



1960 is a key year in the history of Italian cinema. In the span of one year, Italy saw the release of Fellini's *La Dolce Vita*, which entered the temple of bourgeois society, opulent, frenetic, intimately desperate, of *Rocco e i suoi fratelli*, one of the masterpieces of the father of neorealism, Visconti, which tells the story of a family migrating from Lucania to northern Italy, with a style that departs from the neorealist poetics of his previous works, and, last but not least, of *L'avventura*, by Antonioni, one of the works that perhaps most represents the forerunner of new poetics, an existential film, which detects the incommunicability and alienation that underlie relationships of love and friendship.

In its evident variety, the break with the poetics of the past, which began in those years in Europe and other countries around the world, was reinforced in Italy. Young people are carrying out an innovative and low-budget cinema, in particular with the French *nouvelle vague*. (*non sono sicurissima di cosa tu voglia dire, un po' confuse*)

As in France and Canada, a new form of cinema that wanted to tell stories with the narrative poetics of documentary, called *cinema verità* or real cinema, was also born in Italy. Some authors left incredible testimonies of their time and of countries and people never filmed before. In Italy, this kind of cinema is well represented by Pier Paolo Pasolini's *Comizi d'amore*. The film collects testimonies on how people lived sexuality at the time: from the north to the south of Italy, from the city to the countryside, among people of different ages, social and cultural backgrounds. A film that shows therefore a clear cross-section of a society characterized by abysmal differences, during an era that saw young people and women begin to affirm themselves in cities, while the rest of Italy remained rural and backward.

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