

FILMELE DE ARTĂ ȘI DE ETNOGRAFIE DIN PERSPECTIVA INTERPRETĂRII REALITĂȚII

DUMITRU OLĂRESCU

Films of Art and Ethnography in the Terms of Reality Interpreting

The tendency to expound the reality through a cinematographic language can be depicted even in the first nonfiction movies, but together with the television evolution, which assumed entirely the primordial functions of the documentary – the fastening of the reality and the society informing – the nonfiction film proceeded to a process of reality interpretation, being pointed out the reflexive mode, the subjective attitude of the filmmakers toward the phenomenon under cinematographic investigation. This complex process caused multiple discussions on the definitions of objective and subjective in a documentary movie, reflective and impersonal, of the limits of the reality interpreting. The process of the reality showing, exposed in different world schools of cinematography played an important role in promoting the film as a piece of art. It is important to mention that the reality interpreting within a nonfiction film was supported by the most of filmmakers and theorists of the art of nonfictional cinematography, as for example John Grierson for whom the results of interpretation are more important than even the film with actors. The same position was supported also by the director and the movie theorist Paul Rotha, who for the first time in the theory of the movie indicates also a method of interpretation, which can become even the major one: the creative drama of the reality. Storyboarding and dramatization of the reality were supported throughout movies and personal opinions and by the director Robert Flaherty, Dziga Vertov, Joris Ivens and many other theorists of films and filmmakers from different space and time periods, who were aware of the artistic potential of documentary within reality interpreting.

The importance of its interpretation and metamorphosis can be depicted and elucidated more cogent in the film of art – a special category of films within the aesthetic context of the art of nonfictional cinematography. Here the idea of Nietzsche negating the existence of the truth is only an interpretation which can be attributed entirely to the film of art, which within its essence is an interpretation of the filmmakers of the artwork which stays at the basis of this category of films. On this ground evaluates a double process of interpretation, in other words through the cinematographic language of a reality which was exposed once already. Here it is revealed an interactive process of synthesis of different kinds of genres of art. It has been created a new work – film of art – with an artistic and aesthetic status of autonomic existence.

As an example can be taken the following films: *Leonardo da Vinci*, *Pablo Picasso*, *Earth Paradise* [Paradisul terestru] by the Italian filmmakers Luciano Emer and Enrico Gras; *Van Gogh* signed by Alain Resnais; *Picasso mystery* by Henri Clouzot and others. To this category of films of art can be added such films as *Obsession*, *Aria*