



## **Rotaie, Mario Camerini,**

The 1920s were a crucial decade for avant-garde movements in European cinema. Italian, Russian, French and German avant-garde artists used cinema to create visual spectacles that moved away from the dominant narrative cinema of the time. In some works, visual patterns began being used as if they were musical elements, radically transforming the way the cinema machine was conceived.

Indeed, we can already find in this period, narrative works showing the influence of avant-garde movements, which exalted dynamism and speed, such as Futurism, in Italy.

Rotaie by Mario Camerini is a perfect example of a melodrama employing framing and editing styles that could be defined as avant-garde. There are many images of trains in this film, often fading in with other shots, to convey movement and speed. Trains have always fascinated filmmakers, and it was in those same years that Dziga Vertov's *The Man with the Movie Camera* and Walter Ruttmann's *Berlin: Symphony of a Great City* were made: two "urban symphonies" that fully represent the avant-garde temperament of European cinema, which inspired Mario Camerini's *Rotaie*.

Co-funded by the  
European Union



Creative  
Europe  
MEDIA