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1Deceased
In the following decades, Wimpee McCoy, Raquel Barré, Charles Bowers, John Randolf Bray (founder of the studios of the same name), Dave and Max Fleischer, Walt Disney, Alexandre Alexeieff, Ub Iwerks, Chuck Jones, Norman McLaren, George Dunning, Paul Frimault, Tex Avery, Hanna and Barbera, and Bruno Bozetto, along with many others, created innovative ideas and optical techniques, up through the more recent introduction of computer graphics. From the traditional animation table or stand, in which the cells are filmed one at a time by a mobile camera, to Disney’s “multilapine,” which broadened the possibilities with the insertion of more planes in order to create depth, the use of new electronic procedures has replaced this entire apparatus. With the disappearance of animation cells, drawings scanned into computers allow teams of animators to work with extraordinary precision, simplicity, and speed. In turn, computer graphics have favored the combination of diverse technical processes and unprecedented syntheses, for example with the use of drawings of human figures, puppets, objects, settings, and virtual contexts in an immense set of solutions—from stop-motion to the new virtual frontier of MoCap (motion capture)—thereby creating realistic in-vision to the more fantastical sharp focus realism (hyper-realism). The situation has changed so radically since the bold experiments of the 1950s and 1960s that the simultaneity of “live” takes of animation techniques alongside those of electronic processing is now standard compositional practice.

In Italy, the beginnings of animation related to children’s films or advertising. The year 1916 saw the first single-frame exposures in a film by Giovanni Pastrone (1883–1959), entitled La guerra e il sogno di Mori (The War and Mori’s Dream), in which a young boy dreams of a battle of puppets. In 1920, on behalf of Turin’s Teatro Film, Zambonelli (Carlo Amadeo Frascari, 1877–1956) produced several comic shorts for children, and, in the same year, under the influence of American animation, La cura contro il tuffatore (The Cure for the Common Cold) by Antonio Bottini (Jean Buttin, 1890–1981), which offered single-frame shots and drawings on transparent paper, just like the later La runa ripartita (The Mischievous Frog, 1937). Also in the same period, and also for young children, there stands out Il topo di campagna e il topo di città (The Country Mouse and the City Mouse) by the screenwriter Guido Presepi (1896–1955), and has remained a feature-length animated film, Vita di Mussolini (Life of Mussolini), which was never finished. On the advertising front, the first experiment of the kind was Luigi Pensuti (1907–1948), Ugo Amadoro (1908), and Gustavo Petronio, while the Carlo brothers (1907–1964) and Vittorio Costo (1911–1984), along with Bruno Munari (1907–1998), imported rotoscoping (already used in the United States for many years), producing Zibillo e Iotoro (Zibillo and the Bear, 1935). In these same years, three editors of the satirical magazine Marc'Aurelio, Attalo (Giacchino Colizzi), Mameli Barbara, and Raoul Verdi, attempted unsuccessfully, in 1935, to produce Le avventure di Pinocchio—the following year Verdi produced a version of it that met with little success—in a demonstration that the technique of Italian animation compensated for the historic absence of large personalities and schools, although it offered important results. These included, for instance, the experiments of the historical avant-garde or the Futurist-inspired experiences of Arnaldo Giotta (1890–1982) and Bruno Corra (1892–1976), as well as the works of Antonino Domenico Esposito, La rosa di Baghdad (The Rose of Baghdad, 1949), despite the characters invented by Angelo “Nino” Bizzotto (1906–1987) and Libero Marzari (1912–1983), and the clear anti-Disney ambition, did not succeed in becoming the cinematic symbol of Italian animation. There were also the popular works of Nino Pagot (1906–1998) and his brother Toni (1921–2001), Lalla, piccola Lalla (Lalla, Little Lalla), and I fratelli Dinamite (The Dynamite Brothers, 1943), of Orazio Cavandoli (1920–), of Ghiba (Francesco Maurizio Guido, 1925–), a collaborator of the painter Luigi Giobbe, who shot Hello Jeep (1944) based on a script by the 24-year-old Federico Fellini, and L’ultimo sciacca (The Last Shoe-shine, 1947), a valuable synthesis of new Realism and animation.

After the advent of television in Italy (1954), the production of animation itself gradually intensified, particularly promoted by the popular Cartoni animati (TV cartoons). Among the most innovative and eclectic films, Antonio Rubino’s I sette colori (The Seven Colors, 1955); Guido Manuli’s Fantaficabul (1977), Solo un Bacio (Only a Kiss, 1983), Incubus (1985), and +1 –1 (1987); Roberto Gaviol’s La lunga calza verde (The Long Green Sock, 1963), based on a short story by Gianni Gianni’s I padalini di Francia (The Knights of France, 1960), La gazzetta ladra (The Magpie, 1964), and L’allegro (1978); Manfredo Manfredi’s Sottorame (Underground, 1973) and Dedalo (Dedalus, 1976); more recently, Maurizio Nodari’s Volere volare (1991), which could be considered both a live action film and as a trick (or animated film), and Enzo D’Alò’s La gabianella e il gatto (The Cage and the Cat, 1998). But it is the incomparable Bruno Bozetto (1928–) who, under the banner of irony and paradox, popularized the genre in Italy and abroad with West and Sode (1965) and inevitably affected the art of animation. Dubbed by John Halas, one of the world’s most famous creators of animated drawings (Computer Animation, 1976), Bozetto creates characters that enter into the popular cultural imagination, such as the neurotic and sarcastic Signor Rossi, the (anti) hero of several shorts and of three feature films. His rich filmography includes such parodies as Vip, mio fratello Supermanno (Vip, My Brother Superman, 1968) and Allegro non troppo (1976), a great success at the box office for Italian animation.

Bozetto started off as an assistant designer, producing at 20 his first animated film, Tapum! La storia delle immagini (Tapum! The History of Images, 1959), which was his first feature film. A key work and seminal for animation, and was noted for the ingenious “vertical” (apparently built by Bruno’s father with an ironing board). In 1960 he founded Bozetto Film, and, after a series of very successful films, shot in collaboration with Guido Manuli, Opera (1973), an effervescent distortion of the world of melodrama, and, three years later, Allegro non troppo, a work of critical response to Fantasia, up through his direction, “from life,” of the feature film Seto ristorante in chin (Under the Chinese Restaurant, 1987). During this period he was an educational productions for Swiss television (Lilliput Poi, 1980) and the many shorts of Quark (1981–1988) for Rai-TV.

During this period he was an educational productions for Swiss television (Lilliput Poi, 1980) and the many shorts of Quark (1981–1988) for Rai-TV.
ANIMAZIONE

Bozzetto, known for years for quality in culture and marketing in the world of Italian animazion and audiovisual communication, Bozzetto has moved to experimenting with a 2D computer in the production of digital animations expressly conceived for the Internet.

Bruno Bozzetto, has received numerous national and international prizes, including the Venice Film Festival Golden Lion for Il Signor Ristino al mare in 1964, an Oscar nomination for Cavalletta in 1991, and the prestigious lifetime achievement award at the Zagreb Festival of Film Animation in 1998. Ultimately, Bozzetto's career exemplifies the relationship between cinema and the art of animation in the last century, as well as the drive toward mechanization, which in the twenty-first century has muted into the drive to digitization.

FABRIZIO BORIN

Further Reading
Fara, Giorgio, and Andrea Romeo, Vite da pixei, Effetti speciali e animazione digitale, Milan: Ediziretto II Castoro, 2000.

LITERATURE OF ANTHROPOLOGY

After World War II, Italian anthropology was confronned by a past that a majority of its members wished to dismiss. Not that the scholarly results were all negative—names like those of Carlo Conti Rossini (1872-1949) or Enrico Cerulli (1898-1988), who worked extensively in Ethiopia, are until today serious references, demonstrating that the break between physical anthropology and ethnology that took place in 1911, during a congress in Rome, created the conditions for sound research. But since many scholars (including Cerulli) had collaborated with the Fascist regime and put ethnology in the service of colonization, new ways of defining the object of what was now called “cultural anthropolgy” became necessary in order to steer clear of this heritage (Maria Pia Di Bella, “Etnologie et fascisme,” 1988).

Among these new ways of redefining anthropolgy, we enlist the pioneering studies of Ernesto De Martino (1908-1965), who focused on an original anthropological approach based on the study of Italy itself, leaving aside what a few years later Claude Lévi-Strauss—a famous book—labeled the “tristes tropiques.” De Martino’s interest in daily events and rituals that determine the rhythm of anonymous people characterized the anthropolgy he so daringly put into practice and his way of reinginering it through a new form of literary writing. In fact, De Martino wanted to present attitudes and beliefs practiced by a residual part of its population. He intended to show that these beliefs had their logic and a history and to translate them to his readers in what was not yet called “thick description” but anticipating already the concept (Clifford Geertz, “Thick Description,” 1973). He gave a voice to the people he interviewed and introduced, in the national culture, customs that were already wanting.

This new anthropological approach stems from a cultural trend called neo-Realism (neorealismo), dominant in Italy after World War II. On one side, the “souls” was identified in the verismo of Giovanis Verga’s (1840-1922) Sicilian narrative—at least for anthropologists—while on the other, it seems closely linked to filmmaking as well. This new anthropological approach flourished in a very original cultural environment that contributed to its development, its standing, and its importance, but it turned out to be a phenomenon linked to the neo-Realist period and practically ended with it. Today, it is mainly apprehended historically.

Clearly, some of the elements that characterized neo-Realist cinema were the same that contributed to the rise and development of this new anthropological approach. The main one is the fact that the focus was on Italy itself. People were encouraged to look at their own society with new eyes, in order to decipher the logic of its practices and meanings. Cultural anthropolgy was understood not just as a means to analyze the “primitive societies” but as a tool for research into the neglected dimensions of Italian society and culture. The objective pursued was to integrate these neglected dimensions into the general consciousness. Thus, Italian anthropologists were the first to study the social life of their own society, long before the trend of studying a historical society was fully accepted in Anglo-Saxon anthropolgy, subsequent to the pioneering field-work of Julian Pitt-Rivers, published in The People of the Sierra (1918).

The Italian anthropology of those years shared with the contemporary filmmaking the quest for “reality,” and the way of capturing and represent- ing it was as important. In literature, cinema, and anthropology, the representation of “daily life” through its multifaceted forms allowed authors, scholars, and filmmakers to show their political and social commitment. The fall of Fascism gradually brought back themes elaborated by Antonio Gramsci (1891-1937), during his imprisonment from 1926 to 1937, which were published posthu mously as Quaderni del carcere (Prison Notebooks, 1949). Gramsci’s writings shaped Italy’s political thought and history until the late 1980s. He claimed that the intellectuals constitute a hegemonic social group that should play a vital role in bridging the dichotomy between town and country, workers and peasants, North and South.

Thus, the “life” of the poor urban or rural popu lation became the target of Italian intellectuals. The “documentary” style seemed apt in cinema, while in anthropology the anthropologists of specific popular key events became the norm. But the way Italians applied the “documentary” style to their neo-realist cinema of the 1950s, its richness and originality also depended on literary masterpieces to which we owe profound reflec tions on firsthand witnessing of defining moments in personal and social life, such as Elia Vittorino’s Conversazione in Sicilia (Conversation in Sicily, 1941), Carlo Levi’s Cristo si è fermato a Eboli (Christ Stopped at Eboli, 1945), Primo Leva’s Se questo e un uomo (Survival in Auschwitz, 1947), Rocco Scotellaro’s Contadini del Sud (Southern Peasants, 1954) and L’uva passitella (The Tarty Grapes, 1955), and Giuseppe Tomasi of Lampedusa’s Il Gattopardo (The Leopard, 1958). Plots were based on news items (fatti diversi), for they exemplified events that revealed the specific culture of urban populations or peasants to the general pub lic. In order to achieve these aims, neo-Realist cinema was shot mainly on location, where the action unfolded, and cast actors were “taken from the street,” that is, persons to whom these events could actually happen.

Ernesto De Martino masterfully put these inter ests into anthropological practice. Initially he stud ied with philosopher Benedetto Croce and Raffaello Pettazzoni, a historian of religions, renowned for his original comparative methods; later, he turned also to psychoanalysis and to Martin Heidegger’s existentialism. He was an anti-Fascist and a mem ber of the Italian Resistance; and soon after the war, he started his fieldwork in the South of Italy, following the credo that hegemonic intellectuals had to address the question of “meridionalism” (southern question). But neo-Realist cinema also influenced the way of writing ethnography: De Martino became aware of the difficulty and the necessity of accessing the history of others. His way of writing took into account the fact that anthropologists need to have recourse to “transla tion” and “reflectivity,” as they cannot reproduce firsthand experiences, not even as members of their own society, and that this incapacity distinguishes anthropology from literature. On these issues, De Martino’s major works are Morire e piano rituale (Death and Ritual Lament, 1958) and La terra del rimorso (The Land of Remorse, 1961). The first one was based on the ritual performed in Southern Italy during the late 1950s, while La terra del rimorso encompassed a multidimensional
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