

## **The art of Rosai**

### **DIRECTION**

Carlo Ludovico Ragghianti

### **TEXT**

Carlo Ludovico Ragghianti

### **MUSIC**

Giorgio Fabor

### **PHOTOGRAPHY**

Umberto Pitscheider; camera assistant Alberto Gallina

### **YEAR**

1957

### **PRODUCTION**

Romor Film, Milano (for Direzione Pubblicità e Stampa Olivetti)

### **NOTES**

organization of Alberto Mortara

### **FORMAT**

35 mm, 16 mm

### **LANGUAGE**

Italian

### **DURATION**

12'

### **FILM**

Colour

### **SERIES**

seleARTE Cinematografica, Critofilm 8

### **DESCRIPTION**

"This critofilm on Ottone Rosai (1895-1957), started with him, is a reverent tribute to the grandeur of his art": this is how this film begins, focused solely on the paintings of Rosai, with no other integration of images. The film, bounded by two self-portraits of the Florentine artist, is a continuous succession of his works, in an uninterrupted sequence of subjective shots. The artistic path of Rosai and of his favourite subjects (his family, Tuscan landscapes, wide range of humanity and the streets of Florence) are followed in a chronological order. This is the comment to the first portrait: "For forty years this artist's gaze, lonely and fiery in his truth, had to capture and fix images that remain among the highest and liveliest of modern art". Also in this critofilm, where Ragghianti seems to adhere more to the Emmer and Resnais line, or to a dramatic vision of art, the will to "move within the images according to the composition of their spaces and their rhythms" is imposed. The critical component prevails over the narrative one, highlighting a "dominant module", within the forms.

