



Varnishing in Cinecittà

The studio as a parallel art industry

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Abstract: In the sixties, cinema and art tend towards a troubling identification with each other because of the emergence of a new kind of artwork in Italy called *ambiente*. This art form aims to cause very powerful aesthetic experiences. Through an examination of the film *Femina ridens* (Piero Schivazappa, 1969), this article argues that the film's set design was influenced by *ambiente* and its fundamental properties such as light and a claustrophobic atmosphere.

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