

The Deposition by Raphael

DIRECTION

Giuliano Betti

TEXT:

Carlo Ludovico Ragghianti

COMMENT:

Carlo Ludovico Ragghianti

PHOTOGRAPHY: Aldo Angelici

YEAR

1948

PRODUCTION

Studio Italiano di Storia dell'Arte, Firenze; I.C.E.A.S., Firenze

FORMAT

35 mm

LANGUAGE

Italian

DURATION

12'

FILM

Black and white

DESCRIPTION

Ragghianti himself coined the term "critofilm" in 1948 to indicate a new critical methodology, inaugurated by *The Deposition by Raphael*. In 1947, Ragghianti had published an essay entitled "La Deposizione borghesiana di Raffaello" in which he demonstrated, against the common negative critical opinion, the "organic unity" of the painting, its own coherence, namely its own intention. This text, using at the same time a dynamic and diachronic point of view, anticipated the use of the cinematographic means to reveal the structure of the work by Raphael. Ragghianti himself made a precise account of the realization of the work, highlighting the difficulty and the effort endured to adequate the limited cinematographic means to the complexity of the critical project he wanted to realize. He projected camera movements to be realised through wavy dollies, specially made for him, and ideal for the reproduction of the serpentine-like of the composition. "The results were, in some sequences, more intentional than truly complete [...]" but "despite these and other deficiencies, the first critofilm maintained on the whole, its feature of analysis of the dynamic of the figurative language carried out by the sole interpretative or constructive capacities of the cinematographic language". (Film d'arte, film sull'arte, critofilm d'arte in *Arti della visione*, I: Cinema, Einaudi, Torino, 1975, p. 241-242).

*available at the video library of the Fondazione Ragghianti