

## **Angelico's style**

### **DIRECTION**

Carlo Ludovico Ragghianti

### **TEXT**

Carlo Ludovico Ragghianti

### **MUSIC**

Giorgio Fabor

### **PHOTOGRAPHY**

Anton Giulio Borghesi

### **YEAR**

1955

### **PRODUCTION**

Este Film, Ferrara and Romor Film, Milano (per Direzione Pubblicità e Stampa Olivetti) in collaboration with CIDALC (Comité International Diffusion Arts et Lettres à travers le Cinéma)

### **NOTES**

organization of Alberto Mortara; special effects projected by C.L. Ragghianti

### **FORMAT**

35 mm, 16 mm

### **LANGUAGE**

Italian, French, English, Russian and Spanish

### **DURATION**

10'

### **FILM**

Colour

### **SERIES**

seleARTE Cinematografica, Critofilm 5

### **DESCRIPTION**

The critofilm starts with images of Fiesole, village of origin of Fra Angelico, to get to the Convent of San Marco where the artist lived and worked on a series of frescoes that were to decorate rooms and cells of the convent of the Dominican Friars. Ragghianti made use, also for this work, of the cross fades to describe the artistic panorama in the time of Fra Angelico and his sources of inspiration: Giotto, Masaccio and Paolo Uccello. Once again, what is important for Ragghianti is showing the style: the architectonic synthesis, the formal rigor, the humanity represented in a highly realistic way by the artist.

Observing the face of Christ, Ragghianti, thanks to the cross fade, shows the correspondences between face features and architectural modules: "when we see the passage from an architectonic bifora to the structure of two faces (orbits and nose) of the Angelico, we assure that the artist composes by structuring the image according to such a continuous architectonic criterion". (Film d'arte, film sull'arte, critofilm d'arte in *Arti della visione*, I: Cinema, Einaudi, Torino, 1975, p.250).

\*available at the video library of the Fondazione Ragghianti