

## Scrivere Con La Luce Storaro Pdf ((FULL))

to close on this discussion of bazin and storaros cinema, i would like to mention two further points. first, is the bizarre fact that bazin never mentions two fundamental practices of cinematography, that is, anti-flicker and iris time. anti-flicker was first proposed by storaro in 1946 for art-house cinematography, but his iris system did not allow photography to take up the lead in the imagemaking process. storaro first used a stop-down device in his 1959 the pardon, and then used iris time consistently to reinvent the cinematography of the french modernist documentarist robert bresson and the irish experimentalist john ford. it may well be that in the absence of iris time, bazin would have either flaunted his fidelity to a declining classical golden age of photography, or else he would have come up with a rather distorted approach to the cinema of storaros time-passing effects. (14) here, i am of the opinion that it is better to openly admit the significance of key principles of his thought, than to hide in obscurity when exposed to doubt. second, that the two processes of cinematic production and witnessing that bazin emphasises in the first part of his thesis can also be found in storaros political writings. his gift for political invective reveals itself most clearly in the two following articles: first, his 1958 opposition of cinecittà from the città and his discourse against the television soap opera, for instance in the well-known series of articles he wrote for lacerba during the election campaign for the 1965 italian elections. (20) second, the direct association he made between crime and visual images, crime being in his view cinema, taken from the cinema of the early silent days of cinema.



ten years ago, i came to milan to meet storaro. we met in the casa editrice, a typical red painted building. there was some furniture, the director was sitting on a very messy office chair, and he offered me a seat on a stool. at first, when we shook hands, he began to speak of his health problems; but as we chatted, he seemed more relaxed. it was clear that both he and his wife paola were fine. paola pointed to the pictures on the wall, the ones that storaro has in memory of the memorable moments he has lived in italy: a landscape of rivers in south india, shots of his fellow piedmontese filmmaker vittorio de sica in rome, and, my favourite, a scene taken by storaro in switzerland. storaro was clearly excited to show me these images. it was a highly personal show that storaro had prepared for me. as the volumes follow an evolutionary process (the first shows what is possible and the others that is inevitable), this principle makes the third volume the most theoretical and the most personal. in this volume, storaros narration is in italian, using the words of frances bacon, berthold negt, and roland barthes. the idea is to provide a reminder of the origin of man, of the earth, of the light, and of the poem, all in a text including photographs of the filmmaker himself. this one is also about photography. the light that materialises in these scenes, like in most of storaros films, is not natural, as is the case with those of roberto rossellini, michelangelo antonioni, or vittorio de sica. rather, it comes from a projector. the objects it shines on correspond to living beings, which move in space, walk, or stand still. the cinematographer takes on the role of the painter of the world made visible. he is the art historian who, thanks to his knowledge, can record elements of the world and of the human body. nothing is more natural than this role, and bazins films show that storaro became skilled in this art as he progressed. he confirms, among other things, that for him, the cinematographer is the filter and the role model: Sec8ef588b

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