

**VISUALISING
PASOLINI'S
FILM THEORY**

**LCC SGD MAGD 2008
MAJOR PROJECT
SIMONA STANISCA**

CONTENTS

1. INTRODUCTION p. 5

2. PASOLINI'S FILM THEORY p. 7

2.1 PIER PAOLO PASOLINI p. 7

2.2 HERETICAL EMPIRICISM p. 7

2.3 CINEMA AS LANGUAGE p. 9

2.3.1 Kinemes and monemes p. 9

2.3.2 Grammar p. 10

2.3.3 The Sequence Shot vs Editing. Inclusions and exclusions p. 11

2.4 THEORY AND PRACTICE p. 13

3. PROJECT p. 15

3.1 FOUR KEY CONCEPTS, ONE VIDEO p. 15

3.2 GENERAL ISSUES AND EXCLUDING PROCESS p. 16

3.2.1 The Curse of Pigsty and Other Stories p. 16

3.2.2 First Experiments. The Excluding Process p. 17

3.3 KINEMES p. 18

3.3.1 Abstracting p. 18

3.3.2 From still Kinemes to Kinemes in Movement p. 19

3.3.3 From Grids to Outlines p. 19

3.3.4 Changing Sequence p. 19

3.3.5 Final Piece p. 20

**3.4 MODES OF QUALIFICATION.
CLOSE UP AND LONG SHOT p. 21**

**3.5 LONG TAKE VS EDITING.
MEANING AND ORDER p. 23**

3.5.1 Long Take vs Editing p. 24

**3.5.2 Order and Construction of
the Meaning p. 24**

3.6 SPLICES p. 26

3.6.1 Space p. 26

3.6.2 Time p. 27

3.6.3 Addition p. 27

3.6.4 Subtraction p. 28

3.6.5 Different Media p. 28

3.7 FINAL PIECE P. 29

4. CONCLUSION p. 30

IMAGES p. 32

APPENDICES p. 40

BIBLIOGRAPHY p. 44

ACKNOWLEDGMENTS

I would like to thank my tutor Penny Hilton, who always supported me and advised me.

Thanks to all the very helpful members of the Magd staff: Russel Bestley, Tony Credland, Paul McNeil, Orlagh O'Brien, Vanessa Price and Susannah Rees.

Thanks to Prof. Giacomo Manzoli and Prof. Guglielmo Pescatore from the University of Bologna, who advised me for the theoretical part of this research.

Thanks to Roberto Chiesi and Luigi Virgolin of the Archivio Pasolini in Bologna for their help in researching documents about Pasolini.

Thanks to my friends Britta, Daniela, Djordje, Hiba and Hiba, Michael, Nicola, Piero, Silvia and all my colleagues who supported me and helped me in improving my project.

Thanks to my family and Adriano for having faith in me.

1. INTRODUCTION

This report aims to support and explain the all processes followed to research and conduct experiments for my major project *Visualising Pasolini's Film Theory*.

The project has to be placed in the model of research through design using the moving image and graphic tools in order to investigate Pier Paolo Pasolini's theory about cinema and audiovisual language. My interest in Pasolini's theory came from previous studies in mass-media communication, film theory and semiotics. I have always been fascinated by Pasolini's ideas about cinema, and on the power of the moving image as a medium.

The research question I had developed at the beginning of my project were about the possibility of finding in design (graphic design and the moving image) a new manner of expressing very theoretical concepts about films' language. I wondered if design could provide an appealing and engaging way for the viewer to understand and learn Pasolini's theory. Consequently, my purpose was to illustrate Pasolini's ideas by using means that the graphic moving image provides. I wanted to interpret his ideas without criticising them, or judging them. Prior to this report, all the weak points of the theory have already been extensively investigated and outlined by theorists.

The process of my practical research made me reconsider and restate my original question slightly. In fact, I started to wonder if the graphic moving image could also make people reflect on the moving image itself, its techniques and its power in conveying meanings.

The educational purpose was no longer of interest to me above all because it could have been a limit to my freedom, and during my research and experiments I thought that the (graphic) moving image can not only illustrate film theory in an appealing and unusual way, but it can also build awareness for the viewer through audiovisual techniques; it can make people meditate on them or at least think about them. I wanted to explore in depth the moving image medium more, and reflect on this and I thought that the best way to do it was by using the medium itself practically and in a metalinguistic manner.

Due to the subject chosen, I started with very theoretical research into Pasolini's theory itself and about what other theorists, like Umberto Eco and Christian Metz had said about it, as it can be read in the first part of this report.

In addition to this, I have looked for directors and artists who have reflected on the same subject, as it will be explained in part two of this report.

In the second stage of my research, I tried to narrow down my focus to four main points on which I started to experiment with practically through several steps, this is also outlined in part two below.

In the final part of the report I will state my conclusion after a critical reflection and evaluation of my experiments and research.

2. PASOLINI'S FILM THEORY

[1] The title comes from Pasolini's heretical approach, from his practice of holding discourse with but differentiating himself from established schools and movements. In this report, I will refer to the book and quotations from it with the initials HE.

2.1 PIER PAOLO PASOLINI

Considered as one of the best known Italian artists and intellectuals, Pier Paolo Pasolini (1922-1975) is also one of the most controversial personalities ever to appear on the scene of modern Italian society from the Post-Second World War period until now.

He was one of the cleverest and bravest analysts of Italian society. He was an unorthodox Marxist, homosexual, and a nonbeliever steeped in Catholicism; all reasons for his isolation by mainstream Italian society.

Pasolini could not help but give scandal to his traditionalistic society and to receive it back in the form of societal outrage and persecution. His response to society's reaction to himself was to institutionalize scandal. (Barnett, 1988, p.14).

He wrote poems and novels; he directed fiction films and documentaries; he wrote essays and articles about language, literature, mass media and politics.

This research investigates in depth several essays about cinema and audiovisual language Pasolini wrote between 1964 and 1971, which were collected in the book *Empirismo Eretico* (1972) [1].

2.2 HERETICAL EMPIRICISM

This has been considered as an enormously important collection of Pasolini's theoretical writings. It includes essays and articles on language, literature, film theory and semiotics written between 1964 and 1971. He investigated significant issues of these disciplines and he always stated an original and provocative point of view. In this research, the attention has been focused on the essays about cinema and audiovisual techniques, which constitutes the last section of *Empirismo Eretico*.

In writing about cinema, Pasolini's concern was merely theoretical, even though it has been argued that it was a functional support for his work. For example, Turigliatto (1976, p. 115) said that his writings are a contamination of theory and poetics.

Nevertheless, Pasolini never accepted that his theories would be mistaken as statements about his personal poetics (Fink, 1995).

[2] For further information see the appendix 2.

[3] According to the definition by Saussure, *langue* 'refers to the language-system shared by a community of speakers', (Stam et al. 1992, p.8), in opposition to *paroles* which are the 'individual speech acts made possible by the language, i.e. the concrete utterances performed by individual speakers in actual situations', (*ibidem*).

[4] Viano (1993), suggested that we interpret the equivalence not as cinema = reality but as reality = cinema, because reality is a sort of cinematic spectacle: 'He wanted spectators to think of reality when watching a film, hoping that such an analogy would backfire and would make them think of reality as spectacle' (1993, p. 29).

[5] Greene (1990) affirmed that in these years 'film critics and theorists (...) were intent on establishing rigorous codifying systems where, based on the model of linguistics, object and sign (or signified and signifier) would be seen as totally distinct entities' (1990, p.102). This means that film semiologists work in the Saussurean tradition and they tried to find a literal equivalence between linguistic and filmic units.

[6] Obviously, not everybody agreed. For instance, Costa (1973-74) affirmed that Pasolini's theory had no value for the development of a scientific semiology of the cinema, nor for film theory and/or film criticism. For further information about Pasolini's Heritage in the appendix 3.

Empirismo Eretico starts with an essay in which Pasolini distinguishes the "cinema of poetry" from the cinema of prose. The former is mainly stylistic; the latter is narrative [2].

Then, after he explored the nature of the language of cinema, he came to a revolutionary and radical idea, that cinema is the "written" manifestation of a natural, total language, which is the acting of reality.

In reality, we make cinema by living, by existing practically, that is, by acting. All of life in the entirety of its actions, is a natural, living film; in this sense, it is the linguistic equivalent of oral language in its natural and biological aspect. (HE, p. 204).

The language of action '*has found a means of mechanical reproduction similar to the convention of written language as compared to oral language*' (the italic is from Pasolini, HE, p. 205). This implies that cinema and reality share the same code and the same structure. They speak the same language. Thus, Reality is a language, whose words are things. Despite their identification, cinema and reality never reach a fusion, because cinema does not exist concretely. We can just see and experience films, the *paroles* of this *langue* [3].

In the opinion of Pasolini, cinema as written language of this reality is able to raise the viewer's awareness of reality; it can change our relationships with the world [4].

It has to be mentioned that Pasolini's essays should be placed in the context of the mid-1960s semiotics studies [5]. In that period, his theory raised a big debate with semiologists, and even if intellectuals like Umberto Eco and Christian Metz strongly criticised it, they also admitted that Pasolini is a seminal figure in the evolution of film and language theory [6].

According to Turigliatto, Pasolini uses semiology, if not to overturn it, at least to change its basis consistently (1976, p.124). Pasolini's aim was to prove that cinema was a semiological sign system which can be considered a language.

[7] In linguistics, this notion is based on the two structural levels of natural language: speech can be analyzed into morphemes, units of sense (first articulation), and into phonemes, which are pure meaningless sound (second articulation). These minimal units can be combined: phonemes can form a syllable and a morpheme can be part of a sentence or novel (Stam et al., p.32).

2.3 CINEMA AS LANGUAGE

In the following paragraphs, I will review extensively the parts of Pasolini's theory that constitute the inspiring source and reference for my project.

2.3.1 Kinemes and monemes

Pasolini argued that it is not possible to imagine a dictionary of images as produced for the written-spoken languages, even though cinema is a language. He also pointed out that cinema can be metaphorical but not abstract like natural languages.

Despite these differences, Pasolini affirmed the existence of a language of cinema with a double articulation [7].

He compared phonemes and morphemes with their equivalent in the audiovisual language: he called "kinemes" (reminiscent of phonemes) the objects, forms and acts of reality which compose the "im-sign" (from "image" and "sign", or "moneme"), which corresponds to the word or the smallest meaningful unit of a language (HE, p. 200).

Consequently, Pasolini described their features and the differences between them. Kinemes and phonemes are similar in being obligatory and unable to be translated, but they differ because kinemes are innumerable. What distinguishes cinema decisively from natural languages is that it is a universal and international language, even if it is differentiated ethnically and historically.

Pasolini's theory about cinema as double articulated language gave birth to many critics. Umberto Eco (1967 and 1968) defines Pasolini's linguistics theory as insubstantial, because he does not distinguish between the sign, the signifier, the signified and the object to which they refer; he considers kinemes as phonemes even though they have meaning, unlike the phonemes; he considers the shot as a moneme, but it is more like a sentence than a sign in a language. Thus, he proposed a triple articulation, made by *seme*, *figurae* and *cinemorphs*.

On the other hand, Christian Metz (1966) stated a different opinion about this subject. In his early works, he was trying to find out

[8] For further information on this subject, read the appendix 1.

[9] They refer to the cinema's ability to reproduce reality.

[10] They establish that a shot (im-sign) can be a noun, adjective and verb.

whether the cinema was a *langue*-system or *langage* (language). He realised that it was a language without a system, and the reasons lie in the several disanalogies he found in comparing cinema to the verbal languages. For instance, cinema lacks the equivalent of the arbitrary linguistic sign, because the relationship between the signifier and the signified is motivated [8].

2.3.2 Grammar

In his investigation, Pasolini tried to describe and define the grammar of the language of cinema. According to him, it has to be considered as a vertical process which 'fishes' kinemes in the Reality (HE, p.206), a sort of endless stream of im-signs, objects and acts. He distinguished between the modes of orthography [9] and modes of creating substantives [10].

In addition, we have modes of qualification, which serve to qualify the substantives. It is possible to discriminate between the profilmic qualification and the filmic qualification which uses the camera and its characteristics. Examples of this mode are the choice of the lenses and the distance of the lens from the set of real units that must be shot (from which we derive the definitions of close up and long shot).

The filmic qualification can be active or passive. In the former the camera moves or prevails (like in a zooming shot). When it is passive, the camera is motionless or not felt, while the real object moves.

Finally, there are modes of verbalisation which deal with editing. Pasolini differentiated the denotative syntax from the connotative. The first consists of a series of connections, elliptical by definition, between various shots, giving them first of all a "length" and subsequently a link whose function is the communication of an articulated discourse. It is, in sum, the syntactical phase: coordination and subordination (HE, p.210). In the connotative editing, the duration of the shot is in relation to the others and the whole movie. It is the field of the rhythmic editing.

[11] In this way, Pasolini evoked Sartre's belief that only at the moment of death can we judge the significance of a life, as well as Cocteau's epithet that cinema captures "death at work". (Greene, 1990, p. 100)

2.3.3 The Sequence Shot Versus Editing. Inclusions And Exclusions.

Pasolini also imagined cinema as an endless sequence shot, a "dif-fused" and "continuous" vision, a reproduction of reality as unbroken and fluid as reality.

The sequence shot is widely considered one of the most realistic ways to represent reality (Cfr. Bazin, 1967) even though it can also reveal the insignificance of life as life.

About this technique, Pasolini (HE, p.33) stated that the typical sequence shot is a "subjective" which takes place in the present time. In order to clarify his idea, Pasolini gives the example of JF Kennedy's murder. He wrote that we can have numerous versions of that event which come from the people who were present at that moment. The "multiplication" of presents created by these different points of view, becomes a source of relativity, unreliability, and ambiguity until it finds a narrator who coordinates it in a coherent manner. By giving things a shape and a meaning, the narrator also transforms the present into past.

Therefore, it is possible to assume that cinema is an infinite sequence shot out of which editing makes films, like the passage from *langue*-system to *parole*.

(Pasolini) drew a kind of metaphysical contrast between, on the one hand, the infinite long take (or plenitude of the real) inherent in Cinema and, on the other, the limitations (culminating in death) imposed by montage in individual films. (Greene 1990, p.100)

In fact, for him, editing is for cinema like death is for humans: man expresses himself by actions, but they lack unity until they have been completed. With death, life becomes a story:

It is necessary to die, because 'so long as we live, we have no meaning'. It is like a chaos of possibilities without resolutions. 'It is only thanks to death that our life serves us to express ourselves' (HE, p. 236-7).

Thus, 'editing historicizes and crystallizes in a definitive form reality, forever.'(Manzoli, 2001, p.90) [11].

[12] It is just one of the codes of the language of cinema.

In terms of editing, in the opinion of Pasolini, the creative relationship between the entire order of the shots and the entire order of the objects of which they are composed finally constitutes the real double articulation of the language of cinema. In fact, at the end of his investigation, he believed that cinema was not an audiovisual language [12], but a spatiotemporal language.

In the analysis of cinema, one has to consider the spatial rhythm which concerns the space in the frame and the relationship of the space of a shot to the spaces of the shots it precedes or follows. This spatial examination should also be thought of in temporal terms (both the duration of the shots themselves and the duration of the shots in relation to the others).

Pasolini imagined a sort of graph in which it is possible to describe synthetically all the durations - of the shots and of the relations among them - and the "negative durations" - the splices - in a film. In the process of editing, the editor-narrator attaches the shots to each other with "splices".

It is in this incalculably minimal fraction of time that we should calculate "negative durations", that is, those which do not exist; either as audiovisual material representation or as mathematicorhythmic (sic) abstraction (HE, p.287).

Consequently, the junctions, which are imagined like exclusions of spatiotemporal entities, a "meaningful nonexistent" (HE, p. 287), can be shown in the hypothetical graph together with the inclusions.

At the end of his investigation, Pasolini reached a final definition of the shot as "rheme" (Cfr. Peirce, 1960), in which there are the physiopsychological segments analogous to that of reality (*seme*), the audiovisual segment (*kineme*), and the spatiotemporal segment (*rhythmeme*) (HE, p. 291).

[13] Cfr. Brecht's concept of *Verfremdungseffekt*.

2.4 THEORY AND PRACTICE

It is not the first time that a film director has written about cinema and its techniques.

In the mid-1920s in the USSR filmmakers like Dziga Vertov and Sergei Eisenstein carried on a deep discourse about cinema and its potential, above all in relation to the audience. Their films were not only means of propaganda; they were also a reflection on the powerful audiovisual medium.

Vertov affirmed that people have perfected the camera (the Kino-Eye) to penetrate more deeply into the visible world, to explore and record visual phenomena so that what is happening now, which will have to be taken account in the future, is not forgotten.

On the other hand, Eisenstein stressed the importance of the editing. According to him, it is a powerful tool to achieve not only emotional but also intellectual effects. The conflict, the dialectic relationship between shots can produce a synthesis that goes beyond the mere sum of elements.

Making a big step forward, in the 1950s, in France, a group of young critics were involved in the magazine «Cahiers du Cinema». Among them there were JL Godard and François Truffaut. They theorised a new way of doing cinema: 'cinema as opened window on the world' (Farassino, 2002, p.19). They promoted cinema as *oeuvre*, means of expressing themselves. In this way the *politique des auteurs* was born, according to which the director is seen as an author of a work of art. With the *Nouvelle Vague* there also started a new reflection about cinema, its subjects and its purposes. Directors like Godard started to work on the "distancing" effect [13], which is expressed by techniques like collage structures, disjunction editing and interspersed titles. They aim at unveiling the medium, at breaking the "illusion of reality" which classical fiction films created for the spectator.

More recently, in 1995, the Danish directors Lars von Trier and Thomas Vinterberg wrote a manifesto calling for a new purity in filmmaking. They required that film should be shot on location, with the camera hand-held and the sound recorded directly. It was also for-

bidden to use special effects. The supreme goal being 'to force the truth out of characters and settings.' (von Trier and Wintenber, 1995).

However, not only directors but also artists were concerned about cinema and reflecting on it. During the late 1960s and early 1970s, experimental filmmaking had its renaissance. Among those involved, there was an intellectual approach to experimentation. The critic Adams Sitney (1970) called it Structural Film: it was one manifestation of a growing interest in film form. These filmmakers 'stressed challenging form. They concentrated the spectator's attention on a non-narrative shape or system that organized the film.' (Bordwell & Thomson 2003, p. 589). They worked on the camera movement, on the photographic texture and the illusion of motion.

Peter Gidal and Malcom LeGrice were British filmmakers who stated that the most honest film was about only the medium itself: 'By drawing the spectator's attention to filmic qualities, the films produced knowledge about the "material" process of cinema' (Bordwell & Thomson 2003, p. 593) Le Grice reflected about point of view in *After Manet* (1976), where multiple simultaneous viewpoints on a scene, without narrative, were shown with four screens. (Hamlyn 2003, p.103)

More recently video artists like Douglas Gordon manipulate cinema and television material. For example, in *24hours Psycho* (1993), Gordon slowed down to 24 hours Hitchcock's film and produced the effect of losing the suspense totally.

3. PROJECT

[14] In the following section I will refer to experiments I did which are in video format. They can be found in the DVD enclosed in the report and they are divided into distinct sections: for example, kinemes: videos 1-2-3, etc.; vertical process: videos 1-2-3, etc.

As a general method, I decided to work systematically and to experiment as much as possible in order to get the best result, even if everything is perfectible; to keep things simple, because I believe complexity is not communicative. I tested almost all my experiments on my colleagues, friends and tutors in order to better understand what was communicative and what was not. I wanted to improve my work and make it understandable even if it could be considered a conceptual piece.

What I found very difficult to deal with was the gap existing between the theory and the practice in Pasolini work. In fact, I disagree with the theorist Turigliatto (1976) who claims that Pasolini's essays were supporting his poetics. I believe they did but only in some respects. I think Pasolini's aim was not to merge the two aspects, at least not consciously.

When I started the project, I was not sure if I wanted to do something educational or something merely interpretative, I knew that for both cases I could not take advantage of work already in existence in this research area.

The educational approach would be very limiting and I did not want to lose my freedom in experimentation and research. I did not want to be forced into a cage of always being understandable and very clear in order to teach students about a very complex subject. By contrast, an interpretative piece, because of its nature, would be riskier and less controllable but more interesting and challenging at the same time. Consequently, I decided to undertake an interpretative and somehow illustrative project. [14]

3.1 FOUR KEY CONCEPTS, ONE VIDEO

With all the theoretical research I have done, it was necessary to narrow down the most significant concepts. I conducted the initial experiments in an attempt to analyse the whole Pasolini's theory, trying to find something interesting and pivotal to be expressed. My criteria in the choice also concerned the feasibility in terms of the possible visual results. In fact, there are many aspects of the theory which can not be easily envisioned, neither are they very manageable, nor are they subject to a systematic approach (I will discuss these in detail later).

Therefore, after several experiments, I decided to work on the following key-concepts which will be explored extensively later:
kinemes (see chapter 2, paragraph 2.3.1);
modes of qualification (see par. 2.3.2);
long take vs editing (see par. 2.3.3);
splices (see par. 2.3.3).

The aim was to make a video in 4 distinct parts, each one constituted by different ways of communicating the same content.

Before talking extensively and in detail about the experiments and about the key-concepts, it is useful to describe some general issues and the exclusion process through which I chose the key concepts.

3.2 GENERAL ISSUES AND EXCLUDING PROCESS

3.2.1 The Curse Of Pigsty And Other Stories

At the very beginning I thought it was interesting to work with materials I shot, not only in order to have more freedom of action and to be more confident with the practice of making a film, but also because Pasolini's films seemed to be very distant from what he had written. Nevertheless, by experimenting, I realised it was better, more appropriate, coherent and less time-consuming to use films by Pasolini himself. They suit the purpose completely even though they led me to exclude a priori concepts of the theory from my visualisations.

It has to be specified that I chose the sequences without relating them to the contents of the movie or the story. The choices were only concerned with the audiovisual material they could provide.

It must also be said that it was very difficult to find the right sequences for the ideas I wanted to visualise. Basically, I think that the methods I used are applicable to almost every piece of moving image. Nevertheless, the problems I had to face concerned the very limited time I had at my disposal, the means I could use and the intrinsic visual features of the sequences. In fact, they affect the power and the effectiveness of the result incredibly, as many of my unsuccessful experiments prove. In particular, there is a film, *Porcile (Pigsty, 1969)*, I really like and I wanted it to be part of my video, because it is beau-

tiful and strongly poetical. However, there were many problems when I worked on sounds, images and sequence. None of the experiments I did by using this film were very good or satisfactory.

Concerning the long take and editing, I was forced to choose a film by a different director because Pasolini had never shot a sequence shot in his life:

I never use the sequence shot both because it is too naturalistic and it is apparently too provocative. Because my sense of reality is religious, I see reality like something sacred...This kind of reality comes from isolating the objects. This means keeping their sacrality. (Pasolini, 1969)

Consequently, I started to research long takes in films directed by Antonioni, the reason being that Pasolini referred to him in his writings many times and also because they worked in the same years. I chose to work with *The Passenger* (1975), in which there is a 6 minutes sequence shot at the end.

3.2.2 First Experiments. The Excluding Process.

In the beginning, I did some experiments which aimed at expressing the idea of the Cinema of Poetry (video poetry) by using videos I had shot, but as consequence of the choice of using Pasolini's movies, the range of variables on which I could work were restricted to just a few visual elements, and the emotions/meanings which had to be conveyed were very subjective. Moreover, I would have had to radically change the messages and the perception that the author wanted to communicate. These were the reasons why this was abandoned.

I spent a lot of time trying to express the idea of the Vertical Selective Process (images 3.2.2 I-II, video vertical 1,2,3,4,5) of an author in choosing kinemes from reality. I thought it was a very interesting point to be developed but very difficult to be visualised. Problems that I incurred were that I needed images and audiovisual material from real life and not only from Pasolini's movies and secondly, it was almost impossible to render the creative process of the author in selecting his own material for the film. Many times it can be a very accurate process (for example directors like Hitchcock and Kubrick were very careful in their choices); in other cases, it can be partly just by chance. Finally, I found it impossible to deal with his very abstract concept of Magmatic Reality (video magma).

3.3 KINEMES

Everything started with the well discussed subject of the kineme (see chapter 2 par. 2.3.1).

My purpose was to find a way to isolate distinctively the objects, acts, and people in the frame during the time. I thought about different ways of highlighting one object at a time. I experimented with different photographic features of the images/frames of films by playing with the oppositions between light and dark, blurred and sharp, colour and black and white. I also used other effects, like magnification, posterize, noise, etc. but they were too intrusive.

The expedient of isolating something with colour was already used in cinema by Spielberg in *Schindler's List* (1993). The movie was shot in black and white, but at one point it is possible to see a little girl wearing a red coat (image 3.3.I). In this case it is obvious that he uses the colour in order to convey an additional meaning: life and youth. An other example is *Pleasantville* (1998), by Gary Ross, in which colour refers to racism, loss of innocence and also progress (image 3.3.II), it depends on the context.

The first experiment (video kinemes 1) was a fruit of my instinct and it constituted the reason why I did a project about Pasolini's theory. I found it very appealing because of the contrast between the foreground and the background, and because of its deconstructive nature. The only fundamental problem was that it did not work at all as piece of communication. In fact, it was difficult to find the relation between the frame on the left and the one on the right and the isolation was not accurate enough. It was still a draft.

3.3.1 Abstracting

In one of the approaches I tried to simplify graphically the concept of kineme, by abstracting it from the visual material in the frame (image 3.3.1.I). Furthermore, I thought about the relationship between phonemes and kinemes, words and shot (image 3.3.1.II), but there were problems in finding a word that would be representative for the shot; above all, I could not decide according to which criteria I should make that decision, because I did not want it to be just an arbitrary relationship.

In this process of abstracting, I experimented with simple shapes in movement (video kinemes 2), trying to find a code system according to which one coloured square or rectangle corresponded to something, like a character or a landscape of the movie, which had to be mapped. Nevertheless, it was like reducing all objects to categories and not to units, and it was like hiding and not showing kinemes.

3.3.2 From still kinemes to kinemes in movement

After that I started to work with still kinemes in sequence (video kinemes 3), but it was not successful because it was necessary to keep all the elements of the frame together and at the same time separate them within it in order to render the sense of different objects in a whole. This was what I was trying to do in the first experiment, and I realised that it was crucial to improve its quality.

3.3.3 From grids to outlines

Consequently, I worked with rectangles. Unfortunately, the criticism was that they covered too much space around the objects. Therefore, I started to work with a controllable grid made out of little squares (video kinemes 4), but I still had the same problem and it was a much more time-consuming practice.

Hence, I decided to draw the outlines of all the objects in the frame, even if it was a very long process, but I was almost sure about the result. Firstly, I tried with a rough version in which I focused on a few characters and objects at the same time, and I left the rest in black (video kinemes 5). Nevertheless, because of optical reasons, the black was more powerful and visible than the things I had selected.

3.3.4 Changing sequence

It was too difficult to work on the sequence I had chosen for the first experiments because there were too many objects and too many layers overlapping each other.

As a result, I started to look for a new sequence in which there was movement enough to understand the idea, few and well distinct objects to be isolated, and that was long enough to catch the mechanism. Fortunately I found it in *I Fiori delle Mille e Una Notte* (1974). Before I did the live tracing, I tested several still images (im-

ages 3.3.4.I-II) from the sequence, because characteristic like colour and the brightness of the kinemes also affect the result. In fact, in a previous experiment (video kinemes 6), the woman in black could not be clearly highlighted by using graphic means; the kineme needed an ample background to be distinguished. Conversely, the final sequence suits the purpose very well because it is very colourful, bright and the objects are controllable because they are a few .

3.3.5 Final piece

In the final piece (video kinemes final), I decided to put 3 variations about kinemes, where I highlighted them by using black and white versus colour, sharp versus blurriness, and bright versus dark. At the beginning of the video I spot lit only few main kinemes of the frame because it was an extremely long shot and it lasts only few seconds. I “switched them on” for a time which is proportional to the length of the shot.

In the second shot of the sequence, the camera is closer to the kinemes and it is possible to see them distinctively, but in the end, I emphasised only one kineme because it occupied a lot of the space on the screen and it was shown in movement. In this manner, the viewer is guided in his perception of the moving image and he/she focus the attention on what we decided to highlight.

3.4 MODES OF QUALIFICATION. CLOSE UP AND LONG SHOT

Chronologically, this is the last part I experimented on. This is the reason why I chose to partially work with different elements. My purpose was to envisage the kind of analysis Pasolini did in treating the grammar of films. He made an example of it in order to prove his ideas. He took sequences from films by Bertolucci and Antonioni, and he analysed them by following several criteria I have briefly described in chapter 2, par. 2.3.2.

My intent was not to create information design, but a sort of film analysis in practice. I decided to work only on one parameter, because it was easier to deal with. I chose to visualise the distance of framing, which is the apparent distance of the frame from the mise-en-scene elements (also called “camera distance”). It is described with the “shot scale” that goes from extreme close up to extreme long shot.

According to the definition by Bordwell & Thompson (2001, p. 429), close up is

a framing in which the scale of the object shown is relatively large; most commonly a person’s head seen from the neck up, or an object of a comparable size that fills most of the screen.

In contrast, the long shot is a framing in which the scale of the object shown is small; a standing human figure would appear nearly the height of the screen.

Despite the previous very clear explanation, it is quite difficult to define shots according to this criteria, above all because not only does the distance of the camera have to be considered but also the movement of the kinemes.

Unfortunately, for this part of the project, I could not refer to anything similar as nothing has been done previously. All the analyses I know of are only theoretical and they appear in a book format.

I experimented mostly on still images, because it is a reliable means and much less time consuming than working directly on moving images.

[15] *Histoire(s) du cinema* (1998) and *Associations* (1975), respectively.

In the beginning I wanted to establish a dimensional code system: in the flux of the moving image, the screen was enlarging or becoming smaller according to the type of shot by following a scale: extreme close up - the biggest size; extreme long shot - the smallest size. I found this experiment very interesting, because it creates a zooming effect which reinforces the idea of proximity and distance (video modes of qualification 1).

Moreover, I wanted to express the idea by using means that concern the visual features of the images, like the opacity, for example (image 3.4.I). Nevertheless, it was difficult to make the viewer understand what the relationship between the different elements was, because it was not direct. Consequently, in another experiment, I added a device: a rectangle that is filled when there is a close up and is empty when there is an extreme long shot (image 3.4.II). It was a kind of measurement of the distance which did not convince me, for the same reason.

In a new experiment, inspired by the films by Godard and by John Smith [15], I wanted to use typography, also because I was working with definitions of things. I started with a very big white Helvetica bold, in order to be very intrusive but effective (image 3.4.III). It was persuasive, but probably too intrusive, so I decided to reduce the opacity of the letters (video modes of qualification 2).

I worked also with sound. I "switched it off" in the extreme long shots and I increased the volume proportionally up to the extreme close up, where I reached the maximum volume. This produces a very interesting "distancing" effect: sometimes the sound is coherent with the distance of the camera from the character who is talking, but there are parts (at the end of the video, for instance), in which it is difficult to understand where is the sound's source (video modes of qualification 3).

I chose to avoid subtitles because I wanted viewers to concentrate on images and sounds, but not words.

For the final piece, I chose these two last experiments together with the one in which I scaled the dimension of the screen.

3.5 LONG TAKE VS EDITING. MEANING AND ORDER.

3.5.1 Long Take vs Editing

As already mentioned in chapter 3.2, par. 3.2.1, for this part I used a movie by Antonioni.

I worked on two crucial aspects of moving image: time and order.

My first purpose was to show the difference of a long take and of an edited sequence, in how the movie is experienced by the viewer and to point out that time affects consistently the fruition of the movie.

In working on this part, I looked at how directors used long take. I analysed *Rope* (1948) by Hitchcock, who used 10 sequence shots, and *Russian Ark* (2003, images 3.5.1.I) by Aleksandr Sokurov, the first movie in history made by only one long take. I have also considered *Timecode* (2000, images 3.5.1.II) by Mike Figgis in which four quadrants shows four interlaced stories shot in long take, above all in order to consider how a comparison between two pieces of moving image can be shown.

I thought that the best way to demonstrate my point was to find the right long take and edit it. In order to do this, I needed to clarify which was the essential information in order to understand the story the long take I chose was telling.

I started with a very systematic process of storyboarding: I made snapshots of the movie every one second (each frame would not have been manageable) for 1 minute and a half of the scene, then I printed them and I selected the images I considered crucial. (image 3.5.1.III)

This experiment was a valid support in the methodology I used in the selection of shots in the movie. In fact, I selected the essential snapshots (they were 50) and I printed them. Then, I reduced them again to 22 stills and I grouped them into different scenes (image 3.5.1.IV).

In a later phase, I worked directly on the moving image piece and through a process of 8 stages I reached the final result: a short version of the long take which lasts little more than one third of the original piece (2' 20" minutes instead of 6' 15', video editing 1). It

[16] In a narrative film the aspect of temporal manipulation that involves the sequence in which the chronological events of the story are arranged in the plot. (Bordwell & Thompson, 2001, first edition 1979, p.432).

was not easy to achieve a satisfying outcome because I had to deal with something which had been shot by somebody else and with a different purpose. Above all, I had to sacrifice interesting parts of the original source that characterised the narrative of the sequence. I also had to understand the problem of making this unconnected material fluid. Therefore, I used cross-dissolves to merge them.

In the final piece (video editing final), the long take is displayed for a first time, and it is shown again side by side with the edited version, in order to make the difference of time and duration visible for the viewer. It has to be admitted that if there are two quadrants in a screen, it is very difficult to focus on both at the same time (*Time-code* by Figgis is a good example of how quadrants work together in a screen). Nevertheless, for my purpose putting the comparison after showing the long take once, solves the criticism and makes it possible for the viewer to appreciate the variables of time and space of the original sequence.

By comparing directly the long take and the edited version of it, the viewer can experience a different time of the narration which has been compressed; it is characterised by ellipsis that omit intervals and parts of the story.

I also tried to overlap the two versions and I get an interesting and appealing result (video editing 2). Nevertheless, the problem was that it was difficult to understand when the edited version ended and what was going on on the screen. Moreover, the overlapping is similar to the imagery of a dream or of remembering: it seems to refer to a different time in the story. It would also have been a problem to decide which the foreground and the background were because the technique does not allow them both to be made visible in the same manner.

3.5.2 Order and Construction of the Meaning

Another crucial aspect I wanted to investigate was the order [16] in the construction of the meaning by the viewer. They are aspects which relate to the narrative, which is 'fundamentally way that humans make sense of the world'(Bordwell & Thompson, 2001, p.59).

We can consider narration as a chain of events in cause-effect relationship occurring in time and space. In Particular, cause and time

[17] <http://it.youtube.com/watch?v=PMlpkQt02g>, 23rd September 2008. *The Shining* (1980) was originally directed by Stanley Kubrick .

[18] "Suspension of disbelief" is a notion coined by the poet and aesthetic philosopher Samuel Taylor Coleridge in 1817. It refers to the willingness of a person to accept as true the premises of a work of fiction, even if they are fantastic or impossible. It also refers to the willingness of the audience to overlook the limitations of a medium, so that these do not interfere with the acceptance of those premises. According to the theory, suspension of disbelief is a *quid pro quo* the audience tacitly agrees to provisionally suspend their judgment in exchange for the promise of entertainment. (http://en.wikipedia.org/wiki/Suspension_of_disbelief, 31 October 2008).

are central as well as the viewer's participation in the creation of the film's form. They pick up cues, recall information, anticipate what will follow and the film shapes particular expectations. The ending has the task of satisfying or cheating the expectations prompted by the film as a whole.

My aim was to make visible the power the narrator-coordinator has on the construction of the meaning.

In approaching my experiments, I referred to the version of *The Shining's* trailer [17], in which the anonymous author turned the horror movie into a love story, by using a soundtrack which radically twists the meaning of the imagery, and to *Lola Run* (1998) by Tom Tykwer. This movie is based on the "multiple lives" concept, which was already explored by Kieslowski in *Blind Chance* (1981).

My edited version of the long take consisted of four main parts. I combined them by changing their order and I got 24 different variations (videos order) which can be divided into three main groups: some of them tell the same story but with flashbacks and/or flashforwards, while some tell a slightly newer story, and some do not make any sense at all. In order to classify the variations, I tested them on my colleagues who did not know anything about the movie. They were confused because showing them different versions they were always forced to construct new meanings and a new story. Consequently, in the final piece I chose the two most interesting versions in terms of messages conveyed. Obviously, they are not completely subverting the meaning of the original versions. This depended on the fact I decided not to totally modify the piece or go beyond the selection of the main parts and a limited change of order, otherwise it would have been uncontrollable because it implies too many variables.

The sequences I chose are shown before the actual long take, in order to leave the viewer free to interpret the facts represented without knowledge or prejudices.

[19] It is 'a system of cutting to maintain continuous and clear narrative action. Continuity editing relies upon matching screen direction, position, and temporal realtions from shot to shot.' (Bordwell & Thompson, 2001, p.429)

3.6 SPLICES

I described splices previously (see chapter 2, par 2.3.3) as exclusions of spatiotemporal material. They are used in order to join together two strips of film. The moment of the cut establishes a change from a shot to another one. In practice, the cut does not break the suspension of disbelief¹⁸ necessary to keep an audience engaged to a narrative. The cut represents a continuous transition in setting and time. Usage of the cut usually conforms to the goals of continuity editing [19].

My purpose was to make the moment of splices visible by using different methods. For this section, I referred to methods used by Godard in order to get the "alienation" effect, which examples are jump cuts (images 3.6.1-II), cutaways, and superimposition. Furthermore, I have looked at the different types of transitions in films (wipes, iris, etc.), even though they are mostly used in the passage from one sequence to another.

For this part, it was easy to find the right movie: I just needed numerous cuts in a reasonably short sequence. The scene I chose also suited because there is no dialogue, the imagery is very calm and quiet because of the green landscape (even though it can also be tense because of the child left alone in the grass) and the soundtrack. Hence, the viewer can be focused easily just on the junctions.

I worked with different variables and in the final piece I chose to show the four versions I consider the most successful and interesting. I can divide the experiments into the following categories according to the means and elements I used and worked with.

3.6.1 Space

In the first experiment I added a black frame that was sliding from left to right (video splices 1).

I was not very satisfied, because the focus was more on the movement than in the idea of splice itself.

Then I split the screen in two and three quadrants on a black background (it is useful to keep the concentration on the film). The mechanism was that each time there was a junction the film was being shown in a different quadrant by following a vertical or a horizontal

[20] The notion of diegesis refers to 'the posited events and characters of a narrative, i.e. the signified of narrative content, the characters and actions taken as it were "in themselves" without reference to their discursive mediation' (Stam et al. 1992, p. 38).

order (video splices 2-3).

The version that works better is the simplest: two quadrants, one on the left and one on the right (video splices 4). I tried also a range of different version of it, by using freeze-frames, dissolves, (video splices 4.1 and 4.2) etc. but I found them fairly redundant.

3.6.2 Time

In one of the first experiments, I added a black frame at the moment of the junction; I slowed it down and I speeded up the duration of the shots (video splices 5). The effect was quite attractive, but not very persuasive. Moreover, I used the freeze-frame technique in the last shot before the cut. The problem was that it was difficult to find the relationship between the junctions and the stop motion.

3.6.3 Addition

I have already talked about the black frames I added in two experiments in the sections above. Consequently, I started to think about adding different materials, rather than frames. I added sound at the moment of each cut in order to signal which was intrusive enough to easily understand it did not belong to the diegesis [20] (video splices 6). I found it a simple and efficient means at the same time. In fact, when I also added a black frame, I felt it was unnecessary (video splices 6.1).

In a different experiment I added a rapid white dot in order to point out the cut-moment, but it was too distracting for the viewer. (video splices 7)

Besides, I also wanted to put the shot and the cut in relation to the duration and the time. In a new experiment, I added a time code which starts from zero every time there is a cut. At the beginning, I positioned it at the bottom right, out of the quadrant, but the viewer was too distracted by it (video splices 8). Hence, I put it in the centre of the scene, in a very intrusive position. I was not worried about this because I knew that this sequence was one of several I was going to put in the final piece (video splices 8.1).

3.6.4 Subtraction

I began to ask to myself: what happens if I eliminate the junctions? According to Pasolini they are exclusions, they do not exist as physical entities.

Nevertheless, I did an experiment in which I started with the first shot and at the moment of the cut the following shot begins and at the same time, the first one starts again, progressively to the end. The result is a composition of 8 shots overlapped one upon the other. I found this interesting and it was a new way to visualise the matter, even if it is very conceptual (video splices 9).

Later, I wanted to go even further and I eliminated the shots and I kept only the sound: I envisioned the junctions with a white transition. It was a peculiar abstraction, but not as effective as I had expected (video splices 10).

3.6.5 Different media

At the very beginning I also considered working with different media. I experimented with books and their structure, starting from the metaphor of joining sheets in the binding and joining pieces of films (images 3.6.5.I-II). I evaluated them as interesting experiments, but they implied a translation from one medium to a different one, and this basically meant doing a different project.

3.7 FINAL PIECE

As I said in the beginning of this section about the project, for the final piece, I imagined doing one video consisting of 4 distinct parts. Initially, I thought it was useful to put explanations and quotations in a sort of introduction and in between the four parts. The problem was that I would have written too much. So I decided to write a booklet in which almost everything is explained; this was also and above all, because I wanted to keep the video as a conceptual piece.

The ordering of the different parts reflects the logic of starting from the visualisation of the frame's composition (kinemes) and the analysis of the frame itself (mode of qualification), to the sequence (long take versus editing) and the junctions of the shots.

In each video (except for the video about order and meaning, as I have already explained), the first part is always the original sequence from Pasolini's films. In the second part, I have chosen the video which communicates the purpose I had clearly in order to prepare the viewer to the more abstract and conceptual variations. The reiteration of the same sequences in different ways is a powerful means in order to stress the idea in a better way and provide a variety of interpretations.

4. CONCLUSION

The purpose of this project was to create a visual interpretation of Pasolini's theory without judging or criticising it. Despite the challenge of representing Pasolini's theoretical concepts in practice, an idea as yet unexplored by others, my work has succeeded in achieving its aim

Choosing the most important and viable key-concepts, the most suitable sequences to work on and the most effective manners to visualise Pasolini's ideas by defining the right rules was a very long process characterised by several unsuccessful experiments. However, taking all the challenges and setbacks into account I can say that I am satisfied with what I have achieved, and above all with the improvements I have made in these few months

I have confirmed that by keeping the (audio)visual material simple it is more effective than a complex approach, particularly when dealing with very compound concepts which I have consistently simplified, both in theory and practice. In addition to this, by reiterating the elements you reinforces the message considerably.

The results of my work have had a positive effect on the viewer by breaking the illusion of reality and unveiling the mechanisms and characteristics of the audiovisual language. By doing this, I have found new ways, thanks to unusual tools and a deconstructive process, of making the viewer aware of what it is behind the moving image as a final product.

My work also confirms the power of the moving image in guiding the viewer in fruition and in building meanings.

This project gave me the opportunity to analyse the moving image as a medium not only theoretically but above all practically. My research led me to learn about different techniques that to date I have only been able to read about in books.

By performing tests on my friends and colleagues, I have also realised that my final outcome can arouse curiosity and interest in knowing more about Pasolini's theory and practice. This could be a starting point for future developments. As a result of my success, I would like to go further with this experimental approach and, develop my knowledge towards something that can pay homage to Pasolini's work as film-maker and as writer by carrying on a conceptual discourse.

IMAGES

Images 3.2.2 I-II



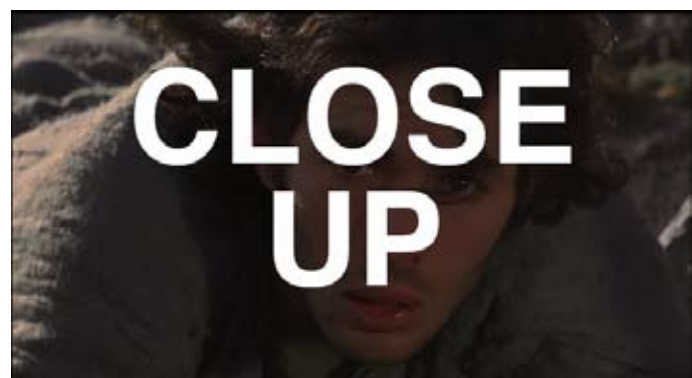
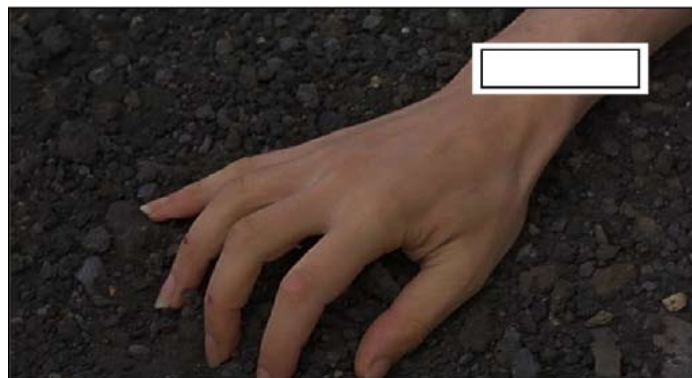
Images 3.3.3 I-II



Image 3.3.1.I, 3.3.4.I-II



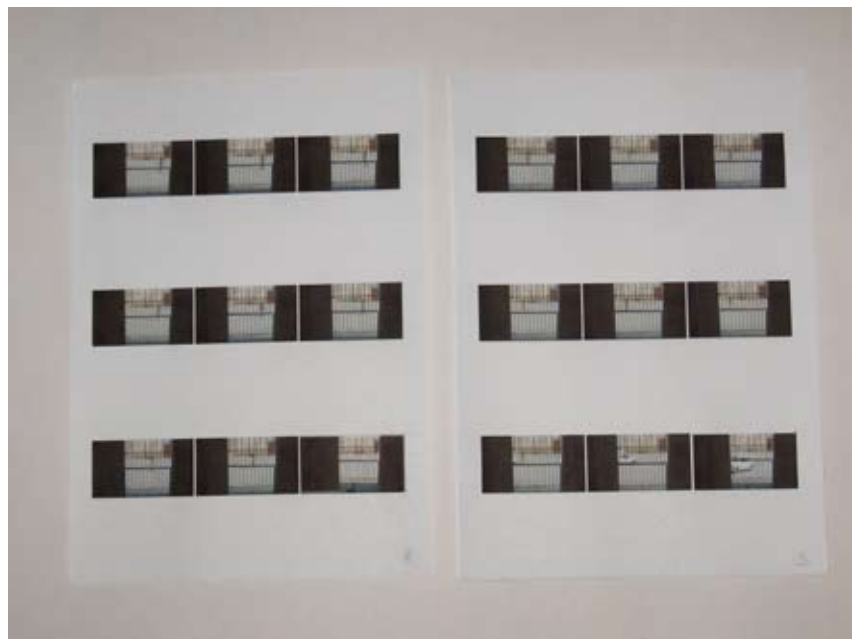
Images 3.4.1.II.III



Images 3.5.1-II



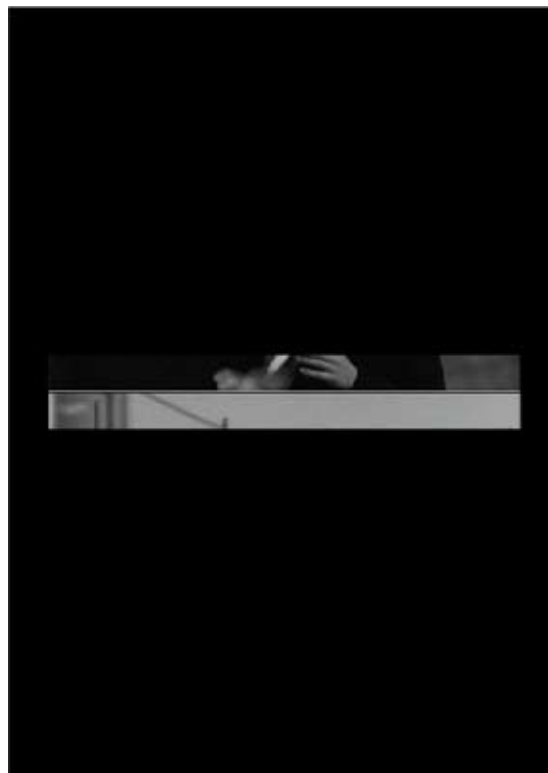
Images 3.5.III-IV



Images 3.6.1-II



Images 3.6.5.I-II



APPENDIX 1

SEMIOTICS OF FILM

Semiotics is a discipline that was born at the beginning of the 20th Century.

The two thinkers of contemporary semiotics were the American philosopher Charles Sanders Peirce (1839-1914) and the Swiss linguist Ferdinand de Saussure (1857-1913).

Semiotics is the study of signs (the word comes from Greek semeion, "sign"), signification and signifying systems, that should be seen 'within the broader context of the language-haunted nature of contemporary thought' (Stam et al., 1992 p. 28).

Language has been taken as a fundamental paradigm in order to understand the human mind, artistic and social praxis, and in general human existence. In fact, linguistics is considered a kind of master discipline for the contemporary era and cinema 'has hardly been immune to the magnetic attraction of the linguistic model' (Stam et al., 1992 p. 28).

In the 1920s and 1930s the Russian Formalists developed the analogy between language and film in a systematic way, but it was only with the advent of structuralism and semiotics in the 1960s that the film as language concept was explored in depth.

In fact, semiologists tried to find out whether or not cinema was a language. They compared it with verbal languages and reached different opinions.

For example Pasolini, thought that language of cinema was double articulated, unlike Eco, who proposed it was triple articulated.

Martinet was the first to develop the idea of double articulation in linguistics. This notion is based on the two structural levels of natural language: speech can be analysed into morphemes, units of sense (first articulation), and into phonemes, which are pure meaningless sound (second articulation). These minimal units can be combined: phonemes can form a syllable and a morpheme can be part of a sentence or novel.

Therefore, Eco affirmed that the sign of cinematic language is composed by: semi meaningful units, for example a body is made up of smaller iconic signs (for example, the nose, eyes) which can be further analysed in figures (angles, curves, etc.), whose value is positional and oppositional, but not semantic. The iconic signs combine a seme (the second articulation), which composes a frame (the

first articulation). However, the process does not end at this point, because in a film we have a sequence of frames. In consequence, there are also cinemorphs, the significant units of movement. Because they are not discrete units by themselves (they are caused by the mechanism of the camera), Eco admitted that film as discourse is built on many other codes.

Among the theorists, Christian Metz took the linguistic metaphor seriously. He realised that the object of cine-semiology was to disengage the cinema's signifying procedure, its combinatory rules, in order to see to what extent these rules resembled the systems of "natural languages", based on double articulation. At the end of his exploration, Metz found out that cinema cannot be considered a language as a system. In fact, he noticed several disanalogies between cinema and verbal languages. Metz found that cinema can allow only a deferred and one-way communication. He stated that it is not possible to find the equivalent between the shot and the word for several reasons. Unlike words, shots are infinite, created by a film-maker and not by a community, and they provide an inordinate amount of information. Moreover, the opposition between continuous and discontinuous is crucial in order to distinguish the cinematic language from the verbal: all the linguistic elements are distinct, separate and finite. In contrast, it is never possible to say that cinematographic images exist or not, because they are infinite.

It has to be said that in cine-semiotics the notions of code and text are also important, together with issues about realism, representation and intertextuality. It has to be mentioned that there are many different approaches which have characterised semiotic analysis during the last decades. Two of them are the narrative analysis and the psychoanalytical theory.

APPENDIX 2

CINEMA OF POETRY

This is Pasolini's first and well-known essay of the collection. He starts his exploration by saying that cinema is an irrational language, made by a collection of images (he calls them "im-signs" and he considers them as words in a verbal language) which are 'crude, almost animalistic...prehuman, or at the border of what is human' (HE, p. 73). They come from the memories and dreams of the author, and establish the oneiric nature and intrinsically subjectivity of cinema.

According to Pasolini, as in literature we have prose and poem, also in cinema we can find films in prose or in poetry. The history of cinema established a tradition of cinema of prose and narrative even if these characteristics do not exclude an internal poetry. Cinema of poetry has its basis in the techniques of the "free indirect point-of-view shot".

Pasolini used Antonioni's Red Desert as example of this kind of shot:

he has finally been able to represent the world seen through his eyes, because he has substituted in toto for the worldview of a neurotic his own delirious view of aesthetics, a wholesale substitution which is justified by the possible analogy of the two (HE, p. 179).

This device, used as a pretext in order to speak indirectly in the first person, can be found in the rhythm and the style of shooting. One example is to leave an awareness of the camera for the viewer.

APPENDIX 3

PASOLINI'S HERITAGE

Recently, it has been claimed that Pasolini's work did not lead to a scientific semiology of film but it is possible to accept some of his provocative ideas as 'illuminating aperçus' (Barnett, 1988, p.24). After Pasolini's murder (1975), it was clear that he raised crucial issues, above all when theorists started to analyse text in the light of psychoanalytical and social determinants; when the conscious and unconscious have been considered as involved in the production of signs and when it was clear that meaning has many layers. In this new climate, Pasolini appears as a prophet. In fact, in the 1970s the emphasis he placed on physicality and dreams was crucial in the new film theory's concern about visual pleasure and spectatorship.

Among theorists, we find Deleuze who stressed the emphasis on the sensations, on the conscious and unconscious processes evoked by the physical and sensorial qualities of images. 'Echoing Pasolini's concept of a "semiology of reality", and his conviction that cinema "reveals" the world to us, Deleuze suggests that we "read" images as we "read" the world' (Greene 1990, p.108), and its pre-grammatical and preverbal nature. However, cinema is not a language. Shots constitute a type of 'plastic mass, a non-signifying and non-syntactic matter, a matter which is not linguistically formed' (1985, p.44); Recently, several theorists have been referring to Pasolini's prophetic ideas.

According to Giuliana Bruno (1994, p.97), by suggesting that language is the structuring system of the real, 'Pasolini foreshadows post-structuralist concerns...Based on polysemic signification, his semiotics enacts the play of contamination and intertextuality'. He puts a stress on notions like discourse, process and writing and he intended to incorporate semiotic research within a larger perspective: 'His film semiotics hinted toward today's cultural studies, placed as it was within a vast project of inquiry that extended to other cultural systems'.

Finally, Teresa De Lauretis (1984, p. 49), asserts that Pasolini's observation that cinematic images inscribes reality as representation and his insistence on the "audio-visuality" of cinema 'bear directly on the role that cinema's imaging has in the production of social reality'. Cinema, in his view, is a conscious representation of social practice, which institutes a cultural consciousness of that encounter with reality. Consequently, spectatorship and reader's collaboration become crucial.

BIBLIOGRAPHY

PASOLINI'S WRITINGS

(1965-1966), 'Confessioni Tecniche' , in Siti, Walter and Zabagli, Franco ed. by (2001), Pasolini per il Cinema. Milano: Arnoldo Mondadori Editore.

(1965), 'Il cinema secondo Pasolini' «Cahiers du cinema», n.169, in Siti, Walter and Zabagli, Franco, ed. by (2001), Pasolini per il Cinema. Vol. II. Milano: Arnoldo Mondadori Editore.

(1967), 'Da tecnica audiovisiva a tecnica audiovisiva' , in Siti, Walter and Zabagli, Franco, ed. by (2001), Pasolini per il Cinema. Vol. II. Milano: Arnoldo Mondadori Editore.

(1967), 'Uno scambio epistolare Pasolini-Bellocchio', in Siti, Walter and De Laude, Silvia, ed. by (1999), Pasolini per il Cinema, Vol. II. Milano: Arnoldo Mondadori Editore, from Bellocchio, Marco, I pugni in tasca. Milano: Garzanti.

(1969), «Controcampo», 'Meeting with Pasolini' , Bergamo: Cineforum di Bergamo, April.

(1972) Empirismo Eretico, Milano: Garzanti. (1988) Heretical Empiricism, Barnett, L.K., ed., Bloomington: Indiana University Press, 1988.

BOOKS, ESSAY AND ARTICLES

Barnett, L.K (1988), 'Introduction', in Heretical Empiricism, Bloomington: Indiana University Press.

Barthes, R. (1966), 'Principi e scopi dell'analisi strutturale', in Il nuovo cinema: venti anni dopo, Pesaro 1984. Per una nuova critica: i convegni pesaresi 1965-1967, Marsilio, Venezia 1989.

Bazin, A. (1967), What is cinema, vols 1 and 2, Berkeley: University of California Press.

Bettetini, B., (1968), Cinema: Lingua e Scrittura, Milano: Bompiani.

Bordwell, D. and Thompson, K. (2001), *Film art: an introduction*. New York: MacGraw-Hill.

(2003) *Film history : an introduction*, London : McGraw-Hill.

Bruno, G. (1994), 'The Body of Pasolini's Semiotics: A Sequel Twenty Years Later', in Rumble, Patrick and Testa, Barth (1994). Toronto: University of Toronto Press Incorporated.

Casetti, F. and Di Chio, F.(1990), *Analisi del Film*. Milano: Bompiani.

Costa, Antonio (1973-1974), *Teorie e metodi di analisi del linguaggio cinematografico*. Milano: IULM.

(1993), *Immagine di un'immagine*. Cinema e Letteratura, Torino: UTET.

Danino, N. and Maziere, M. (2003), *Undercut reader: critical writings on artists' film and video*. London: Wallflower Press.

Dagrada, E. (1989), 'Sulla Soggettiva libera indiretta' in «Cinema & Cinema», anno 12, May- Aug.

De Lauretis, Teresa (1984), *Feminism Semiotics Cinema*. London: MacMillan Press.

Deleuze, G. (1986), *Cinema 1: The Movement-Image*, London: Athlone Press

(1989), *Cinema 2: The Time-Image*, Minneapolis: University of Minnesota Press.

Di Giammatteo, F.(1976), 'Pasolini la quotidiana eresia', «Bianco & Nero», n. 23.

Eco, U.(1967), 'Sulle articolazioni del codice cinematografico', in *Il nuovo cinema: venti anni dopo*, Pesaro 1984. *Per una nuova critica: i convegni pesaresi 1965-1967*, Marsilio, Venezia 1989.

(1968), *La struttura assente : introduzione alla ricerca semiologica*, Milano : Bompiani.

Fabrizi, P.(1994), 'Free/Indirect/Discourse', in Rumble, Patrick and Testa, Barth (1994). Toronto: University of Toronto Press Incorporated.

- Farassino, A. (2002), Jean-Luc Godard, Milano : Il Castoro cinema.
- Fink, G. (1991), 'Prefazione', in *Empirismo Eretico*, Milano: Garzanti.
- Greene, N. (1990), Pier Paolo Pasolini. Cinema as Heresy. Princeton: Princeton University Press.
- Hamlyn, N. (2003), *Film art phenomena*. London: British Film Institute.
- ICA (1980), *About Time, Video, Performance and Installation by 21 Women Artists*. London: Institute of Arts (catalogue).
- Kawin, B. F. (1992), *How movies work*. Berkeley: University of California Press.
- Le Grice, M., *Experimental cinema in the digital age*, London : British Film Institute, 2001.
- Manzoli, G. (2001), *Voce e silenzio nel cinema di Pier Paolo Pasolini*, Bologna: Pendagrone.
- Mariniello, Silvestra (1994), 'Toward a Materialist Linguistics: Pasolini's Theory of Language', in Rumble, Patrick and Testa, Barth (1994). Toronto: University of Toronto Press Incorporated.
- Metz, C. (1966), 'Considerazioni sugli elementi semiologici del film', in *Il nuovo cinema: venti anni dopo, Pesaro 1984. Per una nuova critica: i convegni pesaresi 1965-1967*, Marsilio, Venezia 1989.
- Murri, S. (1995), *Pier Paolo Pasolini*, Milano: Il Castoro.
- Pescatore, G. (2006), *L'ombra dell'autore. Teoria e storia dell'autore cinematografico*, Roma: Carocci.
- Scalise, G. (1989), 'Cinema di poesia, cinema e poesia' in «Cinema & Cinema», anno 12, May- Aug.
- Siti, W. and De Laude, S., ed. by (1999), *Pasolini per il Cinema, Vol. II*. Milano: Arnoldo Mondadori Pasolini. Saggi sulla politica e sulla società.

Stam, R., Burgoyne, R., Flitterman-Lewis, S. (1992), *New Vocabularies in Film Semiotics*, London: Routledge.

Turigliatto, R. (1976), 'La tecnica e il Mito', «Bianco & Nero», n. 23

Viano, M. (1993), *A Certain Realism. Making Use of Pasolini's Film Theory and Practice*. Berkeley: University of California Press.

Ward, D. (1994), 'A Genial Analytic Mind: Film and Cinema in Pier Paolo Pasolini's Film Theory', in Rumble, P. and Testa, B. (1994). Toronto: University of Toronto Press Incorporated.

WEB SOURCES

<http://www.thanitart.com/dzigavertov/>

<http://www.sensesofcinema.com>

<http://hollisframpton.org.uk/>

<http://www.dogme95.dk/> Manifesto Dogme 95 by Von Trier and Wintember

<http://www.pasolini.net/index00.html>

<http://it.youtube.com/watch?v=PMIpkQJt02g>

http://en.wikipedia.org/wiki/Suspension_of_disbelief

FILMOGRAPHY

Films by Pasolini

Accattone (1961)

La Ricotta (1963)

Comizi d'amore 1964

Il Vangelo secondo Matteo (1964)

Uccellacci e Uccellini (1965)

Edipo re (1967)

Teorema (1968)

Porcile (1968-1969)

Il Decameron (1971)

I racconti di Canterbury (1972)

Il fiore delle Mille e una notte (1974)

Salò o le centoventi giornate di Sodoma (1975)

Other directors

Breathless (1959), Godard, JL

Idiots (1998), by von Trier, L.

La Jetée (1962), Marker, C.

Rope (1948), Hitchcock, A.

Russian Ark (2003), Sokurov, A.

The Passenger (1975), by Antonioni, M.

Timecode (2000), Figgis, M.

Collections of films

Cinema 16 : British short films (2003), compiled and produced by
Luke Morris.

London: Momac Films Ltd.

Made in London : selections from 5 years of the London Artists Film
and Video Awards 2000-2005 (2005), London : Film London.

Shoot Shoot Shoot : British Avant-Garde film of the 1960s & 1970s
(2006).

London: LUX .