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Dear PROF. SKOPAS, dear PROF. HAVLICKOVA
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I have been appreciating the qualities of researcher of prof. Marini throughout our encounters and seminars at Sapienza Univ. of Rome. I read his scientific papers, finding them very refined, sensitive and innovative.

Now I shall focus on the book about *Bertolucci* and *Prima della rivoluzione*.

Examining this treatise, first standing out element results the analysis of the complex texture of the language of the Bertolucci's movie, particularly with regard to the intertextual stratification and the citational work. Apart from the structural comparison with Stendhal's *Chartreuse*, very deeply argued all along the essay, Marini brings forth a lot of allusions and cultural recollections, sometimes provocative – when not challenging – exhibited in Bertolucci's pellicola.

The methodology displayed by Marini in that specific detailed study is both informed of theoretical literature and quite personal in the developing of the issue. The kind of enquiry about intersemiotic stylization in *Prima della rivoluzione* produces excellent results e. g. in the discussion about the Teatro Regio sequence, with the parallel drawn between Bertolucci's film and *Senso* by Visconti. Here Marini demonstrates his paramount competence in the field of studies concerning the use of



music in cinema, and theatrical music especially. The comparison with Visconti is very telling indeed, notwithstanding the differences between the two film-makers. In fact, in both of them Marini gets to seize the contradictory blend of nostalgia of the golden age (the bitter sweetness of *before the revolution*) and ethical progressism (in Marxist Visconti) or will for rebellion (in younger Bertolucci).

The stylistically investigation is at one with the ideological digging into the movie and its author, in the Sixties. Besides, the point of view of prof. Marini is all-around: we find scrutinized, in the book in question, the historical space on which the film is born, the cinematographic and cultural space, the social environment, the urban space (beloved Parma-Patria), the less present – but not of no consequence – landscape of outside areas, the so meaningful and symbolic interiors, eventually the fragmentation of the space itself through an insurgent editing's form.

The quality of *revolt* showed by *Prima della rivoluzione* is a move away from Pasolini as master (Marini's discussion is very perceptive about this topic), that's for sure, and at once an undeniable guise of empathy with Godard and the *Nouvelle Vague*. But the very cleverness of the essayist is to grasp, in the diegetic declaration of failure of protagonist's uprising, a trace of the instability of the beginner director himself, who will prove to the world his overwhelming virtuosity with camera, but will never opt neither for the classic harmonious elegance, nor for the radical deconstruction of cinematographic narrative.

In Marini's *Bertolucci*, I wish to make that clear, there is always an in-depth exam of the technical unfolding of the linguistic material of the movie, and that is not so usual in film criticism. I also verified this skill in other works by the colleague, f.i. about Taviani Bros' cinema.



In conclusion, I would express the whole my admiration for the genuine density and originality of this volume we are reviewing. I think that Marini's *Bertolucci*, with its ripeness and elegance, as well as its scientific accuracy, meets the standard requirements for a habilitation beyond any doubt.

Sincerely

Prof. Roberto Gigliucci
