



ANNI 50 - La Strada, Federico Fellini

In the 1950s, a long wave of revolutions in neorealist cinema saw the birth of a cinema current that maintained realistic settings and characters of popular extraction, but was lighter in tone and themes due to political choices. As Neorealist cinema had not shown Italy in a favorable light, the system of public subsidies was reformed, wiping out neorealism in favor of films that could convey more lightheartedness.

It is in this context that we can find the first examples of what, albeit with changes in style, would later establish itself in the 60s and 70s as *Commedia all'italiana*. An example: *I soliti ignoti* by Mario Monicelli sees in that same misery that we found in *Ladri di biciclette* the incipit for the daring story of a gang that organizes a robbery. Of great importance, however, is the emergence of new authors, each with their own style and peculiarities, who emerged, in most cases, from the sets of the neorealist directors.

Among these, Federico Fellini, who trained on the neorealist sets of Rossellini, strongly detached himself from the neorealist aesthetic with films marked by both grotesque and dreamlike traits. Fellini told of a world that was trying to maintain its purity, on one hand, while growing increasingly empty and vain, on the other. *La Strada* won him his first Oscar for best foreign film, in this film the figure of the clown as a madman that gives flashes of truth is born and affirmed, a figure that has crossed literature since the Middle Ages and will be very strong in the work of Fellini.

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