") strategies in the service of common themes. Neorealist narratives do not rely on the traditional plot structure of beginning, middle and end, but rather take the form of individual episodes. These episodes often follow the interests of several characters (or a single character representative of a larger social category), which develops themes based on human experience. Through Giacomelli's unique form of

³³ Christopher Wagstaff, *Italian neorealist cinema: an aesthetic approach* (Toronto: University of Toronto Press, 2007), 43.

visual storytelling and choice of postwar subjects, his work reflects these neorealist narrative structures and themes on several levels. Although some of these cinematic qualities have been mentioned by previous scholars, they have never been brought together in a cohesive argument.

The question of Giacomelli's connection to neorealism lies in the distinction of his abstracted photography as "realist" and "documentary." The terms "realism" and "documentary" are problematizing in any theoretical discussion of photography. As both terms are a necessary component of my argument, I will qualify them here.

The term realism is defined as "the quality or fact of representing a person or thing in a way that is accurate and true to life."³⁴ When describing something as "realistic," one is implying that a person, place, or thing has already or has the potential to occur in real life. The assertion that something is "realistic" based on its potential to occur in reality, defined as "the state of things as they actually exist, as opposed to an idealistic or notional idea of them," is subjective, as is the "accurateness" of the way in which a thing is portrayed.³⁵ When discussing art, it is important to note that Realism is also "an artistic or literary movement or style characterized by the representation of people or things as they actually are." Realism as a movement began in the 19th century as a sincere, unidealized portrait of contemporary life.³⁶ Both realism and the 19th century movement of Realism are relevant to my discussion.

³⁴ "realism," *Oxford Dictionary Online* (Oxford University Press, 2014), <http://www.oxforddictionaries.com/definition/english/documentary>.

³⁵ "reality," *Oxford Dictionary Online* (Oxford University Press, 2014), <http://www.oxforddictionaries.com/definition/english/documentary>.

³⁶ "realism," *Oxford Dictionary Online*, www.oxforddictionaries.com.

Documentary is a more specific term that has its roots in realism. At its simplest, documentary can be defined as “consisting of or based on official documents.”³⁷ In the introduction to *Documentary* from the series *Documents of Contemporary Art*, scholar Julian Stallabrass recognizes the complexity of the term. Its basis lies both in a relation to a real subject and to the maker’s assertion that something is “documentary.”³⁸ Stallabrass expands his definition in regards to film. He states, “For documentary to function traditionally, its conventions have to remain invisible to the viewer, so that they remain in the accepted realm of framing or common sense, letting the subject seem to speak directly to the viewer.”³⁹ In “traditional” documentary, the hand of the creator appears acceptably distanced to the viewer. With this flexibility of the term, artists have taken issue with it since its creation.⁴⁰ Asserting that their work is documentary through the use of real subjects, an artist may use the term with the understanding that the degree to which the artist’s hand is present is subjective. This subjectivity is inherent in the mediums of photography and film; both depict real subjects and involve manipulation by the artist. With the subjectivity of documentary photography and cinema in mind, my research relies on the implication that either medium can be deemed documentary if the artist chooses to remain faithful to the reality that they depict.

To prove my argument in Giacomelli’s case, I will rely on the work of previous scholars who assert that the neorealist depiction of reality is one such case of an artistic interpretation of the term documentary. Neorealist films are considered documentary

³⁷ “documentary,” *Oxford Dictionary Online*, www.oxforddictionaries.com.

³⁸ Whitechapel Gallery, London, Julian Stallabrass ed., *Documents of Contemporary Art: Documentary*, (Cambridge, MA: The MIT Press, 2013), 14.

³⁹ Whitechapel Gallery and Stallabrass ed., *Documentary*, 14.

⁴⁰ *Ibid.*, 15.

because they are a personal interpretation of real subjects where the implied truth value is high. This does not mean, however, that the hand of the artist is absent in neorealism. Wagstaff asserts a similar re-definition of the documentary quality of neorealism. He states that “realism” for the neorealists meant that their films should “function to penetrate through the ‘external elements’ to the ‘spirit’ of the people, seen in terms of psychology and morality.”⁴¹ He states further, “Whether it is to be a documentary or a fiction film is almost a secondary matter.”⁴² Wagstaff’s analysis confirms that a moral imperative is first and foremost what defines “realism” for neorealism. Whether the hand of the director is apparent was less of a concern, as long as the “spirit” of the people was conveyed. It is from this redefinition of neorealist “realism” as facts mixed with personal interpretation driven by a moral imperative that we can characterize both neorealist films and Giacomelli’s photography as “documentary.” The degree of “truthfulness” creates a sliding documentary scale. Through their use of similar processes, I believe that Giacomelli and the neorealists fall in the same area of this scale. Both Giacomelli and the neorealist filmmakers studied their protagonists closely in order to remain faithful to real life; they had the intention to portray the spirit of reality as they experienced it. In both cases this realist intention was driven by a moral imperative to represent what had been hidden during Fascism: the humble, struggling working class.⁴³ However, both the

⁴¹ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 74.

⁴² Ibid.

⁴³ The Fascist regime revived the Italian film industry during the 1930s, but Fascist films refused to show contemporary subjects. The films produced during this period were generally considered escapist, taking the form of historical melodramas, elaborate operas or highly staged “white telephone” comedies. When the Fascist regime fell, leftist filmmakers from the *Cinema* journal (many of whom would later be classified as neorealists) began to publish articles calling for the depiction of social realities in Italian film. For more on Fascist cinema see Roy Armes, *Patterns of Realism* (South Brunswick: A.S. Barnes, 1971). For more on the *Cinema* journal and the development of neorealism see Carlo Celli and Marga Cottino-Jones, *A New*

neorealists and Giacomelli employed various techniques that undermine the faithfulness of their depictions. Rossellini strategically varied the visual quality of his later films to create the appearance of technical poverty (seen through uneven lighting and grainy film quality) as it was conveyed in his first postwar film *Rome, Open City*.⁴⁴ De Sica was more interested in emotion, and coached or tricked his actors into giving an authentic performance.⁴⁵ In order to remain truthful to their subjects, neorealist filmmakers had to overcome the fact that their films were recreations of reality. In comparison, Giacomelli could capture real subjects in action, but he had to overcome the static nature of the photographic image in order to activate them. Giacomelli's process can be best be described as a combination of neorealist techniques, which heighten a sense of reality (as determined by the artist) to create the illusion of truthfulness. Therefore, both Giacomelli and neorealism are almost documentary but refuse to fit all of its requirements in favor of their personal interpretation.

My research will prove that the connection between Giacomelli's photographs and neorealism runs deeper than temporal or thematic similarities with the films. Through a comparison to neorealist cinema, this thesis will qualify the concept of realism in Giacomelli's work. My approach is a reversal of Bazin's theories of the evolution of cinema from photography in "The Ontology of the Photographic Image." I will

Guide to Italian Cinema (New York: Palgrave Macmillan, 2007) and Laura E. Ruberto and Kristi M. Wilson, *Italian Neorealism and Global Cinema* (Detroit: Wayne State University Press, 2007).

⁴⁴ Due to the decimation of the film industry in Rome, the studios of Cinecittà were no longer functional. This forced Rossellini's production into the streets with little technical equipment. Power outages in the city jeopardized the lighting of the film, casting dark shadows over many scenes. Even film stock was difficult to come by. Rossellini procured whatever scraps he could find off of the black market. This gave the film its unpolished quality.

⁴⁵ A famous example of this is De Sica getting the young actor Enzo Staiola (Bruno) to cry for the final scene of *Bicycle Thieves* by falsely accusing him of stealing cigarette butts. See Stephen Snyder and Howard Curle, *Vittorio De Sica: Contemporary Perspectives* (Toronto: University of Toronto Press, 2000), 7.

emphasize the ways in which Giacomelli's photography evolved from the visual and thematic precedents set forth in neorealist cinema. I see a strong connection between the conception of reality in neorealist cinema and Giacomelli's photographs through a kind of poetic realism. Although it is often overlooked, there is a precedent for such poetry in neorealist discourse. In his essay, "Umberto D.: A Great Work," Bazin conceived of the neorealist filmmaker as a poet, allowing the "true language of reality" to come through. In this case, Bazin believed that "the series of independent moments" that comprise the famous long take of the maid in *Umberto D.* allowed the viewer to appreciate minute aspects of reality. He states, "De Sica and Zavattini are concerned to make cinema the asymptote of reality- but in order that it should ultimately be life itself that becomes spectacle, in order that life might in this perfect mirror be visible poetry, be the self into which film finally changes it."⁴⁶ For Bazin, film becomes visible poetry when it mimics the duration of reality and highlights its nuances. Giacomelli's photography also stems from this notion of poetry. His extension of photographic time through manipulation and multiple images allows the viewer to experience the minutia of everyday experience. In addition to Bazin's characterization of De Sica as "poetic," Wagstaff broadens the description of the "poetic" neorealist director. He emphasizes the importance that neorealist filmmakers placed on the freedom of individual expression, which created a style unique to each director.⁴⁷ Through the development of a distinct personal style that responds to reality, I believe that Giacomelli functions in the same way as a photographer that Bazin and Wagstaff conceive of the poetic neorealist director. In no way do I suggest

⁴⁶ André Bazin, "Umberto D.: A Great Work," from André Bazin and Hugh Gray, *What is Cinema? Vol. 2* (Berkeley, CA: University of California Press, 1971), 82.

⁴⁷ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 87.

a direct link between the processes of Giacomelli and the neorealist directors. My intent is to delve deeper into the relationship between the photographs of Giacomelli and Italian neorealist cinema. This research underscores what I believe to be the fundamental reason why Italian neorealism, and the figure of the revolutionary neorealist director, have become a common presence in the scholarship on Giacomelli. In my opinion, Giacomelli's unique photographic point of view stems from a cinematic approach to photography that was developed by neorealist filmmakers.

CHAPTER II

CONSTRUCTING REALITY: NEOREALIST MISE-EN-SCENE IN GIACOMELLI'S EARLY PHOTOGRAPHS

“So I see mise en scene as a means of making the spectacle one’s own- but then what artist doesn’t know that what is seen matters less, not than the way of seeing, but than a particular way of needing to see and to show.”⁴⁸

-Alexandre Astruc, Cahiers du Cinéma

An analysis of the neorealist elements of mise-en-scene reveals their processes in the creation of a fictional film that appears real. The elements of mise-en-scene that will be discussed in this chapter are the choice of the subject, the depiction of the subject, the composition of the shot, movement and shot distance, with a particular emphasis on the use of the close-up. An analysis of these processes can subsequently be applied to Giacomelli’s work in his creation of photographic images that are based in reality, but move beyond it.

Choosing the subject

The first element of mise-en-scene is the choice of the subject. Giacomelli’s earliest photographs took the form of single portraits of friends and family. These images, such as this image of a woman holding flowers (fig. 2) and this one of an intense young man (fig. 3) are dramatically staged with the subject staring firmly into the camera. The most striking image from this period is a portrait of Giacomelli’s mother (fig. 4). The portrait, titled both *La Moglie del Giardiniere*, *The Gardener’s Wife*, and *Mia Madre*, *My*

⁴⁸ Alexandre Astruc: “What is mise en scene?,” ‘Qu’est-ce que la mise en scene?’, *Cahiers du Cinéma* 100, October 1959, translated by Liz Heron, from Jim Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave* (Cambridge, MA: Harvard University Press, 1985), 268.

Mother, carries the same emotional intensity as the other portraits, yet she appears physically and emotionally drained. She is weathered through physical exertion just like the shovel clasped in her hand. The dominance of the shovel in *The Gardener's Wife* further highlights the modest clothing of the subjects. They all appear to have just completed a hard day of work. The artist's son, Simone Giacomelli states, "Most of these early images are carefully art directed, and shot in a contemporary style which reflects a nation still recovering from the false rhetoric and violence of the Fascist regime, and from a poor people's war."⁴⁹ Like many others, Giacomelli's young adult life was directly impacted by the war.⁵⁰ After the war, the Marche region continued to have "poor cultural opportunities" during the early 1950s.⁵¹ Rather than suppressing postwar struggles, Giacomelli chose to emphasize the physical and mental strength gained from dedication and effort. Given Giacomelli's involvement with the war, it is not surprising that nationalist concerns filtered down to a local level, hence the "contemporary style" of these images. This style is undoubtedly based in neorealism, which began as a reaction against the Fascist regime and wartime struggles as well.

Given their "contemporary style," many scholars have identified these early images of rural peasants as neorealist in subject matter. Neorealist directors were notable for their interest in depicting the working classes. The subject of the working class is

⁴⁹ Simone Giacomelli, "Mario Giacomelli; Or Memories of a Boy Born in 1925 and his Son Born in 1968," from Mario Giacomelli and Alessandra Mauro, *Mario Giacomelli: The Black is Waiting for the White* (Rome, Italy: Contrasto, 2009), 11.

⁵⁰ Giacomelli was forced to enlist in the military in 1942, and was present when the port of Ancona, the regional center of the Marche not far from Senigallia, was bombed. In addition, the print house where he had begun his career as a typographer was badly damaged during the war and Giacomelli helped to rebuild it. For more information on Giacomelli's biography see Mario Giacomelli and Alessandra Mauro, *Mario Giacomelli: The Black is Waiting for the White* (Rome, Italy: Contrasto, 2009).

⁵¹ Mario Giacomelli and Enzo Carli, *Giacomelli: La forma dentro, fotografie, 1952-1995* (Milano: Charta, 1995), 16.

prevalent in the majority of neorealist films. It is most apparent in Visconti's depiction of the rural fishing village of Aci Trezza in *The Earth Trembles* and in the collective films of De Sica and Zavattini. Vittorio De Sica is often praised for his choice of banal everyday subjects and true to life characters. He remarked, "Any hour of the day, any place, any person, is a subject for narrative if the narrator is capable of observing and illuminating all these collective elements by exploring their interior value."⁵² This exploration of the "interior value" of the working class subject is evident in Giacomelli's early photographs. Paolo Morello describes these images as elevating the status of the "humble" peasant worker. This humble characterization is evident in the emphasis on the hands of the woman. Morello further argues that Giacomelli elevates this humble subject through the format of the formal portrait.⁵³

Interestingly, it is the style of the formal portrait that undoes the classification of these photographs as neorealist. Morello identifies this highly composed portraiture as a form of realism, asserting that through the formality of the image Giacomelli represents a "low subject in a monumental way."⁵⁴ The formality of such a monumental representation can be said to be anti-neorealist if compared to De Sica's rejection of traditional cinematic composition or Rossellini's detached style.⁵⁵ If anything, these

⁵² Vittorio De Sica, "Some Ideas on the Cinema," from Stephen Snyder and Howard Curle, *Vittorio De Sica: Contemporary Perspectives*, (Toronto: University of Toronto Press, 2000), 52.

⁵³ Paolo Morello, "Realism in Giacomelli," from Mario Giacomelli and Alessandra Mauro, *Mario Giacomelli: The Black is Waiting for the White* (Rome, Italy: Contrasto, 2009), 77.

⁵⁴ Paolo Morello, "Realism in Giacomelli," 80.

⁵⁵ Gian Pietro Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the Twenty-First Century* (Princeton, NJ: Princeton University Press, 2009), 125.

staged early portraits are most reminiscent of Visconti's meticulous aestheticism.⁵⁶

Unlike Rossellini and De Sica, Visconti left nothing to chance during the creation of his films and meticulously crafted each shot.⁵⁷ He allowed for no naturalness in his films. This is evident to the viewer through the unbalanced interaction of the awkward actors against the composed visual space in *The Earth Trembles*. Although Giacomelli's careful compositions are similar to Visconti's approach, they lack the integration of the subject into a landscape that is essential in the depiction of the people of Aci Trezza. Although these early "art directed" portraits cannot be considered neorealist in style, the decision to photograph the working class as a postwar social commentary establishes Giacomelli's early connection to the movement.

After experimenting with single shots and portraiture of friends and family, Giacomelli began to capture other subjects in multiple images. He later organized them into photographic series. The subjects for these series also have a strong affinity with those depicted by neorealist directors. Giacomelli's first series was shot in an old person's home in Senigallia. The depiction of the elderly is a common subject in neorealist films. It is most prominently seen in the feeble aging father of Rossellini's *Germany Year Zero* and De Sica's pensioner in *Umberto D*. The subject of aging is often used by neorealist directors to emphasize the struggles of the postwar social climate. Both *Germany Year Zero* and *Umberto D* depict the struggle of caring for the elderly in difficult times. Further, both films symbolically associate the inevitable affects of the aging process to the harshness of postwar circumstance. Giacomelli's photographs carry a similar double meaning. This double meaning can be discerned from his titling of the

⁵⁶ Brunetta, *The History of Italian Cinema*, 126.

⁵⁷ Ibid.

series. The original title, *Hospice*, provides a simple description of the place and its functions. Several years later Giacomelli changed the title to *Death will come and it will have your eyes*. His new title is poetic, yet sinister; this description enforces the reality of the situation and the imminent end of our own humanity.

This humanity is further emphasized in the forceful content of the photographs. Many viewers were shocked at the exhibition of these photos. The tactile wrinkles, empty expressions and bodily distortions emphasized the unrelenting pace of life for the elderly. One image in particular, the torso of an excessively wrinkled woman bearing her bare breast, was called out for indecency and crudeness (fig. 5). Although the public protested the invasion of privacy to some degree, the more pressing concerns were aimed towards Giacomelli's emphasis on the harsh effects of aging. The woman's naked body dominates the frame while the high contrast emphasizes the texture of her wrinkled skin. The resulting outrage caused by these formal choices was intentional. For Giacomelli, they served as a means to evoke empathy.

Giacomelli's unflinching depiction of reality is very close to what scholar Karl Schoonover defines as "brutal humanism" in neorealist cinema. He states,

I use the term *brutal humanism* to name the strange symbiosis of violence and humanitarianism, spectacular suffering and benefaction. Brutal humanism describes an inversion of commonsense understandings of the causal relation between the philosophies of liberal humanism and practices of humanitarianism... It suggests that the exceptional corporeality of the imperiled body triggers charitable dispositions. This means that we only have access to our common humanity in moments of seeing the suffering of others.⁵⁸

Schoonover's book, *Brutal Vision*, explains the many ways that neorealist films employ *brutal humanism*. Although Schoonover's neorealist call for an eyewitness through *brutal*

⁵⁸ Schoonover, *Brutal Vision*, xix-xx.

humanism applies to several of Giacomelli's photographic series, it is most apparent in *Death will come and it will have your eyes*.⁵⁹

In keeping with his early portraits and the hospice images, Giacomelli's other photographic series depict various types of people from the lower and middle classes going about their daily lives. Often (though not always) Giacomelli titled his series after well known poems by Leopardi, Permuian, Montale, Pavese and others. These works have in common a "measured lyricism that tends toward the essential."⁶⁰ The titles provide a glimpse into Giacomelli's thought process and reveal many levels of meaning in the images.

Most of the series prior to 1970 were shot in Senigallia. These series depict quotidian experiences of life in the region. They emphasize the practices of rural farming, *La Buona Terra (The Good Earth)*, the energy of youth, *Studenti (Students)*, priests in their monastery *I Pretini (The Little priests or I have no hands to caress my face)* and the wanderings of a couple in love *Un Uomo, una donna, un amore (One man, one woman, one love)*, and *Omaggio a Spoon River (Homage to Spoon River)*. Giacomelli depicted subjects that he would have experienced everyday: work, family, friendship, aging and love.

As they are everyday experiences in the postwar period, many of Giacomelli's series can easily be paired with neorealist films on similar subjects. The agricultural work of *The Good Earth* is in dialogue with De Santis's neorealist/hollywood hybrid *Bitter Rice* (1949). Giacomelli scholar Ricardo Lisi described Senigallia as being located "in the

⁵⁹ Ibid., xiv.

⁶⁰ Goffredo Fofi, "Photography as Poetry and Philosophy," from Mario Giacomelli and Alessandra Mauro, *Mario Giacomelli: The Black is Waiting for the White* (Rome, Italy: Contrasto, 2009), 179.

most provincial of provinces in Italy, not very well linked with a strong identity of its own, apparently an average heterogeneity of the Italian reality and in some ways mediocre, dully industrious without flights of imagination.”⁶¹ This characterization of Senigallia as an “average heterogeneity of Italian reality” and “dully industrious” is similar to the experiences of De Santis’s female rice pickers, who travel from all across Italy to perform grueling, mundane work to support themselves. However, the family depicted in Giacomelli’s *The Good Earth* was clearly more satisfied with their work than De Santis’s characters, who do not work for themselves. Despite this discrepancy, the emphasis on communal agricultural labor (a common practice throughout rural Italy at this time) creates a connection between *The Good Earth* and *Bitter Rice*.

Other series by Giacomelli, *Scanno* and *Puglia*, depict the people of rural southern Italy. These series can be read in dialogue with the Sicily episode of *Paisan* and Visconti’s *The Earth Trembles*. In *Scanno* and *Puglia*, Giacomelli intersperses shots of villagers going about their daily activities and shots of the village landscape. The villages themselves are located on mountainous, rocky terrain, which also characterizes the southern landscapes of Rossellini’s Sicily episode and Visconti’s village of Aci Trezza. The people of the region are depicted as modest and humble peasants, as is evidence by the traditional black dresses of the women of *Scanno* and the basic, rugged clothing of the villagers of *Puglia*. The villagers of Sicily in *Paisan* and the coastal fishermen of Aci Trezza share this same humble, peasant designation. In all of these instances, Giacomelli and the neorealist directors were faithful to the depiction of the Italian south in the

⁶¹Mario Giacomelli, Enzo Cucchi, Antonio Ria, Giacinto Di Pietrantonio, and Riccardo Lisi, *Mario Giacomelli, Enzo Cucchi: Nati in un fosso: dialogo tra due artisti di provincia* (Lugano, Italy: ELR Edizioni Le Ricerche, 2003), 7.

postwar period, which maintained a tradition of rural farming and agriculture while the northern half of the country began to modernize.⁶²

Finally, the sentimental love stories of *One man, one woman, one love* and *Homage to Spoon River* have much in common with episodes from Rossellini's Rome episode of *Paisan* and Michelangelo Antonioni's post-neorealist *Blow Up* (1966).⁶³ *One man, one woman, one love* in particular resonates with the subject of *Paisan*'s Rome episode, as both love stories portray a girl and her brief romantic interludes with a young soldier. Because of this, their relationships are precious, transitory and bittersweet. If analyzed in more general terms, the romances of *One man, one woman, one love* and *Spoon River* both involve the observation of a couple over an extended period of time. This concept is also taken up by Antonioni in *Blow Up*, as a young photographer photographs a couple when they steal away for a romantic moment in a public park.⁶⁴ In

⁶² The modernization of postwar Italy happened at a faster pace in the north and center of the country than it did in the south. Given that the majority of Italian urban centers were located in the north, industrialization was focused there as well. To alleviate this discrepancy and further unify Italy, the Italian government created a special program, the *Casa per il Mezzogiorno*, to provide funds for southern industrialization. The construction of factories and the slow filtration of modern popular culture eventually took hold in the south. Although the social and economic gap between the regions in Italy was diminished, the distinction of the urbanized north and the rural south still exists today. For more information on southern Italy see Jane Schneider, *Italy's "Southern Question: Orientalism in One Country* (Oxford: Berg, 1998).

⁶³ Antonioni flew under the radar during the early years of neorealism but was associated with the movement from its beginning. His realist documentary *People of the Po Valley* (1947) was not widely distributed but is now considered to be a precursor to the neorealist style. Antonioni later became famous for his depictions of bourgeois society during 1960s. Like many neorealist directors, his style is detached and observational. This can be seen in the long, unobstructed shots in *Blow Up*. These shots emphasize alienation, yet they owe much to the neorealist technique of the long take. For more information on Antonioni's connection to neorealism see Peter E. Bondanella, *Italian Cinema: from Neorealism to the Present* (New York, NY: F. Ungar Pub. Co, 1983).

⁶⁴ Liva, *Photography and Neorealism in Italy*, 27-29. Note: Although Liva juxtaposes images from *One man, one woman, one love* next to screen shots from *Blow Up* in the catalogue, he does not make a connection between them in his written text. It is possible that a comparison between them was made on didactic panels in the physical exhibition, or that viewers are expected to see the resemblance between the photographs and the film stills on their own. In any case, I do not believe that Liva's juxtaposition of *One man* and *Blow Up* was coincidental.

this case, Giacomelli himself can be understood in a similar characterization to Antonioni's photographer: both photograph intimate moments that are unscripted.

Although these are the most striking similarities between Giacomelli's subjects and the subjects of neorealist films, the list could go on. A few scholars have described other pairings, as is the case with Giacomelli's *Students*, which has already been linked to Fellini's rambunctious gang of young men in *I Vitelloni* (1953).⁶⁵ Overall, by choosing to depict *real* subjects in *real* locations in a *realistic* style, Giacomelli's photographs align themselves quite well for comparison with contemporary neorealist films.

Depicting the subject

Looking beyond similarities in subject, the second element of mise-en-scene involves the depiction of the subject. The director's choices in depicting the subject form the core of the mise-en-scene. It is in the depiction of the subject that similarities between Giacomelli's photographs and neorealist films are most decidedly established. Although neorealist films are notable for their realism, it is imperative to remember that numerous scholars, in particular Bondanella, have emphasized the layers of artifice employed by neorealist directors to create the illusion of reality.⁶⁶ For this reason, Giacomelli's manipulated photographs appear to have little in common with the un-manipulated aesthetics of neorealism on the surface, when in fact their motivations and processes are quite comparable.

⁶⁵ Quintavalle, *Mario Giacomelli*, 117.

⁶⁶ See Peter E. Bondanella, *Italian Cinema: From Neorealism to the Present*, (New York, NY: F. Ungar Pub. Co, 1983) for more on the neorealist construction of reality.

In order to depict their subjects in a realistic manner, Giacomelli and the neorealist directors used a similar photographic process. Both processes involve a documentary style approach without being completely documentary. This distinction was made by the Italian photographer M. Pellicani when distinguishing the “photographic narrative” from documentary “reportage.”⁶⁷ He stated,

[I]n the reportage the photographer reporter is ‘sent’ to capture a ‘moment’ of news and he remains ‘external’ to the events and the environment that constitute the object of his reportage. In the photographic narrative the narrator-photographer, instead, recreates and re-elaborates reality inventing characters, stories and places: he is not bound to the objective time of the chronicle but creates his own ideal and poetic ‘time.’⁶⁸

Both Giacomelli and the neorealist directors fit Pellicani’s categorization of the narrator-photographer. They both recreate a personal “poetic” reality without being external to it.

The amount of time that Giacomelli and the neorealists spent located firmly *in* the situations that they depicted speaks to this fact. Giacomelli spent many months or years on location getting to know his subjects before ever photographing. For the *Hospice* series, Giacomelli spent three years making regular visits and interacting with patients. They thought of him as one of their own.⁶⁹ He stated, “I tried to make myself one of them, to be like them. They didn’t notice I had my camera with me.”⁷⁰ Giacomelli spent an average of three years on each of his other series. For example, he spent three years getting to know the family depicted in *The Good Earth*,⁷¹ and repeated weekends with the

⁶⁷ Pellicani was a contemporary of Giacomelli who worked with several of his mentors in Italian photography circles circa 1960.

⁶⁸ Liva, *Photography and Neorealism in Italy*, 26.

⁶⁹ Allistair Crawford and Mario Giacomelli, *Mario Giacomelli* (London: Phaidon, 2001), 7.

⁷⁰ Crawford and Giacomelli, *Mario Giacomelli*, 380.

⁷¹ Giacomelli and Carli, *Giacomelli: La Forma dentro*, 34.

couple from *One man, one woman, one love*.⁷² Giacomelli was extremely concerned with creating a realistic, empathetic portrayal of his subjects. He did not want to interfere with their choices or influence their actions, which required a certain level of personal comfort. If they were unnerved by the idea that they were being photographed, their actions would have been self-conscious, affected and ultimately unrealistic. Therefore, it was necessary for his presence as a photographer to fade into the background of everyday life. This non-invasive technique is most closely associated with documentary photography. Interestingly, scholar Christian Cajouille, who fervently denies the existence of Italian neorealist photography, finds no issue in labeling Giacomelli's approach to photography as documentary. He states,

...[H]is approach is direct, immediate, and unaffected, like a recording which states only and exactly what is seen and provides an account of it. He focuses on the people themselves, and does not attempt to interpret; in fact, he records more than he shows or interprets. He does not mean to prove anything, but simply to keep a trace, a souvenir, of what he saw: people.⁷³

Neorealist directors desired a similar appearance of documentary technique. Scholar Millicent Marcus made the profound statement that the neorealist "considers himself part of the world he records- he is in it and a determinant of it."⁷⁴ In contrast to Giacomelli, the neorealists did not photograph real life directly; they gathered together elements from real life to create fictional narratives. Despite the fictional outcome of the process, they firmly believed that their films depicted an accurate interpretation of postwar reality. De Sica was notorious for spending huge amounts of time scouting his

⁷² Crawford and Giacomelli, *Mario Giacomelli*, 246.

⁷³ Christian Cajouille, "Close to Mankind, or the World at Departure Point," from Mario Giacomelli and Alessandra Mauro, *Mario Giacomelli: The Black is Waiting for the White* (Rome, Italy: Contrasto, 2009), 107.

⁷⁴ Marcus, *Italian Film in the Light of Neorealism*, 25.

locations and getting to know the places and situations for his films. De Sica's biographers Snyder and Curle state "As a director De Sica was as much a reconstructor of reality as a discoverer of it."⁷⁵ A famous account describes his revisiting of a fortune teller day after day, taking notes on the experience for scenes of *Bicycle Thieves*. Nicola Chiaromonte, who worked on the film with De Sica, said, "De Sica is ready to wait as long as necessary to get the right touch."⁷⁶ From this statement, we can determine the "right touch" to be an interpretation of reality that De Sica believed to be truthful.

Rossellini's process was opposed to De Sica's attentiveness, but the quotidian effect of the films is similar. Rossellini was known to shoot quickly and with few takes, creating the illusion of a fleeting moment captured by the camera. This observational quality enforces the reality of Rossellini's fictional characters in *Rome, Open City*, and *Paisan*. They display a "sense of the quotidian" by seeming to go on with their lives after the camera crew has left.⁷⁷ In both films the viewer is dropped into the lives of the protagonists without introduction. There is only an implied beginning to the struggles of Pina, Don Pietro and the others in *Rome, Open City* while the brevity of the episodes in *Paisan* locks each character in their time and place.⁷⁸ Even *Germany Year Zero* begins by observing the family in the middle of the story. The circumstances that determine the fate of Edmund have already begun before the film has even started. The tragic deaths in

⁷⁵ Snyder and Curle, *Vittorio De Sica*, 19.

⁷⁶ *Ibid.*, 18.

⁷⁷ Marcus, *Italian Film in the Light of Neorealism*, 44.

⁷⁸ The structure of *Paisan* is unusual; it is broken into six short stories that are tied together under the theme of Italy during the resistance. The episodes (Sicily, Naples, Rome, Florence, a monastery in the central Italian countryside and the Po Valley) are arranged geographically and follow the progress of the allied invasion from southern to northern Italy. They are unified by connective "documentary" footage that narrates the progression of the allies through the country.

these films seem to confirm Rossellini's sense of the quotidian. The viewer laments the future life of the characters because they can imagine them continuing beyond the film. Bazin confirms the ability of the neorealist director to capture reality through fiction as he "continually encourages his reader to think of the onscreen actor less as a performer and more as a filmed body."⁷⁹ For Bazin, as it was for De Sica and Rossellini, the neorealist character/actor is a medium to capture reality. In neorealist films, the actor is not the real person. Even though in many cases non-professionals were used in an attempt to be more authentic, the actors did not play themselves in the film. They played a character type that was *like* themselves and based on reality, yet constructed by the director. As real people, they are an index of reality, taken directly from it.⁸⁰ In this way, the actor of a neorealist film is an indexical real person playing a general description under the director's control. In contrast, the subjects of Giacomelli's photographs do not play a role; they play themselves. They are inherently indexical to reality. Therefore, rather than using an actor as a medium to capture a realistic portrayal, Giacomelli used the medium of photography itself to capture his own interpretation (manifested through choices made during shooting and post-processing) of real subjects. Through his thematic series, Giacomelli also transforms the real person into a general description. Therefore, the use of actor as medium in neorealism is comparable to the Giacomelli's use of the photographic medium. They both capture the images of real people as interpreted by the artist.

The techniques of De Sica and Rossellini allow their films to function as a trace of reality on multiple levels. They document the lives of people in the same manner that Giacomelli documents them, but differ in their fictionality. The "people" of neorealist

⁷⁹ Schoonover, *Brutal Vision*, 40.

⁸⁰ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 32.

films are in reality, fictional. In contrast, Giacomelli's protagonists are real people who lose their individuality to Giacomelli's interpretation. Just as the neorealist directors pulled from everyday experience, Giacomelli reframed the experiences of others to get "the right touch." Therefore, both Giacomelli and the neorealists depicted their subjects through personal interpretation. They both had the intention of remaining faithful to reality, but only as they perceived it after-the-fact and not as it occurred in real time.

Composing the shot

The final element of mise-en-scene controlled by the director is the composition and aesthetic treatment of the shot. Composing a cinematic shot is in itself a very complicated endeavor. For the purposes of my discussion, I have broken down composition into three key elements: visual quality, movement and framing. In order to refute the most commonly asserted claims that Giacomelli's photographs are opposed to neorealism, it is to visual quality that I will turn first.

One series in particular, *The Little priests* (title later changed to *I have no hands to caress my face*) is at the center of many neorealist debates in Giacomelli's scholarship. The series was taken at a monastery near Senigallia. It depicts young priests doing seemingly unpriestly things such as running, dancing, throwing snowballs and playing games (fig. 6-9). The subject of priests has many precedents in neorealist films, from the central character of Don Pietro in *Rome, Open City*, to the monastery episode in *Paisan*. This is no coincidence, as Catholicism is an extremely important aspect of Italian culture. For this reason, it is important to note that it is not simply the choice of priests as subjects, but the way that the directors and Giacomelli chose to portray them (as

humorous figures) that is significant. Untraditional depictions of priests are especially prevalent in the post-neorealist films of Federico Fellini, and it is in fact Fellini that wrote the monastery scene of *Paisan*. Both Fellini and Giacomelli were Catholic; they regularly explored religious themes in their work. Fellini is also remembered for his surreal, dreamlike imagery. For these reasons, Giacomelli's combination of religious themes and manipulated imagery has made *I have no hands to caress my face* readily comparable to Fellini's films. It is often through this comparison that Giacomelli's work is considered to be beyond the scope of neorealism. It is argued that both artists were informed by the subjects and style of neorealism, but took a more inward looking, psychological approach.

I would argue that Giacomelli's *Little priests* are too hastily equated with Fellini's films, and thus, give a false impression of Giacomelli's comparison with neorealism. The lively swirling priests, who seem to float over the empty white space of the page, have just as much in common with the unpriestly slapstick humor of Don Pietro in *Open City* or the humorous scandal of the monastic community in *Paisan*.⁸¹ Perhaps the most overlooked equivalent to Giacomelli's priests can be found in De Sica and Zavattini's neorealist fairytale, *Miracle in Milan* (1951). In the film, a series of surreal miracles assists the poor in keeping their land on the outskirts of the city. In the beginning of the film, the poor run back and forth across a field searching for the sun. In this scene, their dark clothing stands against the lighter grass in a very Giacomellian way (fig. 10). Later in the film, one of the "miracles" turns the road to ice, causing a group of black cloaked soldiers to flail their arms and spin in circles. This scene mimics the black cloaks of

⁸¹ The monks are scandalized when they discover that they are housing a Jew and a Protestant. They spend the next several minutes of the brief episode running around the monastery gossiping to one another.

Giacomelli's priests swirling in the snow. Although *Miracle in Milan* is considered a departure from De Sica and Zavattini's neorealist style, its technical manipulations do not hinder it from exploring neorealist themes or ending with a neorealist message.

In overturning the assumption that Giacomelli's manipulations and similarities to Fellini place him as firmly "post neorealist," it is important to note that the most regularly reproduced images of *The Little priests* are also Giacomelli's most highly manipulated photographs. The grey in these images has completely disappeared. Only the flat black and stark white remain, as in this image, the most famous of the series (fig. 11). If one were to look at Giacomelli's other images (even within *I don't have hands* series) they would discover that not all of the images received such a distorting treatment (fig 12). The vast majority of Giacomelli's photographs involve less hand manipulation and display a greater tonal range. Further, *I don't have hands* is the only series that depicts its subjects acting in a way that is opposed to their quotidian nature. All of Giacomelli's other series prior to the 1970s show his subjects doing banal, everyday activities. To take Giacomelli's manipulations as anti-neorealist is to overlook their nuances, and the possible implications of them, especially when comparing Giacomelli to neorealist films. Giacomelli's early series include exceptions to his style, just as neorealism encompasses its own outliers, but it is not on the basis of these works that Giacomelli or neorealism should be defined.

In contrast to the surreal manipulations of *Miracle in Milan* or Fellini's films, the majority of Giacomelli's photographs display formal choices similar to the type of mise-en-scene employed by Rossellini in *Rome, Open City*. These formal choices would become the visual standard for neorealist films. Similar to the uneven quality of *Open*

City, Giacomelli intentionally shot with a slower film to be high contrast and extremely grainy. This emphasized the harsh character of life in rural Italy during the postwar period, as in these images from the series *Scanno* (fig. 13-15). Although the visual quality of *Open City* was less of a choice and more of a limitation, Rossellini's application of different visual effects in the episodes of *Paisan* help to illuminate the artifice of neorealist visual realism. In creating *Paisan*, Rossellini desired the six episodes, (Sicily, Naples, Rome, Florence, the monastery in the countryside, and the Po Valley), to contrast formally with each other. Each episode was written by a different person and shot in a different style. The Rome episode is poignant and nostalgic. There are numerous close-ups of the faces of Fred and Francesca. The following episode, Florence, is shaky and fast paced. Here, Rossellini mobilizes the camera in panoramic long takes to follow the protagonists through the city.⁸² He even chose a grainier film for the dramatic war zone of the Florence episode, while the disheartened romance of the Rome episode uses crisper film and smoother fades between scenes. *One man, one woman, one love* (fig. 16), functions more like Rossellini's Rome episode (fig. 17). These images are clearer and less distorted. The effect is a more serene, peaceful atmosphere than the tenser *Death will come* and *Scanno*. A mixture of these two formulations of mise-en-scene, the graphic and the representational, occurs in the series *The Good Earth*. Distorted images of the hard working daily life in the Marche region (fig. 18, fig. 19) compliment images with more clarity that display the contemplative reverence that Giacomelli felt for the region (fig. 20). Giacomelli varied the formal characteristics of his photographs for the same reason

⁸² Millicent Joy Marcus, "National Identity by Means of Montage in Roberto Rossellini's *Paisan*," from Millicent Joy Marcus, *After Fellini* (Baltimore: Johns Hopkins University Press, 2002), 29.

that Rossellini varied the mise-en-scene in the episodes of *Pasian*. Both artists aligned the formal qualities of the image with the narrative intention of the episode.

Movement

In addition to the use of neorealist visual qualities, a closer analysis of Giacomelli's photographic manipulations reveals a strong connection to the medium of film itself. The primary element of Giacomelli's mise-en-scene that references cinematic manipulation is the blurriness caused by his movement of the camera. Movement is also the formal element that many Giacomelli scholars employ to refute his neorealist connection. The distinction between a moving image and a static one is the defining difference between photography and cinema for many scholars, including Bazin.⁸³ For Bazin, movement was the "catalyst" that activated the cinematic image over the photographic one.⁸⁴ In "The Ontology of the Photographic Image" Bazin states: "...the cinema is objectivity in time... now, for the first time, the image of things is likewise the image of their duration."⁸⁵ Bazin praised neorealist films for their ability to capture this duration to its fullest potential, in the form of the long take. A long take follows the action without cutting. This allows the viewer to experience time realistically. The long take is opposed to jump cutting, whereby the director cuts from one angle to another. The jump cut collapses time into a shorter duration for the purposes of moving the narrative

⁸³ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 43. Note: Wagstaff provides a discussion of the development of photography into cinema to qualify the aesthetics of cinema as having a firm basis in photography, just as Bazin does in his essay "The Ontology of the photographic image."

⁸⁴ Schoonover, *Brutal Vision*, 37.

⁸⁵ André Bazin., "The Ontology of the Photographic Image," from André Bazin and Hugh Gray, *What is cinema?* Vol. 1 (Berkeley: University of California Press, 1967), 14-15.

forward.⁸⁶ The most renowned long take in neorealist cinema, and also the one praised by Bazin, is a scene from De Sica and Zavattini's *Umberto D.*. In this lengthy scene, the maid, Maria, gets up in the morning and goes about her daily routine. Zavattini believed scenes such as this one in *Umberto D.* to be the highlight of his career. Through the long take, he believed that could reveal the expressive potential of everyday life more clearly. In the preface to the *Umberto D.* screenplay he stated:

[W]hile in the past the cinema made one fact grow out of another, the another, then yet another, and every scene was created and conceived to be immediately abandoned...nowadays, once a scene has been conceived, we feel the need to 'stay' with the scene because we know that it has in it the potential for enormous resonance, and for meeting all our expressive needs.⁸⁷

Giacomelli felt this same need to "stay," in order to capture the expressive quality of the scene. Capturing movement, either through the movement of the subject or his own movement of the camera, is the most common technique employed by Giacomelli. It is evident even in his very first photograph. Giacomelli intentionally moved the camera in order to blur the waves as they flowed over the beach in Senigallia (fig. 21). Though exaggerated camera movements seem to be anti-Bazintian, Rossellini employs the shaky handheld camera in his films. This is most apparent in the earlier reference to the visually active Florence scene in *Paisan* (fig. 22). Just as Rossellini's shaky camera reflects the protagonists hurriedly running through the streets of Florence, Giacomelli's blurry images capture the movement of his subjects. In this way a seemingly distortive effect on

⁸⁶ Annette Kuhn and Guy Westwell, "long take," *A Dictionary of Film Studies* (Oxford University Press, 2012), <http://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0460>, accessed April 28, 2014.

⁸⁷ Cesare Zavattini, in his preface to the script of *Umberto D.*, first published in *Rivista del Cinema Italiano* 2 (1952); now in 'Alcune idee sul cinema' in Zavattini, *Neorealismo, ecc.*, 96-97, Quoted in Christopher Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach* (Toronto: University of Toronto Press, 2007), 86.

the part of the photographer speaks more to the real time reality that he captured. This image of a young working girl from *The Good Earth* reproduces her movements as she pushes through the grass (fig. 23). The blurriness of the image emphasizes her actions as she works in the fields. It is almost as if Giacomelli was trying to force the medium of photography to function more like cinema, with its ability to depict longer durations of action. This is likely because it was the action, not the individual performing it, that concerned him. The performance of an action inherently involves the duration of time. It is only through moving the camera that Giacomelli can capture the action, extending the movement and the action itself, into infinity.

The close-up

While Giacomelli's blurred imagery captures cinematic time, a select few of Giacomelli's photographs seem to put time on hold. This is unusual for Giacomelli, as it is in neorealist cinema. Just as Rossellini keeps his camera at a distance for the majority of the shots in his films, Giacomelli includes no close-ups in the majority of his photographic series. Instead, he usually captured the scene as it happened from a distance without interference. An example of this is Giacomelli's *Puglia* series, where he gets close, yet not too close, to the inhabitants of the region (fig. 24, fig. 25). The result is a detached appearance. There are a few images that break this trend, such as this portrait of a farmer from *The Good Earth* (fig. 26) and this image of a couple from *One man, one woman, one love* (fig. 27). They have been described as "film stills" by previous scholars for their dramatic cinematic appearance.⁸⁸ But what is a film still and why do these

⁸⁸ Allistair Crawford, "Mario Giacomelli," from Mario Giacomelli, *Mario Giacomelli, A Retrospective 1955-1983* (Ffotogallery: 1983), 3.

images provoke that description? A film still is a single frame pulled from a film. Film stills are often close-up shots, which emphasizes a character's reaction to a dramatic highpoint of the plot. A close-up elicits an emotional response because only the subject's face can attract the viewers attention. In order to establish the cinematic quality of Giacomelli's photographs, the description of "film still" should be interchanged with the term "close up." Giacomelli employs the close-up to emphasize the romantic, nostalgic nature of the narrative just as Rossellini does in the Rome episode of *Paisan* (fig. 28). De Sica and Zavattini also used the close-up shot regularly in their films. Close-ups, like this one of Bruno in *Bicycle Thieves*, heighten the emotional expressiveness of their characters (fig. 29). *Bicycle Thieves* is often understood as functioning solely based on an exchange of glances from Bruno to his father Antonio. The narrative of the film itself, which is strictly character development, hinges on the close-up. Visconti also made regular use of the close up in *The Earth Trembles*. Here it calls attention to the emotional distress of the Valastro family as they come to terms with their poverty.

It is important to note the close-up in neorealist films is not considered to be against the rules of neorealism, but rather enforces them. Bazin makes this distinction with an example from Rossellini's *Germany Year Zero* (fig. 30). Bazin believed that forms of manipulative montage (cutting from one thing to another, which often involves close-up shots) are against the truth of mise-en-scene. In contrast, Bazin argued that Rossellini's close-up of Edmund in *Germany Year Zero* does not function as a narrative device. It does not imply something more about his character or actions like a traditional film would. Instead of juxtaposing the close up with a shot of another object that would tell the viewer something more, Rossellini leaves the close-up to stand on its own. This

leaves the viewer with an “ambiguity of the real.”⁸⁹ Rossellini, like Giacomelli, only asks that we witness the close-up and reflect on it. Neither forces us to anticipate anything beyond the presence of the figure at that very moment.

Through various elements of *mise-en-scene* including the choice of subject, the depiction of the subject, and the visual composition of the shot through aesthetic choices, Giacomelli’s neorealist aesthetic can be better qualified. The subject matter of his photographic series has already been deemed comparable to neorealist subjects. Moving further, a closer analysis of less obvious *mise-en-scene* elements allows his work to move beyond its manipulated appearance towards a neorealist approach. Therefore, it is not necessarily that Giacomelli distorts his images, but *how* he distorts his images that conveys a connection to neorealism. Giacomelli’s manipulations have a foundation in the artistic manipulations of Rossellini and the other neorealist film directors. His manipulative process can be understood in conjunction with notions of cinematic representation as it was established in neorealist cinema.

⁸⁹ Schoonover, *Brutal Vision*, 27.

CHAPTER III

SEQUENCING REALITY: NEOREALIST FORMS OF MONTAGE IN GIACOMELLI'S PHOTOGRAPHS

Given that the medium of photography is limited to a single image at a time, Giacomelli turned to a different kind of cinematic technique to enhance his ability to tell a story: the montage. An analysis of this technique in his work reveals a dialogue with the style employed by neorealist directors. Giacomelli's use of montage can be understood on several levels that balance between photographic and cinematic conceptions of the term. The elements of montage that will be discussed below are the photographic concepts of the photomontage and double exposure and the cinematic conception of montage, the sequencing of several images. Both the photomontage/double exposure and the cinematic montage hold a stake in the dialogue between Giacomelli's photographic process and the processes of the neorealists.

The photomontage and the double exposure

Giacomelli was so concerned with the ability to capture the duration of an event that he experimented with several techniques to move beyond the still photographic frame. One of these techniques is photomontage. A photomontage is a manipulated photograph where elements of two or more negatives are cut out and collaged together to create a single image. Giacomelli's photomontages are nearly seamless and often difficult to discern. In fact, Giacomelli's most famous photograph, *The Scanno Boy*, is a photomontage, although it is rarely discussed as such (fig. 31). The collaging is evident in the white halo around the woman to the right hand side of the image. This figure does not

have the same clarity as the other figures. This image is often praised for its ability to capture a decisive moment,⁹⁰ whereby Giacomelli had the quick reflexes to capture the boy looking up just as the composition was balanced by the two older women.⁹¹ The fact that the image is a photomontage takes away from the decisiveness of the moment to some degree (though arguably it is the glance of the boy that matters most here).

Photomontage extends the amount of time that Giacomelli had to capture the perfect composition into other areas of Scanno, and eventually into the darkroom. Although photomontage is a highly manipulative process, Giacomelli used it to depict several shots simultaneously. This allows Giacomelli to extend the duration of an event beyond the restrictive frame of a single image.

In addition to photomontage, Giacomelli employed a slightly different method of combining images together in the double exposure. In contrast to the cinematic montage of juxtaposing two contrasting scenes, the double exposure captures two or more images on the same negative to form a single complex composition. This can be seen in the double negative exposure of several of the images from *Homage to Spoon River*, where two images are printed together (fig. 32). The result is a double image, superimposed as if it is caught in the split second of a film where one scene fades to the next. This series uses double exposure so heavily that the photographs have been described as “all liv[ing] together in the same negative.”⁹² This description is more in keeping with Zavattini’s notion of the long take of a single moment than a series of separate images. In Zavattini’s

⁹⁰ The ‘decisive moment’ is a term coined by famed street photographer Henri Cartier Bresson. It describes the photographers ability to take a photograph at the height of visual interest and compositional strength.

⁹¹ Bryn Campbell, “Scanno Boy,” from Victoria and Albert Museum, *Personal Choice: A Celebration of Twentieth Century Photographs Selected and Introduced by Photographers, Painters, and Writers*, 23 March-22 May 1983 (London: The Museum, 1983), 39.

⁹² Giacomelli and Carli, *Giacomelli: La Forma dentro*, 40.

long take, several significant moments happen one after the other, but they retain the empty space that connects them. The double exposure also shows several significant events in the same “take,” but the process does not capture time continuously. The shutter is clicked, capturing a moment, and clicked again, capturing a later moment. The time in between the clicking of the shutter is not reflected. Therefore, even though Giacomelli’s double exposures capture longer durations of time by photographic standards, the double exposure is opposed to the long take’s ability to capture duration uninterrupted. For this reason, the double exposure diverges from the interests of neorealist filmmakers on technical terms, yet it can be understood as expanding Giacomelli’s photography towards a cinematic approach.

Giacomelli said about this series, “In ‘Spoon River’, I destroy reality and photograph memory, I distort reality in order to remake it; what I see and shoot are copies of reality.”⁹³ This complex statement describes these images as both a copy of reality and a destruction of reality. These ideas move away from his earlier interests in capturing reality without distortion. They mark a shift in Giacomelli’s thought process during the late sixties and early seventies. At this time, Giacomelli moved towards a more poetic existential conception of the photographic process. Giacomelli would go on to use double exposure extensively in his photographs. The technique adds to the surreal quality of his later work. Further, the technique of double exposure diverges from his earlier interests in depicting his subjects in a realistic way. By superimposing multiple subjects in multiple locations, Giacomelli dislocates the subject from a singular reality, which is at the core of his connection to realism. With the loss of the realist subject, Giacomelli’s photographs no longer align with neorealism, whose priority is the realistic portrayal of their subjects.

⁹³ Crawford, *Mario Giacomelli*, 194.

I would argue that the use of double exposure is a key factor in Giacomelli's movement beyond a neorealist aesthetic. This is similar to the way that De Sica and Zavattini's *Miracle in Milan* and later Fellini films like *8 1/2* (1963) would attempt to move beyond the detached quality of neorealism towards manipulated imagery. In any case, the double exposure functions as another way in which Giacomelli's photographs become less photographic, and more cinematic, in their ability to capture a series of instances, rather than a single moment.

Although different in technique, photomontage and double exposure both function much in the same way as Bazin's collapse of time in the photographic image compared to the cinematic.⁹⁴ Giacomelli's photomontages and double exposures have been described in a very similar fashion. They are "double" images in which photography is capable of evoking time.⁹⁵ This evocation of time transforms these images from the realm of the photographic into the territory of the cinematic. In choosing to combine elements together, Giacomelli usurps the static nature of the photographic image. In these photographs he displays the scene continuously, as it would move before our eyes in a film.

Unusual forms of montage

After his first experiments with stand alone images, Giacomelli began producing images solely in the form of photographic series. Giacomelli constructed each series over the course of several years, and was notorious for changing their titles and sequencing. For this reason most authors do not reproduce Giacomelli's series in their intended order.

⁹⁴ Bazin, "The Ontology of the Photographic Image," 14-15.

⁹⁵ Sandro Genovali and Mario Giacomelli, *Mario Giacomelli: L'evocazione dell'ombra* (Milano: Charta, 2002), 124.

Also, the number of photos in a series can be as high as fifty. Therefore, reproduction of all of the images from a series is a rare occurrence. Giacomelli's intended sequences are depicted in Quintavalle's monograph that displays all of the photographs in each series up to 1980 with a number indicating their placement.

Giacomelli's choice to work in series in creating socially-concerned photographs (a technique that is said to have been inspired by neorealist cinema) was inspired by one of his early mentors, Luigi Crocenzi.⁹⁶ When asked why he chose to photograph in series, Giacomelli stated: "Why do I tell stories rather than using single images as many do? Because you can develop an idea in a story, whereas a single image is sometimes only a beautiful image and nothing more."⁹⁷ This interest in developing an idea indicates the importance of the subject and the narrative for Giacomelli as primary components of his work. For Giacomelli's ideas to come through, the subject must be visible and present in the photograph. His manipulations do not distort the person in the image; they distort the image quality. This lays rest to the claim that he was only interested in anti-realist aesthetics. Giacomelli's series have been described as "series of 'instants' laden with duration."⁹⁸ I agree with this assessment but believe it can be pushed further, towards a cinematic interpretation. Each photograph in itself is a "shot," just as it is called in film, that captures an instant (which as Zavattinian practice goes to show can be both extremely short or extremely long). These shots are then montaged together into a sequence, which is the final film. Wagstaff describes this process of cinematic montage

⁹⁶ Crocenzi was a prominent figure in Italian postwar photography. For more information on Giacomelli's relationship with Luigi Crocenzi see Allistair Crawford, ed., *Mario Giacomelli, A Retrospective 1955-1983* (Ffotogallery: 1983), 34.

⁹⁷ "The Series," from Mario Giacomelli and Alessandra Mauro, *Mario Giacomelli: The Black is Waiting for the White* (Rome, Italy: Contrasto, 2009), 231.

⁹⁸ Genovali and Giacomelli, *L'evocazione dell'ombra*, 100.

as “the intention to assemble.”⁹⁹ Following this logic Giacomelli’s series can be understood as mini-films: a series of instants chosen by the director with the intention of being put together into a sequence to form a narrative. Giacomelli photographs with the series in mind as a final format, just as a film director understands each shot as a component, not a means unto itself.

With the understanding that Giacomelli’s seriality is very similar to that of cinematic montage, how does Giacomelli’s montage relate to montage as it was conceived in neorealism? When asked if he had any preconceived notions of montage in his films Rossellini stated:

None at all. I have no fixed plan. What I do have, rather, is a particular speed of observation, and I work according to what I see. I always know that if the eye is drawn to see certain things, then they are the things that matter...I don’t have conventional continuity in mind. I always shoot things in movement. I couldn’t care less about whether I get to the end of the movement so as to fit in with the next shot. When I have shown what matters, I cut: that’s enough. It is much more important to bring together what is in the image.¹⁰⁰

Rossellini’s non-montage can be better conveyed as his ability to capture idiosyncratic moments that traditional film directors would normally cut out. Scholar Gian Pietro Brunetta summarizes this tendency. He states, “Rossellini demonstrated that anyone could film by simply inserting himself into the flux of collective history and by isolating moments without any particular preliminary constructions. By doing so, one was obliged to see images that had been previously left out of the frame.”¹⁰¹

⁹⁹ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 43.

¹⁰⁰ Rossellini, “Interviews with Roberto Rossellini,” Rohmer and Truffant, translated by Liz Heron, from Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave*, 231.

¹⁰¹ Brunetta, *The History of Italian Cinema*, 125.

Giacomelli's process can be described much in the same manner. By inserting himself into the daily lives of various people, he was able to catch inconspicuous moments that were unplanned and unposed. This is best seen in Giacomelli's series *Puglia* and *Scanno*. In both instances, he entered into a situation without spending a long period of time acclimating himself to his subjects. These decisive moments seek to document reality and engage with it. This was especially relevant at the time, as this period in Italy was marked by the "southern question," while the rest of the country quickly modernized.¹⁰² In these series, the villagers go about their daily routines until they notice the camera, when their expressions take on a puzzled or curious appearance (fig. 33, fig. 34). Giacomelli combines them together to form a portrait of the villagers. At times walking in front of the camera aimlessly like this man from *Scanno* (fig. 35) or this woman from *Puglia* (fig. 36). Other moments provide deeper reflection through their composure. This can be seen in the framed composition of the stairs in this image from *Scanno* (fig. 37) and the composed central figure in this photograph from *Puglia* (fig. 38). This combination of unscripted moments with moments that appear more staged is very common in neorealism and, in particular, in *Rome, Open City*. The camera seems to peer through the crowd to get the action. Wagstaff describes this as the filming of the "ensemble" (with all of its unknown factors) rather than resorting to close-ups of individuals to construct the crowd.¹⁰³ Both Giacomelli and Rossellini's talent as photographer/directors lies in their ability to click the shutter or role the film at the right time. Giacomelli said,

¹⁰² Giacomelli and Carli, *La Forma dentro*, 28.

¹⁰³ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 99.

Chance is not chance in the normal sense. Chance arises like a miracle, like something not expected or wanted, so it's bigger than man itself. But also it is true that chance has to be controlled: you have to know what that thing called chance gives you.¹⁰⁴

Both artists underscore the importance of chance in their work, while their abilities as artists hinge on knowing how to best take advantage of it.

Although Rossellini's sense of montage can be detected in most of Giacomelli's early series, the series *The Good Earth* and *One man, one woman, one love* appear less focused on chance in their shooting and seriality. These series are most often described as "films" in Giacomelli's oeuvre, for their combination of full frame, mid-length and close-up shots that seem to progress in a logical order.¹⁰⁵

The order is slightly randomized in the progression of *The Good Earth*. It begins with several close-ups of farm workers that seem to pause time (fig. 39), but moves progressively forward in several images depicting the harvest (fig. 40, fig. 41). The series ends with the community coming together in celebration. Images depicting the beginnings of a wedding procession (fig. 42 and fig. 43) are interspersed with the celebratory slaughter of a hog (fig. 44). The series with a single image that returns to the wedding process. This final photograph is a layered imaged that speaks to both the everyday and the ceremonial aspects of life (fig. 45).

The montage of *The Good Earth* is in keeping with Visconti's inseparability of the individual from their setting as it was conceived in *The Earth Trembles*.¹⁰⁶ The

¹⁰⁴ Giacomelli, et. al., *Nati in un fosso: dialogo tra due artisti di provincia*, 45.

¹⁰⁵ For more on the cinematic qualities of *The Good Earth* see Crawford, *Mario Giacomelli*, 3. For more on the cinematic qualities of *One man, one woman, one love* see Liva, *La Fotografia e il neorealismo in Italia*, 24. For more on both series as 'mini films' see Sandro Genovali and Mario Giacomelli, *Mario Giacomelli: L'evocazione dell'ombra* (Milano: Charta, 2002).

¹⁰⁶ Geoffrey Nowell-Smith, *Luchino Visconti* (Garden City, NY Doubleday, 1968), 12.

combination of close-ups and wider shots that incorporate the landscape is also reminiscent of De Santis's approach to montage in *Bitter Rice* (fig. 46). In *Bitter Rice*, "The purpose of each shot was to underline De Santis's belief in the essential need for an individual to be closely connected to a community."¹⁰⁷ Although there are over fifty images in the series, Giacomelli uses jump cuts to depict small progressions of momentary action. In *The Good Earth*, Giacomelli not only uses cinematic photography techniques in different shot lengths, he reconstructs cinematic time by depicting events in progress. In every shot this progress is tied to the community and to the landscape, enforced by Giacomelli's comprehensive approach to montage.

The combination of shot lengths and multiple angles is most apparent in *A man, a woman, a love*. In this series, Giacomelli composes different shot lengths and camera angles of the same scene together, capturing the couple as they meet on various occasions. Giacomelli leaves little room in between his takes, recreating the feeling of a film being played. This feeling is strongest in the image sets of close-ups (fig. 47-49). These images provide emotional intensity to the mise-en-scene that is reminiscent of De Sica's approach to the technique. In *Bicycle Thieves*, De Sica drives the narrative forward through a series of glances between Bruno and Antonio. This is often said to be the closest to Soviet forms of "shot and countershot" montage, whereby the close-up is the key to developing the desires of the character.¹⁰⁸ Wagstaff elaborates on this idea, stating that De Sica's manipulation of camera angles in *Bicycle Thieves* forces the viewer to

¹⁰⁷ Celli and Cottino-Jones, *A New Guide to Italian Cinema*, 58.

¹⁰⁸ *Ibid.*, 59.

“read the image.”¹⁰⁹ Giacomelli also forces the viewer to read the story of *One man, one woman, one love*, in a more complete, emotionally resonating way than he had in any series previous.

Although a similar process was initially begun for *One man, one woman, one love*, Liva points out that Giacomelli’s role as a “director” was cemented in his later series, *Homage to Spoon River*.¹¹⁰ If we take the term “director” as it is understood in film to mean the person who translates a written script into a visual depiction, then Giacomelli’s work on this series fits the definition perfectly. This series, like *One man, one woman, one love*, was one of many photographic projects that were commissioned by the television company RAI. The process began with Giacomelli following a script, written by Crocenzi, in order to produce the types of images that Crocenzi wanted. A passage from Crocenzi’s script displays the amount of detail that he provided Giacomelli: “the sequences of images will almost always have luminous, transparent hazy tones, and they will be very subtly linked in a succession of shots of details very close to the great views of skies, stars and nocturnal landscapes...”¹¹¹ Giacomelli’s interpretation of these directions is striking, both for his ability to capture the transparent hazy quality of Crocenzi’s description and for his interpretation of the “subtle” linking of the succession of the images.

Placed into the numbered order indicated in Quintavalle’s monograph, Giacomelli’s cinematic interpretation of the series becomes apparent. None of the images

¹⁰⁹Christopher Wagstaff, “Ladri di biciclette,” from David Forgacs and Robert Lumley, *Italian Cultural Studies: An Introduction* (Oxford: Oxford University Press, 1996), 261.

¹¹⁰ Liva, *Photography and Neorealism in Italy*, 24.

¹¹¹ *Ibid.*, 25.

flow together seamlessly. There are, however, sub series such as this pair of photographs (fig. 50, fig. 51), numbers 10 and 11, and the following pair, numbers 12 and 13 (fig. 52, fig. 53), that if superimposed one on top of the other create the appearance of a panning camera from the sky to the ground. This vertical panning occurs several other times in *Spoon River*.

This technique displays a new experimentation with the progression of cinematic montage (usually described as moving forward) towards a new form of cinematic camera movement that describes space as well as time. This interest in the exploration of space, rather than time, is very in keeping with the post-neorealist films of Antonioni and Fellini. The exploration of space was crucial to their use of the neorealist long take. In this case, the long take captures longer periods of time that allow for the camera to continuously move through space, or, if the camera is stationary, for the viewer to observe its nuances. Both directors used the long take in an observational, wandering manner that explored a sense of existentialism. This sense of existentialism is often represented by looking up, as is the case in Fellini's flying objects in *8 1/2* or his elevated Christ statue on a crane in the beginning of *La Dolce Vita* (1960). The otherworldly nature of verticality in post neorealist cinema is perhaps best displayed in De Sica and Zavattini's *Miracle in Milan*. The entire premise of the film lies in looking towards the heavens in order to move forward. This new interest in verticality also directly correlates to Crocenzi's description, which emphasizes the presence of the sky in the series. Perhaps it was Crocenzi's instruction that inspired Giacomelli's reinterpretation of the photograph as cinema, just as it was his suggestion to use the form of the photographic narrative in the first place.

To format them for television, a camera would slide over the images while the text of *Spoon River* was recited by a voice offstage.¹¹² In *Spoon River*, it is not simply the seriality of the images or their numerous instances of blurring and double exposure that create the illusion of movement in the images. In this case a film camera literally panned over the photographs, transforming them from cinematic form to cinematic subject.

The process behind *Spoon River* may be closer to cinema in its completed form, but I would argue that it changes the dynamic of Giacomelli's cinematic photography towards a more complete form of cinema proper. This series ultimately moves beyond photography. Liva seems to agree with this assessment. He states, "This was an ulterior attempt at a dialectic between a visual text (a fixed image) and a literary text, the television camera lingering over the photographs thus broke up its cinematographic continuum."¹¹³ The descriptive language of Crocenzi's instructions also undermines Giacomelli's directorial vision. The visual quality of the photographs, the mise-en-scene, was determined by Crocenzi in this case, rather than Giacomelli. Giacomelli admitted himself that he "illustrated" Crocenzi's script so that he would be better able follow the narrative, a process that he would reject in his later years.¹¹⁴ Crocenzi's directorial involvement and the real time animation of *Spoon River* is what truly marks a distinct shift in Giacomelli's oeuvre, away from a personal aesthetic with its roots in reality and in neorealism. The period of social reflection in Giacomelli's career had found its completion in his earlier series. In its place, the experimentations of *Spoon River* allowed

¹¹²Ibid.

¹¹³Ibid.

¹¹⁴ Giacomelli and Mauro, *The Black is Waiting for the White*, 29.

him to develop a different cinematic approach to photography: one less rooted in reality and more rooted in fantasy.

Giacomelli's montage is composed of several techniques that attempt to usurp photography's inability to depict duration. In some instances, he employed the techniques of photomontage and double exposure to fix longer durations into a single frame. He also employed a more cinematic conception of montage. Giacomelli's montage technique began with a looser interpretation of cinematic framing and sequential order that is reminiscent of Rossellini's neorealist films. Over the years, it progressed towards a more formal, composed approach that mirrors the pictorial techniques of Visconti and De Sica. Giacomelli's most compelling "cinematic" series come the closest to manipulative forms of montage in their ordered construction of image instants from various angles and shot depths. These series are in dialogue with the construction of emotional narrative in De Sica's films. Just as De Sica and Zavattini's exhaustion of emotional and temporal duration pushed neorealism to the limit, Giacomelli pushed the limits of photographic montage in *Homage to Spoon River*. From that point on his work turned towards a post-neorealist spiritual existentialism.

CHAPTER IV

A NEOREALIST PERSPECTIVE ON REALITY: THE NARRATIVE

“Is not neorealism primarily a kind of humanism and only secondarily a style of film-making? Then as to the style itself, is it not essentially a form of self-effacement before reality?”¹¹⁵

-André Bazin, “The Evolution of the Language of the Cinema”

In Giacomelli’s photographic series, as in cinema, the elements of the mise-en-scene and montage combine to form the narrative. Given the thematic and formal resemblances between Giacomelli’s series and neorealist films, it is not surprising that many aspects of their narratives are also similar. This can be deduced through neorealist qualities both in the structure of the narrative in Giacomelli’s photographs and the narrative content -- the overall message that the photographs convey.

Neorealist form in Giacomelli’s photographic series: structure

One of the most defining characteristics of neorealist films is the untraditional structure of their narratives. Neorealist narratives are often described as episodic for their denial of the continuity of traditional narratives. Instead, they take the form of non-linear, circular, or inconclusive moments that leave the viewer with a sense of incompleteness.¹¹⁶

¹¹⁵ André Bazin, “The Evolution of the language of Cinema,” A composite of three articles: the first written for a Venice Festival anniversary booklet, *Twenty Years of Film* (1952); the second “Editing and Its Evolution,” *Age Nouveau*, No. 92, July 1955; and the third in *Cahiers du Cinéma*, No. 7, 1950, from André Bazin and Hugh Gray, *What is Cinema?* (Berkeley, CA: University of California Press, 1967), 29.

¹¹⁶ Blandford, Grant, and Hillier, *The Film Studies Dictionary*, 85.

This disorientation of the viewer is present in the style of various neorealist directors in several ways.

In the case of Rossellini's war trilogy films, a sense of disorientation is derived from the shifting focus of the plot between characters and plot lines. *Rome, Open City* and *Paisan* were conceived as a series of episodes strung together. This leaves the viewer without a central character or plot with which to follow the narrative from beginning to end. The result of the disorientation of the viewer is a more objective point of view, which lends much of the "realist" character to the films.¹¹⁷ Rossellini was conscious of his untraditional, disorienting narrative. He stated,

I hate the obligations which the story places upon me. The logical thread of the story is my enemy. Passages of reportages are necessary to arrive at the fact; but I am naturally inclined to leave them out, not to bother with them. And this is -I admit it- one of my limitations- the incompleteness of my language. Frankly, I would like to shoot just episodes...¹¹⁸

If this quote were not attributed to Rossellini, one could easily mistake it for a statement by Giacomelli himself. He too attempts to move away from what he considers to be a documentary approach by discarding images that don't strike him as having any significance.¹¹⁹ This makes his photographic narratives, with their inherent lapses in time, episodes in and of themselves. Further, setting aside the unusual cases of *One man, one woman, and one love* and *Spoon River*, Giacomelli's focus shifts between protagonists and plot lines throughout his series. In each serial "episode," the viewer is left with a series of disjointed images that are not concerned with providing a singular point of

¹¹⁷ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 141-159.

¹¹⁸ Mario Verdone, "Colloquio sul neorealismo," *Bianco e Nero*, February 1952: 7-16, from Christopher Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach* (Toronto: University of Toronto Press, 2007), 85.

¹¹⁹ Giacomelli, *A Retrospective 1955-1983* (Ffotogallery), 7.

reference. Instead, they are concerned with telling several portions (also episodes) of the same story.

De Sica and Zavattini also employed non-traditional narrative techniques that dislocated the viewer. Comparable to Rossellini's shifting points of reference, De Sica and Zavattini relied on the absence of chronological narrative events in favor of the mundane. Zavattini often said that he would prefer to get rid of narrative altogether.¹²⁰ De Sica and Zavattini's films are riddled with scenes that do not seem to advance the plot. Instead, their "tenuously connected events" can be qualified as a looser version of episodic narrative when compared to Rossellini's literal interpretation of the term.¹²¹ The foundation of Giacomelli's photographic process resides in this wandering depiction of common events. Although Giacomelli embarks with the intention of creating a thematic narrative, it cannot take its form until the action unfolds in front of his lens.

Although the neorealist directors claimed to refuse a documentary style, neorealism is often praised for its documentary qualities. Scholar Rachel Gabara qualifies this seemingly contradictory nature of the movement when she states,

Neorealist films rely on a spectatorial familiarity with the codes of documentary, which have been imported into fiction; although we have not seen this particular combination of documentary and fiction before, we must recognize its parts for the whole to be effective. Neorealism refused a certain kind of fiction filmmaking, but not the conventional realism associated with documentary.¹²²

Gabara's statement helps to place neorealism as a form of "post documentary" filmmaking. Documentary qualities are present in neorealism, but they are paired down to

¹²⁰ Shiel, *Rebuilding the Cinematic City*, 13.

¹²¹ *Ibid.*, 55.

¹²² Rachel Gabara, "Neorealism from Italy to Africa," from Laura E. Ruberto and Kristi M. Wilson, *Italian Neorealism and Global Cinema* (Detroit, MI: Wayne State University Press, 2007), 191.

their essentials in the form of multiple “episodes.” Gabara’s statement applies to the photographs of Giacomelli as well. Therefore, it is in a “post documentary” context that the episodic narrative structure of Giacomelli’s photographs and neorealist films can most accurately be categorized.

Giacomelli’s neorealist message: content

Neorealism is said to evoke a kind of empathetic reaction in the viewer which calls them to action. In his famous 1953 essay “Some Ideas on the Cinema,” Zavattini explains how the neorealist depiction of reality was meant to affect the viewer. He writes,

The most important characteristic, and the most important innovation, of what is called neorealism, it seems to me, is to have realized that the necessity of the ‘story’ was only an unconscious way of disguising human defeat, and that the kind of imagination it involved was simply a technique of superimposing dead formulas over living social facts. Now it has been perceived that reality is hugely rich, that to be able to look directly at it is enough; and that the artist’s task is not to make people indignant at metaphorical situations, but to make them reflect (and, if you like, be moved and indignant too) on what they and others are doing, on the real things, exactly as they are.¹²³

First, he proclaims the necessity of the cinema to observe and capture the minutia of reality. He then adds a moralistic tone to his analysis of what film should be, and how neorealism fulfills this claim. He states, “I believe that the world goes on getting worse because we are not truly aware of reality. The most authentic position anyone can take up today is to engage himself in tracing the roots of this problem. The keenest necessity of our time is ‘social attention.’”¹²⁴ Through showing reality *directly* Zavattini promotes

¹²³ Cesare Zavattini, “Some Ideas on the Cinema,” *Sight and Sound* 23:2, October-December 1953, 64-9, Edited from a recorded interview published in *La rivista del cinema italiano* 2 (December 1952), Translated by Pier Luigi Lanza, Reproduced in Stephen Snyder and Howard Curle, *Vittorio De Sica: Contemporary Perspectives* (Toronto: University of Toronto Press, 2000), 50-51.

¹²⁴ Zavattini, “Some Ideas on the Cinema,” in Snyder and Curle, *Vittorio De Sica*, 53.

cinema as the highest moral art form.¹²⁵ By extension, neorealism, which he describes as the “elimination of technical-professional apparatus” is the greatest artistic and moral accomplishment in the medium.¹²⁶ Zavattini hopes that by viewing moralistic cinema, audiences will be inspired to live a moral life.

Like the practices of his neorealist contemporaries, Zavattini’s own process is not without contradiction to his idealized theories. He admits that as a screenwriter (a profession which he describes as a “technical-professional apparatus” that neorealism attempts to dispose of) he claims to “insert as much as possible of my own world, of the moral emergencies within myself.”¹²⁷ Therefore, although Zavattini admires neorealism for its non-technical depiction of reality, his description of the process reveals a more personal interpretation of the ideal neorealist style. With the understanding that the neorealists were cognizant of the presence of their personal interpretations of reality, but were convinced of their ability to convey the spirit of that reality, Giacomelli’s personal interventions can no longer be said to undermine the intentions of neorealism.

But how does neorealism use reality (as interpreted by the filmmaker) to convey empathy? In neorealism, empathy is derived first and foremost in the transfer of focus from the individual onto the collective group, which becomes humanity itself. This transfer of agency from the individual to the group involves two steps. First, the subject is depicted as a “type” that is readily recognizable. Second, a dissociative “documentary” style of montage refuses the sequential description of a single character’s life, thereby creating a sense of dislocation through episodic narrative rather than traditional narrative.

¹²⁵ The word ‘directly’ is also emphasized in Zavattini’s text.

¹²⁶ Zavattini, “Some Ideas on the Cinema,” in Snyder and Curle, *Vittorio De Sica*, 58.

¹²⁷ *Ibid.*, 59.

These elements combine time and time again in neorealist films beginning with Rossellini's clearly defined figure types. Although his characters appear truer to life than those of earlier films (especially those in their falsifying predecessors of fascist cinema), they are representative of a historical "type" rather than a singular individual.¹²⁸ The examples of Rossellini's "types" are numerous. In *Rome, Open City*, Pina is considered the representative woman of the people, *la popolana*. She stands in for an entire generation of oppressed Italians.¹²⁹ The characters of *Paisan* are perhaps even better examples of the "type" phenomenon in Rossellini's films. Every episode in *Paisan* depicts a historical "type" that was involved in the resistance: the American G.I., the peasant southerner, the street urchin in the Italian city, the desperate young Roman woman, the partisans, and the detached Franciscan monks in their monastery to name only a few. In *Paisan*, the brevity of each episode never allows the viewer to get past the "type" casting to discover real characters. The film is not so much about them, but what happens to them. *Germany Year Zero* follows a single German family, but again focuses on the "type." Edmund's choices throughout the film are never personal. They are constantly shaped by the sociopolitical circumstances of his Nazi education and poverty. He is one child that stands for many.¹³⁰ Rossellini's use of "type" casting can ultimately be described as detached. The viewer relates to his characters on a social level rather than a personal one.

¹²⁸ Marcus, *Italian Film in the Light of Neorealism*, 37.

¹²⁹ *Ibid.*, 38-39.

¹³⁰ Amedee Ayfre, "Neo-Realism and Phenomenology" from 'Neo Realisme et Phenomenologie', *Cahiers du Cinéma* 17, November 1952, translated by Diana Matias from Jim Hillier, *Cahiers du Cinéma, The 1950s: Neo-realism, Hollywood, New Wave* (Cambridge, Mass: Harvard University Press, 1985), 183.

To better convey an authentic “type,” Rossellini employed trained actors, who were more capable of fitting an assigned role, as the key figures in his war trilogy films. For example, Rossellini’s casting of famed comedic stars Anna Magnani and Aldo Fabrizi in the roles of Pina and Don Pietro highlights the complexity of the reality/ fiction of their situation in the film. Despite their dramatic turn, Magnani and Fabrizi provide moments of comedic relief throughout *Open City*. These moments, like Don Pietro’s covering of a nude statue (fig. 54), diffuse the tension of their difficulties in the film. This pulls the viewer out of the “reality” crafted by Rossellini. In these moments the film reveals its scripted nature and highlights the freely flowing quality of the other scenes. Thus, Rossellini breaks one of the primary rules of neorealism intentionally. In using trained actors rather than real people, Rossellini establishes his desired effect of a greater reality beyond reality. His is an every-mans reality: a reality filtered through collective experience.

In his blatant use of photographic manipulation, Giacomelli also intentionally breaks the rules, this time of documentary photography. Like Rossellini, his goal is to temporarily pull the viewer away from reality in order to construct a new one. Through visual transformation, Giacomelli unites the individuals within his series. They become part of Giacomelli’s language, shifting back and forth between fiction and reality, with the ultimate goal of capturing universal human experiences. In his series, Giacomelli uses manipulation to “type” cast his subjects as recognizable, but generic representatives of farmers, peasants, the elderly, the young, and the religious.

The theme of one standing in for many is more complicated in De Sica and Zavattini’s films. *Shoeshine*, *Bicycle Thieves*, and *Umberto D.* appear to counteract this

qualification at first; each narrative focuses on one or two protagonists. We get to know the characters on a personal level in a way that other neorealist filmmakers do not allow. De Sica and Zavattini's construction of an emotional narrative, rather than one based on events, is most profoundly displayed in *Bicycle Thieves*. The plot of *Bicycle Thieves* is haphazard and random. Antonio and Bruno wander the streets of Rome in search of a bicycle, but they never find it. In place of a narrative, the viewer focuses on the subtle emotional exchange between the characters. A combination of emotional poignancy and aesthetically pleasing visuals showcases De Sica's ability to inspire a desired emotional quality. Meanwhile, Zavattini's subtle twisting of the narrative guides the emotional connection without forcing it.

Although it seems antithetical, this emotional connection is precisely how the viewer transforms them into iconic characters. De Sica and Zavattini's approach conveys the most potent form of empathy through collective humanism. It is derived from the inability of their main characters to fulfill their needs in an oppressive society. Wagstaff states,

In *I bambini ci guardano*, *Sciuscià*, *Ladri di biciclette*, and *Umberto D.* events and circumstances progressively strip the protagonists of the autonomy on which the free exercise of their humanity depends, and the viewer is left with knowledge not only of the vulnerability to which their progressive diminishment exposes them, but also of the characters' experience (their own acquisition of knowledge).¹³¹

Giacomelli's photographs do not call for empathy in such an explicit manner. We do not have knowledge of the needs of his characters. Rather, I would argue that his photographic technique (an exploration of the self through the experiences of others) functions in a way that is in dialogue with De Sica/ Zavattini-style narrative. Giacomelli's

¹³¹ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 322.

photographic narratives do not let his protagonists speak of their needs. He speaks of his needs through them, battling frustrations and coming towards a new understanding of humanity with each project. He empathizes with his subjects, and uses visual manipulation (contrast, movement, ect.) to make us empathize with them too, experiencing reality through his lens.

These forms of empathy in Giacomelli's work are ignored by Cajouille. In asserting that Giacomelli is not a neorealist, Cajouille states that neorealism is not necessarily concerned with subject matter, but rather with the "tension between ethics and aesthetics, using devices of demonstration and realization, rather than thematics."¹³² While I agree with his statement about neorealism's greater interest in ethics balanced by aesthetics, I disagree with his assertion that Giacomelli's photographs rely on thematics rather than devices of demonstration and realization. Giacomelli described his photographs as "Images to remember, for my own reminiscence and for those who wish to escape from the day-to-day existence, from everyday life's stupidity."¹³³ From Giacomelli's own words we can determine that he does not view his photographs as just a personal empathetic reaction. They are a call for others to come to terms with reality, especially in its negative consequences.

This call, like that of neorealism, is projected through style. Although Giacomelli's photographs are composed thematically, it is important to remember that the plot of each neorealist film follows a particular postwar "theme" as well. Rome during the resistance, the progress of the Allies through Italy, the working class families and regionalism: all of these themes describe the premises of neorealist films. It is only

¹³²Cajouille, "Neo-realism?," 186.

¹³³ Giacomelli, et.al., *Nati in un fosso : dialogo tra due artisti di provincia*, 41.

partially through the choice of these themes that neorealist devices of demonstration and realization function. Contemporary themes such as these have the potential for activation, but it is the directorial aesthetic that activates them. Through formal choices of mise-en-scene (including shot distance and movement), the viewer is pulled into the scene. The postwar Italian public's familiarity of the formal codes of documentary signals to them that these images are realistic.¹³⁴ The neorealist conception of non-manipulative montage furthers this feeling of reality. As viewers experience longer durations of time, they become more aware of all of the elements in a scene and become more invested in it. As the films play out without a conclusion, they demonstrate a problem without solving it. Only at the end of the film does the viewer come to the realization that they must act. My research has shown that Giacomelli's photographs employ these same techniques towards realism. When a realistic feeling (created through neorealist aesthetics) combines with (often confrontational) contemporary subject matter, neorealist viewers were prompted to respond personally, just as Giacomelli prompts his viewers to react to universal issues.

The fact that Giacomelli's themes are more universal, and less rooted in a specific cultural and historical moment such as the resistance, is likely the basis for Caujolle's refutation of Giacomelli's "themantics." As I have just stated, the nature of the theme is only a small portion of neorealism's devices of demonstration. I argue that through Giacomelli's neorealist aesthetics, he intended his universal themes to serve as devices of demonstration as well. This is most profoundly conveyed in his earliest series *Death will*

¹³⁴ During the war, Italians became used to viewing documentary footage and news clippings interspersed with entertainment films at their local theaters. As the war escalated, wartime newsreels became extremely popular. After the war, spectators felt a new form of respect for images that could show them reality and the demand for documentary style films increased.

come and it will have your eyes. Years later he stated, “These images are more realist. Even technically speaking they are my simplest and my truest. Because what I was trying to show, rather than what I saw, was what was within me: my fear of getting old- not of dying- and my disgust at the price one has to pay for one’s life.”¹³⁵ For Giacomelli, realism lies not just in photographing reality, but in using it to speak to an interior reality; one that conveys a humanist message.

The intended universality of Giacomelli’s humanist message becomes more apparent in his descriptions of other photographic series. About *The Good Earth* Giacomelli stated, “I’m telling an important story, the story of man and his work, the story of life.... I wanted to leave behind a record of work throughout the revolving seasons, work that for these people, at least, is endlessly repeated throughout a lifetime.”¹³⁶ The ethical considerations of Giacomelli are clear in this statement. He intends his photographs to bear witness to the hardworking nature of the farmer, not just these farmers in the region of Senigallia, but all farmers in Italy who share the same experience. The conception of *One man, one woman, one love* was similar. It was meant to present “a slice of real life,”¹³⁷ the “universal phenomenon” of the love affair between a man and a woman.¹³⁸ Both of these descriptions privilege the people depicted as figure “types” rather than individuals. Although he spent large amounts of time getting to know his subjects, in the end it didn’t matter to Giacomelli who the people were. It mattered

¹³⁵ Crawford and Giacomelli, *Mario Giacomelli*, 380.

¹³⁶ *Ibid.*, 210.

¹³⁷ *Ibid.*, 246.

¹³⁸ *Ibid.*

how they lived their lives. It is the “how” that Giacomelli translates into a narrative of collective experience that he, and everyone else, can relate to.

Although he is often described as being an intensely personal, introspective artist, Giacomelli understood, and desired, the universal quality of his subject matter. He explains the technique of the photographic series as a narrative that stems from documentary yet feels the need to move beyond it, which becomes a personal endeavor. He stated: “Even I would like to be a reporter, and inside, I’m a realist. Instead I do things with regard to poetry. I also use reality as such: I modify it and make it mine.”¹³⁹ Neorealist directors arguably felt this same drive. Inspired by a pressing reality, they whittled it away to craft their own interpretations as reflection and inspiration. Their interpretations ultimately take the form of cinematic poetry.¹⁴⁰ De Sica himself confirms this, stating “...Neorealism is not shooting films in authentic locales; it is not reality. It is reality filtered through poetry....”¹⁴¹ Wagstaff comes to this conclusion as well, stating that through neorealism,

...[N]arrative was meeting a need at this historical moment, among all social classes, and that this narrative was closely linked to historical experience. Hence, even if the narratives themselves were not entirely ‘realist’, they gave ‘expression’ to concerns with practical, concrete matters that existed outside the realm of the aesthetic, in contemporary reality.¹⁴²

Therefore, Giacomelli’s ability to capture universal interests through the depiction of one individual standing in for many is directly related to the humanist message of neorealist

¹³⁹ Giacomelli, et al., *Nati in un fosso: dialogo tra due artisti di provincia*, 47.

¹⁴⁰ Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 87.

¹⁴¹ Vittorio De Sica, “Interview with Charles Thomas Samuels,” from Stephen Snyder and Howard Curle, *Vittorio De Sica: Contemporary Perspectives* (Toronto: University of Toronto Press, 2000), 31.

¹⁴² Wagstaff, *Italian Neorealist Cinema: An Aesthetic Approach*, 27.

cinema. Neorealist directors intended more than anything to present an image of Italy during postwar recovery, united through their collective experience. Even though their experience as Italians is not universal, the international success of their films speaks to their universal message. Still today, neorealist films spark an active humanist response in all who view them, just as Giacomelli's photographs provoke the viewer to not only reflect on their life, but to live it well.

CHAPTER V

CONCLUSION: MARIO GIACOMELLI'S CINEMATIC PHOTOGRAPHY IN THE LIGHT OF NEOREALISM¹⁴³

In the postwar period in Italy, many artists like Giacomelli sought creative outlets as personal reactions to their wartime struggles. It is often stated that Giacomelli was influenced by the most prominent Italian artistic movement of the postwar period, neorealist cinema, for his similar interests in depicting postwar social conditions. Many scholars refute a connection of Giacomelli's work to neorealist cinema however, due to his manipulative photographic processes.

My research suggests that an analysis of Giacomelli's processes in cinematic terms, rather than photographic ones, reveals that manipulation is inherent to his connection to neorealism. Manipulation of the image may be seen to be anti-neorealist, however this research has shown that numerous scholars have emphasized the various techniques used by neorealist filmmakers to add a personal dimension to their films. Through an analysis of Giacomelli's photography, I believe that neorealist scholars can better understand the technical and theoretical subtleties of neorealist practice. Further, in the case of photography, this research has shown that manipulation has the capability to change the context from a photographic image to a cinematic one. The issue of manipulation is perhaps best qualified by Giacomelli himself. When discussing his process, he did not consider his manipulations as individual techniques. He described them instead as part of a cohesive methodological approach. He stated,

¹⁴³ This title references Millicent Joy Marcus's book *Italian Film in the Light of Neorealism*, which was essential to the construction of my thought process throughout the duration of this project.

I don't know if it can be said that I use several techniques. To me there's only one technique that I modify little by little: sometimes I want a lighter white, sometimes a darker black. But all this has meaning: the black holds something tragic, it hides; the white discovers, it's the light. If we take the light away, we don't see anything anymore: with light we discover things. So the use of various techniques depends on the poetry or on the image I use. For instance, to me the blur or the out of focus has a meaning: if something moves, it means it's alive. However, the photograph is always the image of something dead: from the moment I take the photograph, it dies. It only starts to live- and this is important- when the observer interprets the image and tries to understand it: thus enabling it to be liberated, and come to life. So it may seem that I use many techniques, but in the end it's always one, used in a way to express best what I intend to say.¹⁴⁴

For Giacomelli, the modifications that he makes to his photographs are all one technique in service to a greater poetic meaning. This poetry is derived from the experiences of everyday life, depicted literally in black (the bad) and white (the good). For Giacomelli, the most commonly used manipulation is movement, which he uses to bring the still, lifeless photograph back to life. But the cinematic transformation of Giacomelli's photographs is not yet complete. Only when the viewer activates the work will his images breathe life again. Walking past his serial images or flipping through them in a photographic book, we are transported as Giacomelli's Italy flashes before our eyes. His photographs, in their stark, harsh tonality and emotional poignancy call out to be looked at, put in motion. This message conveys the same urgency that inspired the neorealist filmmakers and subsequently made their films iconic representations of the postwar Italian situation. The viewer is forced to look and to react.

It is here that one must return to Giacomelli's manipulations with the new understanding that they activate the photographs. Through his dedication to depict the spirit of contemporary subject matter, Giacomelli solidifies his connection to realism.

¹⁴⁴ Giacomelli, et.al., *Nati in un fosso: dialogo tra due artisti di provincia*, 47.

Through manipulation of the photographic image, Giacomelli's realist subjects convey their humanist message. In conclusion, I believe that an analysis of Giacomelli's subject matter, unique approach to photographic techniques, and socially oriented themes reveals the complexity that a neorealist reading of Giacomelli's early photography requires. These elements comprise Giacomelli's cinematic approach to photography, which has its roots in the style of Italian neorealism's most respected directors.

APPENDIX A

FIGURES

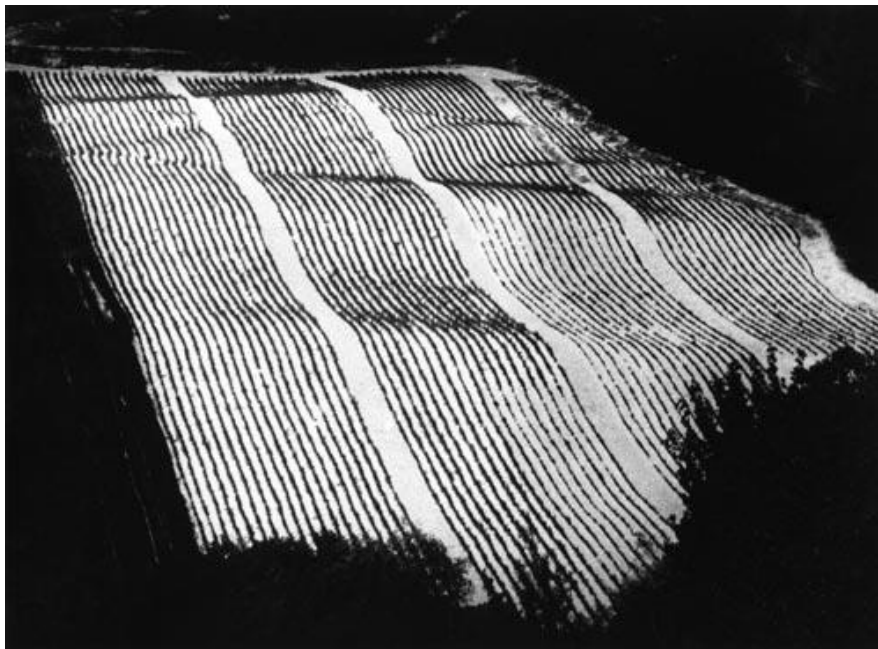


Figure 1: Mario Giacomelli, *Paesaggi*, 1954-2000, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 2: Mario Giacomelli, *Prime photo (01)*, 1953-1956, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.

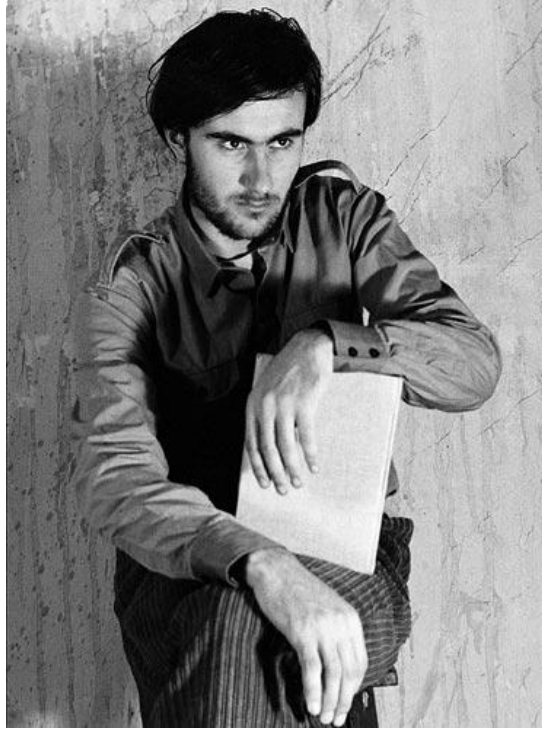


Figure 3: Mario Giacomelli, *Prime photo (19)*, 1953-1956, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 4: Mario Giacomelli, *Prime foto (20)*, 1953-1956, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 5: Mario Giacomelli, *Death will come and it will have your eyes (45)*, 1953-1983, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 6: Mario Giacomelli, *I have no hands to caress my face (8)*, 1961-1963, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 7: Mario Giacomelli, *I have no hands to caress my face (16)*, 1961-1963, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 8: Mario Giacomelli, *I have no hands to caress my face (12)*, 1961-1963, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 9: Mario Giacomelli, *I have no hands to caress my face* (6), 1961-1963, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 10: Film Nitrate. “Miracle in Milan/ Miracolo a Milano (1951)”. Tom Everson. January 16, 2013. <http://filmnitrate.com/vittorio-de-sica/miracle-in-milan-1951/> (accessed April 28, 2014).



Figure 11: Mario Giacomelli, *I have no hands to caress my face (15)*, 1961-1963, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 12: Mario Giacomelli, *I have no hands to caress my face (1)*, 1961-1963, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 13: Mario Giacomelli, *Scanno (2)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 14: Mario Giacomelli, *Scanno (4)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 15: Mario Giacomelli, *Scanno (5)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 16: Mario Giacomelli, *One man, one woman, one love (2)*, 1960-1961, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 17: The Criterion Collection, “Roberto Rossellini, Paisan”. 2013.
<http://www.criterion.com/films/2415-paisan>. (accessed May 3, 2014).



Figure 18: Mario Giacomelli, *The Good Earth (4)*, 1964-1966, gelatin silver print,
Archivio Mario Giacomelli, Senigallia, Italy.



Figure 19: Mario Giacomelli, *The Good Earth* (25), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 20: Mario Giacomelli, *The Good Earth* (28), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 21: Mario Giacomelli, *L'approdo*, 1953, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 22: But What She Said. “Rossellini’s War Trilogy: Saved by grace”, Thursday, August 26, 2010. Brandon Nowalk. <http://bnowalk.blogspot.com/2010/08/rossellinis-war-trilogy-saved-by-grace.html> (accessed April 28, 2014).



Figure 23: Mario Giacomelli, *The Good Earth* (20), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 24: Mario Giacomelli, *Puglia* (9), 1958, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.

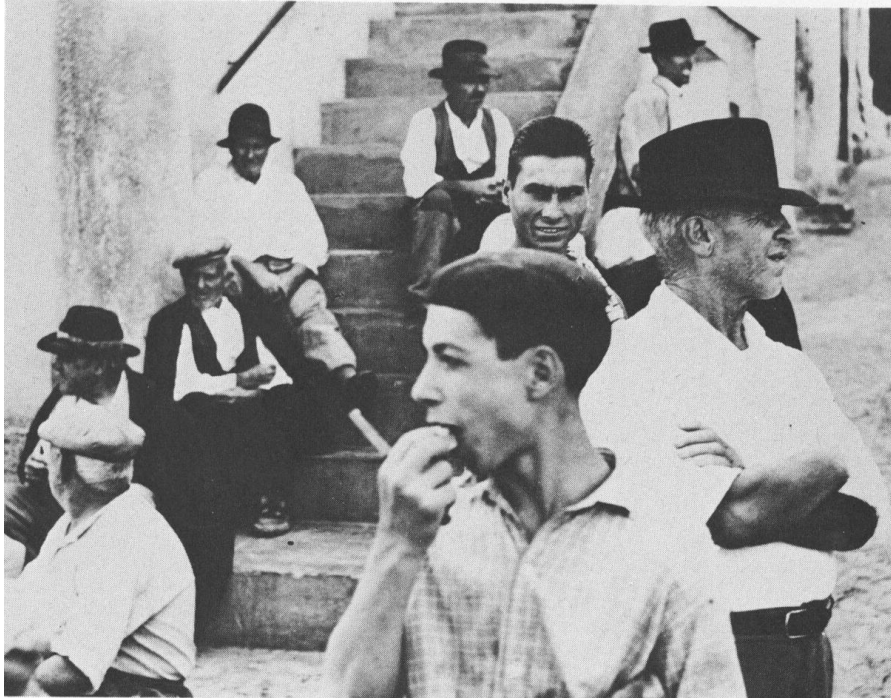


Figure 25: Mario Giacomelli, *Puglia (19)*, 1958, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.

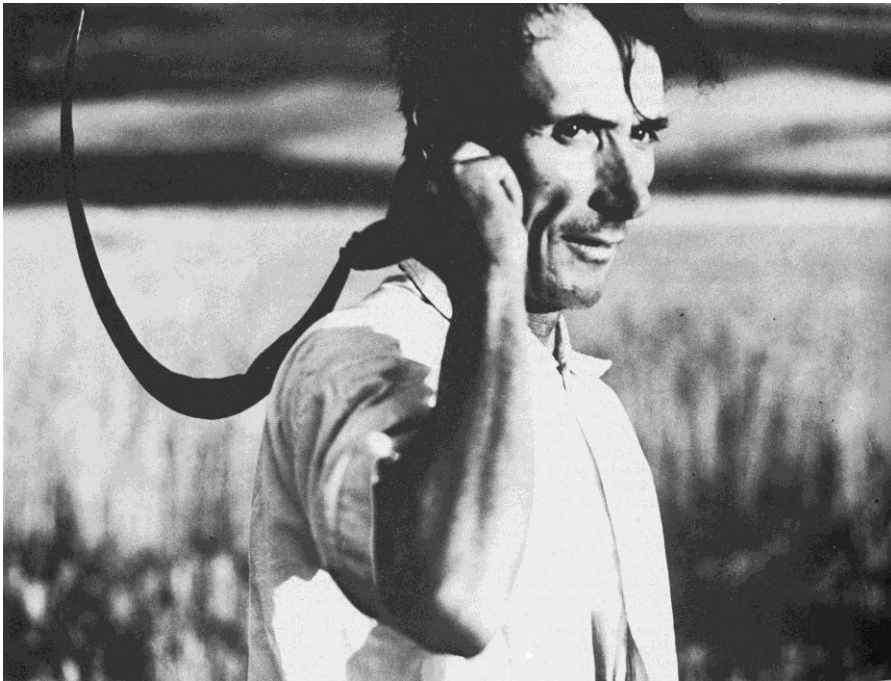


Figure 26: Mario Giacomelli, *The Good Earth (2)*, 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 27: Mario Giacomelli, *One man, one woman, one love (17)*, 1960-1961, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 28: Masterworks of World Cinema- Harvard Film Archive. "Paisan". <http://hcl.harvard.edu/hfa/films/2007/spring/masterworks.html> (accessed May 3, 2014).



Figure 29: Versus the Screen. “Studying film: Bicycle Thieves (1948) Review”. Kevin O’Donnell. March 3, 2014. http://versusthescreen.com/?gamepress_reviews=studying-fil-bicycle-thieves-1948-review (accessed May 3, 2014).



Figure 30: My Reviewer.com, “Review for Germany, Year Zero”. Curtis Owen. <http://www.myreviewer.com/DVD/129937/Germany-Year-Zero/129953/Review-by-Curtis-Owen> (accessed May 3, 2014).



Figure 31: Mario Giacomelli, *Scanno (21)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 32: Mario Giacomelli, *Homage to Spoon River Anthology (20)*, 1971-1973, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 33: Mario Giacomelli, *Scanno (11)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.

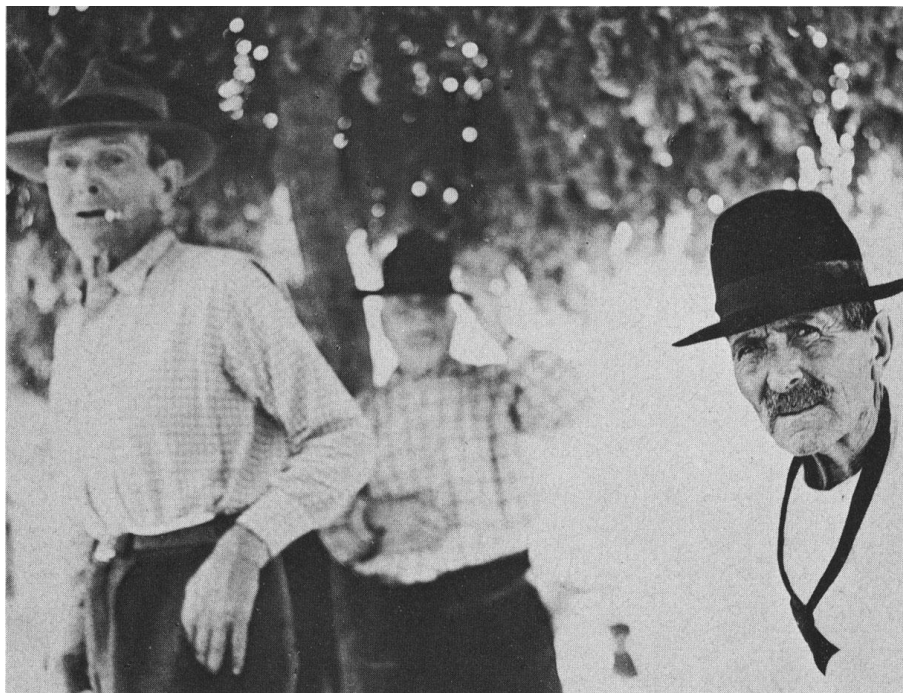


Figure 34: Mario Giacomelli, *Puglia (26)*, 1958, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 35: Mario Giacomelli, *Scanno (13)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 36: Mario Giacomelli, *Puglia (25)*, 1958, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.

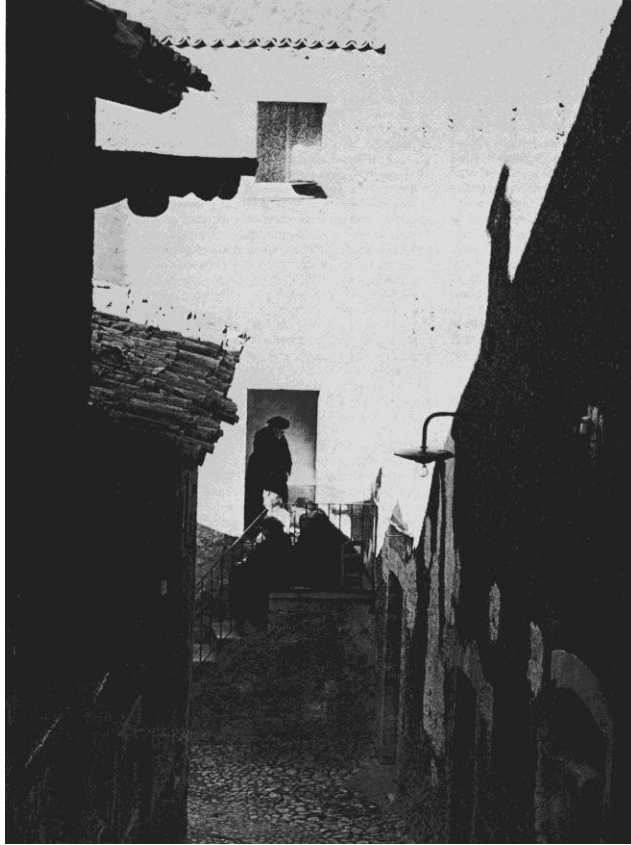


Figure 37: Mario Giacomelli, *Scanno (1)*, 1957-1959, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 38: Mario Giacomelli, *Puglia (16)*, 1958, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 39: Mario Giacomelli, *The Good Earth* (5), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 40: Mario Giacomelli, *The Good Earth* (33), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 41: Mario Giacomelli, *The Good Earth (34)*, 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 42: Mario Giacomelli, *The Good Earth (42)*, 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 43: Mario Giacomelli, *The Good Earth* (43), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 44: Mario Giacomelli, *The Good Earth* (52), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 45: Mario Giacomelli, *The Good Earth* (56), 1964-1966, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 46: USC School of Cinematic Arts. "School of Cinematic Arts Events". Assandro Ago. <http://cinema.usc.edu/event.cfm?id=12490> (accessed May 3, 2014).



Figure 47: Mario Giacomelli, *One man, one woman, one love (20)*, 1960-1961, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 48: Mario Giacomelli, *One man, one woman, one love (21)*, 1960-1961, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 49: Mario Giacomelli, *One man, one woman, one love* (22), 1960-1961, gelatin silver print. Archivio Mario Giacomelli, Senigallia, Italy.



Figure 50: Mario Giacomelli, *Homage to Spoon River Anthology* (10), 1971-1973, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 51: Mario Giacomelli, *Homage to Spoon River Anthology (11)*, 1971-1973, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 52: Mario Giacomelli, *Homage to Spoon River Anthology (12)*, 1971-1973, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 53: Mario Giacomelli, *Homage to Spoon River Anthology (13)*, 1971-1973, gelatin silver print, Archivio Mario Giacomelli, Senigallia, Italy.



Figure 54: Italy Through Film, "Rome, Open City," <http://italyfilms.blogspot.com/2011/03/rome-open-city.html>. Accessed April 28, 2014.

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