

Il Sol dell'Avvenire

"Il Sol dell'Avvenire", is the fourteenth film by the Italian author Nanni Moretti and as he said during a recent interview: "[...]Cinema's purpose is also about dreaming a better and different reality[...]"¹. And so the movie's intent is to build a brighter future.

The movie's plot portray the movie director Giovanni², who is making a new movie about an Italian communist party department during the Hungarian revolution of 1956, a Hungarian Circus in Italy and an "Italian" life long love story. The narration shifts in time and space: from present to past, from past to present and from reality to fantasy, wonderfully merging together the three plots, and an execution.

Obviously Moretti is not the first author that films a movie about a director directing a movie, Fellini has done that thousand times, and Moretti seems to know that since a scene from Fellini's "La Dolce Vita" appears during the movie. We can also recall other themes from Fellini's cinematography such as the Circus. Despite that the director manages to mix and match those three stories seamlessly, highlighting the main movie's subject and leitmotifs. In spite of admitting that he wants to dream, and maybe build, a better reality Moretti aims to discuss with his public other themes. He illustrates his personal point of view on different subjects, such as love, personal growth and points out where modern cinema is going.

The director doesn't seem to be concerned about framing every single scene with Hitchcock's care, but keep in mind that the movie still has some pleasant surprises for the viewer such as a couple of well directed long takes, which perfectly align with the idea of building a coherent narration and align all three movies together. In order to connect in a single perpetual flow the different time lines from different times and space, but always in Giovanni's mind, the author utilises Italian's music classics. It is compulsory to admit that we do not witness an extraordinary use of music, but in spite of that it perfectly fits the main character's feelings - to which the plot really revolves around - and frames up everything. A perfect example of that can be exposed on the scene on which an extradiegetic sound becomes intradiegetic and all the characters, following Giovanni's (who was following his imagination, depicted by the "Italian love story") begin to dance, representing how the main character's mind is changing and with that the "real history" inside the movie.

The "real history" plot is the one of the movie Giovanni is making, about the circus and the communist department, which as I said switches back and forth with the "reality", in which the director is living, and an "imaginary" world in which the "Italian love story" is depicted. In those three timelines are brought to the viewer attention three different love stories: Giovanni and his wife Paola, the communist department leader Ennio Mastrogiovanni and his wife Vera and the aforementioned Italian love story; thus underlining one of the main themes: Love. In this movie Love is the main force that drags all the characters,

¹Our translation.

²Interpreted by Nanni Moretti.

both as such and as actors; the characters from the "real history" sections are performed by actors acting as themselves in the reality. It is Love that helps the characters in their personal growth and manages to change the course of history. Aside from the theme of Love the author touches the idea of Cinema, we have to admit after all that the movie is about making a movie. To express his opinion on the subject Moretti manifests his perspective on Cinema through the main character Giovanni (a sort of self portrait), with his "rituals" and his opinion on the death of the arts: it was mentioned indeed at the beginning of this review that this movie also represents an execution. It is worth bringing to the reader's attention the scene on which Giovanni ends up on his wife's movie set (she is a producer), and jeopardize the shooting of the last scene, a literal execution. He tries by any means to avoid filming the execution. This whole scene is a metaphor representing the industry, after all we are on a movie set; the public, in this case the movie's crew; and the artist, Giovanni, who is struggling to save what is intended to be executed. But the execution is not the last of the Director's critique to the industry. After losing the producer Giovanni is forced to seek a new one and ends up at Netflix. The scene is intended as comedy, but highlights a bizarre system in which the artist has to struggle in order to do something as trivial as expressing himself.

The movie, by touching different themes, is really well made and succeeds on the authors main goal: creating a story, rich in meaning, that manages to build the dream of a better reality, the reality of the "Brighter future" quoted on the title.