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Barocco e neo-Barocco. Percorsi autoriali nel cinema italiano.
Fellini, Antonioni, Pasolini

This dissertation aims to survey the influence of Baroque on Italian cinema, analyzing Fellini's, Antonioni's and Pasolini's seminal works. The first chapter is dedicated to outline a general idea of Baroque form opposed to the concept of Classic form. It will be pointed out as, in contemporary critics and philosophy, the Baroque way of producing art is very similar to the contemporary artistic practice. In fact, some critics, describing this contemporary artistic practice, coined the definition of "neo-Baroque". The second chapter is dedicated to the works of Italian director Federico Fellini. Fellini was widely indicated by critics and viewers as a Baroque director, because the grotesque imagery of his films, at least during the central part of his career. Through an analysis of some of its early film we aim to demonstrate how the Baroque practice has been always influential on Fellini's way of filming, even before 1960's, when he seemed closer to a realistic aesthetics. The last part of Fellini's career will be analyzed as well, trying to highlight the development of his neo-Baroque aesthetics and its crisis. Another chapter is dedicated to Michelangelo Antonioni. Painter and photographer, he has been always close to Fellini's artistic practice, but his works were not based on excessive imagery, rather on the use of color and fragmentation of perception. Through the analysis of his own writings and films we compare its style with Fellini's one, demonstrating their similarity. The last chapter is dedicated to Pier Paolo Pasolini's films. Pasolini, a poet and intellectual, decided to direct films in order to achieve a sensible contact with reality. Analyzing his works and some of his essays, we will demonstrate how those attempts were failing, because filmic representation implied a neo-Baroque artistic practice, re-creating a new reality more than enlightening our everyday world.