

## **Piero Della Francesca's style**

### **DIRECTION**

Carlo Ludovico Ragghianti

### **TEXT**

Carlo Ludovico Ragghianti

### **MUSIC**

Giorgio Fabor

### **PHOTOGRAPHY**

Anton Giulio Borghesi

### **YEAR**

1954

### **PRODUCTION**

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

### **NOTES**

organization of Alberto Mortara and Adolfo Baruffi; special effects projected by C.L. Ragghianti and realized by Nerino Bianchi

### **FORMAT**

35 mm, 16 mm

### **LANGUAGE**

Italian, French and English

### **DURATION**

11'

### **FILM**

Colour

### **SERIES**

seleARTE Cinematografica, Critofilm 3

### **DESCRIPTION**

"Within the limits of a documentary, this critofilm intends to give a cinematographic image adhering to Piero della Francesca's style". In this premise, there is all the intent of Ragghianti's work, which is exclusively aimed at understanding the artist's style, thus justifying the lack of any iconographic interpretation of the Piero's work. Ragghianti made use of the crossfade and of the circular matte to be able to give an adherent cinematic image. Through the first, he could illustrate the artistic backgrounds of the Piero's work (Donatello, Masaccio, Brunelleschi), while through the combined use of fades and mattes he established how "the same ideal figure informs, in very different works, the most diverse motifs, themes, elements and figural details (wheels, heads, profiles, architectures, etc..)" (Film d'arte, film sull'arte, critofilm d'arte in *Arti della visione*, I: Cinema, Einaudi, Torino, 1975, p. 249).

The research of the geometric modules in the artist's work, finds its epilogue in the relationship between the suspended ostrich egg of the Brera altarpiece and the roundness of the Madonna's head, which confirms that "an informative motif of Piero's art" is precisely this correspondence between "pure modules" and figures.

