

Thus in the 1960s Risi shifted to impressive yet grim portrayals of Italy in the throes of the **economic miracle**, thereby creating some of the undisputed masterpieces of the so-called ‘comedy Italian style’ (see *commedia all’Italiana*, films such as *Una vita difficile* (A Difficult Life) (1961), *Il sorpasso* (The Easy Life) (1962) and *I mostri* (The Monsters) (1963) which always to some extent expanded and modified the genre.

With *I mostri*, Risi also initiated a trend in Italian film production called ‘film a episodi’ (films in several episodes made by different directors), a fashion which proved successful at the box office and attracted the participation of directors as diverse as **Rossellini, Fellini, Pasolini** and even the French director Godard in *RoGoPag* (1963).

In the 1970s, Risi’s humour darkened as his cinema came to reflect the ever more difficult times of Italian society. His themes became more utterly and explicitly dramatic: corruption and speculation in *Nel nome del popolo italiano* (In The Name of the Italian People) (1971), illness and suicide in *Profumo di donna* (Scent of a Woman) (1974) and **terrorism** in *Caro papà* (Dear Dad) (1979). Although Risi habitually treated his themes with detachment and scientific precision, with *Profumo di donna* and *Caro papà* his cinema became coloured with a tenderness that would eventually mark a regression during the 1980s with films such as *Scemo di guerra* (War Idiot) (1985).

MANUELA GIERI

Risi, Marco

b. 4 June 1951, Milan

Film director

Son of Dino **Risi**, one of the masters of the *commedia all’Italiana* (comedy Italian style), and nephew of director and poet Nelo **Risi**, Marco Risi came to the silver screen early in life as assistant director and scriptwriter. After a lacklustre apprenticeship with commercial film comedies, from *Vado a vivere da solo* (I am Going to Live on My Own) (1982) to *Soldati 365 all’alba* (Soldiers 365 Days Before Discharge) (1987), Risi’s cinema found its own voice in a retrieval of **neorealism** and its ethos of social critique. His later films also owe much to Francesco **Rosi’s** ‘cinema of denunciation’ and Pier Paolo **Pasolini’s** investigation of the subproletariat, both amply evident in his diptych on the underground world of Sicilian cities, *Mery per sempre* (Mery for Ever) (1989) and *Ragazzi fuori* (Boys Out) (1990). Among his later films, are *Muro di gomma* (Rubber Wall) (1991), *Nel continente new* (In the Dark Continent) (1992), and *Il branco* (The Herd) (1994).

MANUELA GIERI