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# History of the Venice Film Festival â?? The 60â??s and the 70â??s

**Description**



Between 1961 and 1962 the Festival successfully became a showcase for renewal in cinema. The different sections included films from free British cinema, the consecration of the nouvelle vague, and young Italian directors: Pasolini, Bertolucci and the Taviani brothers. The Lions were reliable and not lacking in courage: Lâ??annÃ©e derniÃ¨re Ã  Marienbad by Alain Resnais and the Zurlini/Tarkovskij team with Cronaca familiare and Ivanâ??s Childhood.
Then came the era of Luigi Chiarini, the â??professorâ?•; from 1963 to 1968 he renewed the spirit and structure of the Venice International Film Festival. A coherent and authoritative director who spent six years organizing series of films according to strict aesthetic criteria regarding selection and resisting the social scene, political pressures and the interference of the film industry. Chiarini skilfully placed the work of masters with that of young emerging talents: Godard and Dreyer, Bergman and Penn, Pasolini and Bresson, Kurosawa and Bellocchio, Truffaut and Rossellini, then Carmelo Bene, Cassavetes and Cavani. This continued up until the last Lion, in 1968, that meant an opening onto the neuer deutscher Film with Alexander Klugeâ??s Die Artisten in der Zirkuskuppel: ratlos.
The Festival (along with the Biennale) still had a statute dating back to the fascist era and could not side-step the general political climate. Sixty-eight produced a dramatic fracture with the past. Up until 1980 the Lions were not awarded.



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(Source:www.labiennale.org)

**Category**

1. Venice International Film Festival

**Tags**

1. Actor
2. Alain Resnais
3. Awards
4. Bertolucci
5. Cinema
6. Director
7. Festival
8. Film
9. free British Cinema
10. Godard and Dreyer
11. Hung sik laung die ching
12. Luigi Chirini
13. Pasolini
14. Program
15. Taviani brothers
16. Tribute
17. Truffault and Rossellini
18. Zurlini/Tarkovski team

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