

Abstract

My aim with this thesis was to analyze the connection between the film by Anton Giulio Bragaglia *Thais* (1917) and futurism. In the first chapters, we dedicated to the analysis of futurism's cultural context (and of two of its manifestos). Afterwards we shifted our focus to the film itself, whose analysis is based on the neoformalism method of subdivision of a work of art into stylistic categories. Through this analysis we have found Bragaglia's picture is characterized by mainstream style components.

The next step was to search the reason behind this stylistic choice, which was found in the context of Italian film industry in 1917. To prove the correlation between context and the style of the work of art, we then compared it with two film industries, in which two of the most famous film avant-gardes were born: the French and the Russian ones. In the last chapter of the thesis we showed how the different context allowed René Clair in *Entr'acte* and Dziga Vertov in *Man with a movie camera* to choose a different style, a style far more in accordance with avant-garde's theoretical requirements.

Key words:

Thais, Anton Giulio Bragaglia, futurism, avant-garde film, Italian cinema