

Luca Venzi (Università degli Studi di Siena), *Attraction, abstraction, transfiguration. Colour in Carmelo Bene's films*

One of the most arduous and complex goals of the so-called cinema of modernity – more generally of the whole film history – whose flashily short path is inscribed within, Carmelo Bene's filmic practice evidently shows contributions of extraordinary focus and originality, even in the *formative use of colour*. From *Hermitage* (1968) up to *One Hamlet Less* (*Un Amleto di meno*, 1973), to *Our Lady of the Turks* (*Nostra Signora dei Turchi*, 1968) and *Salomè* (1972), Bene's cinema uses colour with expressive intent and nearly systematic regularity. By employing hues of visual, plastic and figurative excess, as well as chromatic events concurring to disruption of the playing timeline, the colour by Bene is a mastery between attraction and abstraction, but above all is a framework for its trans-figurative property. Colour becomes one of the sharpest disruptive forces inscribed in the author's cinema language.