

BRASS THE FILM DIRECTOR

A concise filmography by Fantasia Type (Michele Galluzzo + Franziska Weitgruber)

chi lavora e perduto

Tempo libero Tempo lavorativo

1964 → P. 04

1964 → P. 06



1964 → P. 08



YANKEE



1967 → P. 14





1970 → P. 20



LA VACARIA

1971 → P. 22

nedostaje mi sonja henie

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L'UOMO CHE GUARDA

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FERMO POSTA TINTO BRASS

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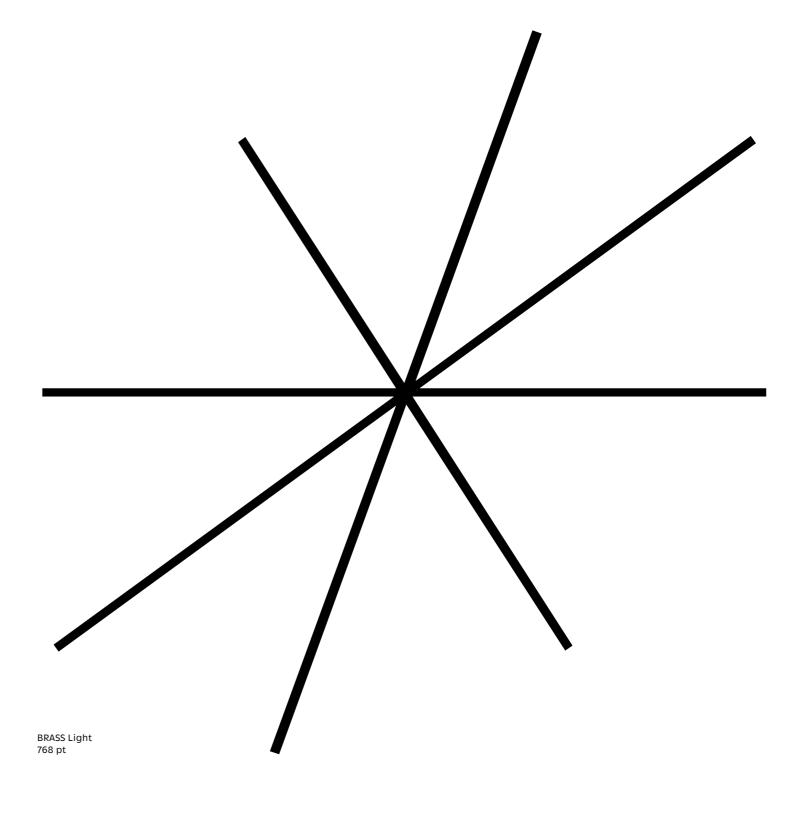


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monamour

KICK TH€ COCK

HOTEL COURBET



BRASS THE FILM DIRECTOR

Giovanni Brass was born on 26 March 1933 into the Inspired by radical politics, the anti-war movefamily of the Italian artist Italico Brass, who was his grandfather. Italico gave his grandson the nickname "Tintoretto" which Giovanni later adapted into his stage name, Tinto Brass.

After graduating in law Brass moved to Paris, where he began working as an archivist at the Cinémathèque française. Later on he worked as an assistant to Brazilian-born film director Alberto Cavalcanti, the Dutch experimental documentary filmmaker Joris Ivens and later, the Italian neorealist director Roberto Rossellini. The Parisian heritage is perceptible in the editing, rhythm and poetics of his early works, starting with his first full-length film "Chi lavora è perduto" (1963).

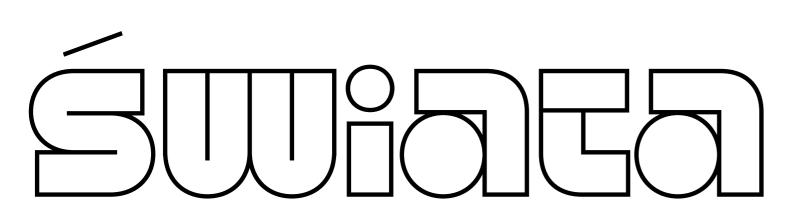
ment, and the free love ideals of the sexual revolution, Tinto's early films burst at the seams with trippy montages, kaleidoscopic split screens, Pop art visuals, and a thumping countercultural heartbeat. Examples of this approach are the avant-garde films directed in the second half of the 1960s such as "Col cuore in gola", "L'urlo" and "Nerosubianco"

Disillusioned by the outcome of the '68 student protests, Brass embraced erotic cinema, for which he is now considered Italy's undisputed maestro. In 1976 he was approached to direct a sexploitation movie "Salon Kitty" (1976), but he wisely chose to have the script rewritten, turn-

ing it into a dark, political satire. The success of "Salon Kitty" lead Penthouse magazine publisher Bob Guccione to choose Brass to helm "Caligola" (1979), the big-budget adaption of Gore Vidal's novel "Caligula".

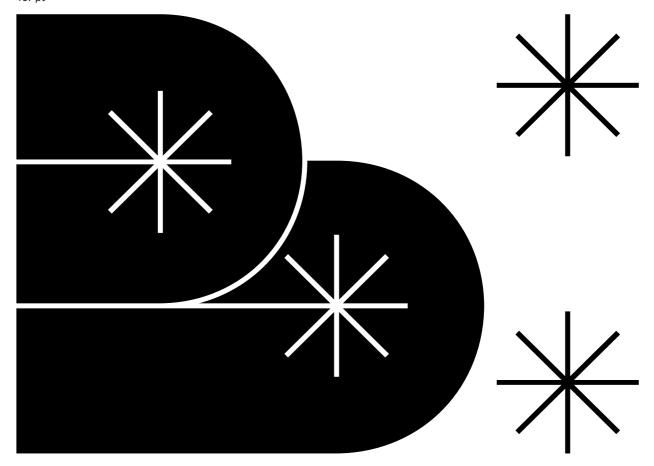
While eroticism and sexual liberation have been recurrent themes in Brass' films since the beginning of his career, it is from the 1980s onwards that his production focused firmly on erotic cinema. Films such as "La chiave" (1983), "Miranda" (1985), "Paprika" (1991), "Così fan tutte" (1992), "Monella" (1998), "Tra(sgre)dire" (2000) and "Senso '45" (2002) among others cemented his reputation of an undisputed master of erotica and avant-garde art films.

BRASS Plain Bold 136 pt





BRASS Filled 467 pt



IN CAPO AL MONDO – CHI LAVORA È PERDUTO

The film follows a day of Bonifacio (Sady Rebbot), love affair with his former girlfriend Gabriella a young and unemployed designer with anti-social (Pascale Audret) and his relationships with his tendencies. He has applied for a job and has an interview for the psychological test in the morn-ing. The rest of the day, he starts to roam around rejected by the censors, who demanded cuts to Venice and recalls his past, also having daydreams the film. Tinto Brass refused, and in spite of

communist friends Claudio (Tino Buazzelli) rejected by the censors, who demanded cuts to about his future. Flashbacks reveal his troubled everything he managed to release the film in

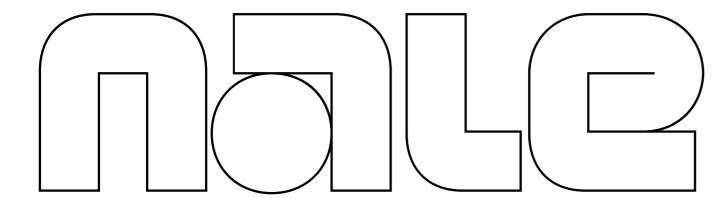
its complete version, changing only the title of the film from "In capo al mondo" to "Chi lavora è perduto". According to the director, this was also possible thanks to the new Socialist Minister of Entertainment of the centre-left government that had taken office in the meantime, and to the new composition of the film review commission.

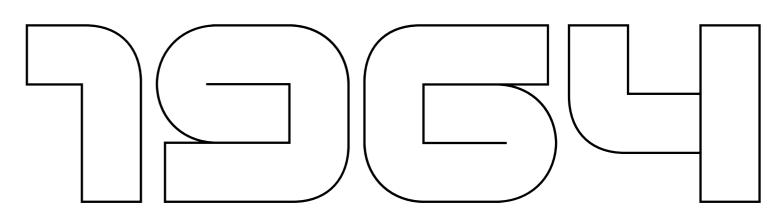
BRASS Plain Light

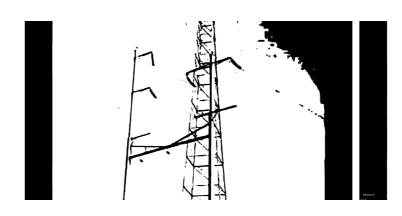


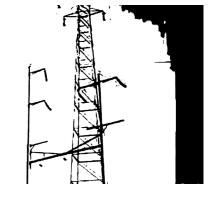


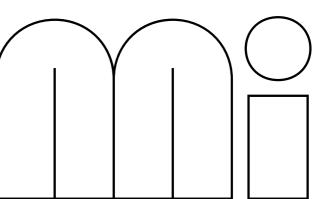












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TEMPO LIBERO – TEMPO LAVORATIVO 1964

"Tempo Libero" and "Tempo Lavorativo" (translated: "Free Time" and "Working Time") are two experimental short films made on the occasion Gregotti. The films themselves are a critique of ist society.

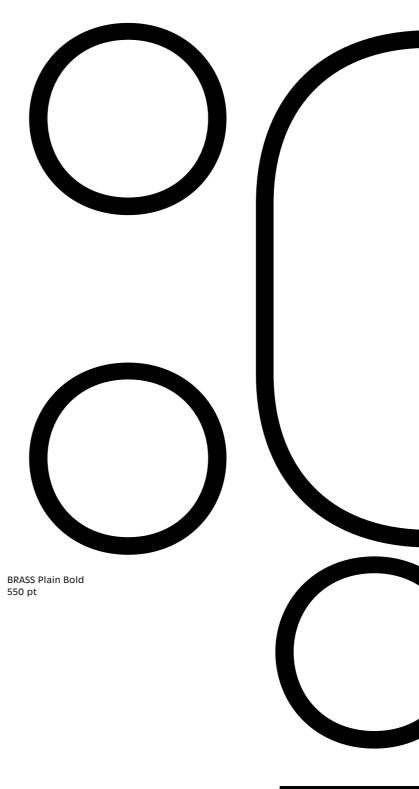
They were both projected at the same time in a kind of "mirror pyramid", so that visitors inside this structure were "surrounded" and overwhelmed by picture and sound. And indeed,

picture and sound are intense in these short films: Tinto Brass uses entirely archive-footage of by both the audiovisual aspect, as well as by the "Free-Time" and "Working-Time" related topics, of the Milan XIII Triennale dedicated to the theme which he edits in a rapid fashion, leaving each of free time, curated by Umberto Eco and Vittorio shot on the screen for mere fractions of a second.

> ing of the pictures, and often, we get comical im- worker in the hospital. Both short films are linked plications: For example, quick shots of a Catholic by their endings, in which we see and hear insane cleric kissing the ground are intercut with flashes people laugh, while a threatening-looking, probshowing a couple kissing passionately, making the two images almost become one in the viewer's mind due to the rapid intercutting.

Watching the films, viewers feel overwhelmed many editing ideas. While "Tempo Libero" gets quicker and quicker showing all kinds of organized "Free-Time-activities" like sports events, parties etc., "Tempo Lavorativo" presents many aspects the concept of free time in contemporary capital- All the meaning of this film derives from the edit- of hard work and even side-effects like an injured ably also insane man crawls towards the viewer. Both working-time and free-time lead to craziness and are therefore linked towards each other.





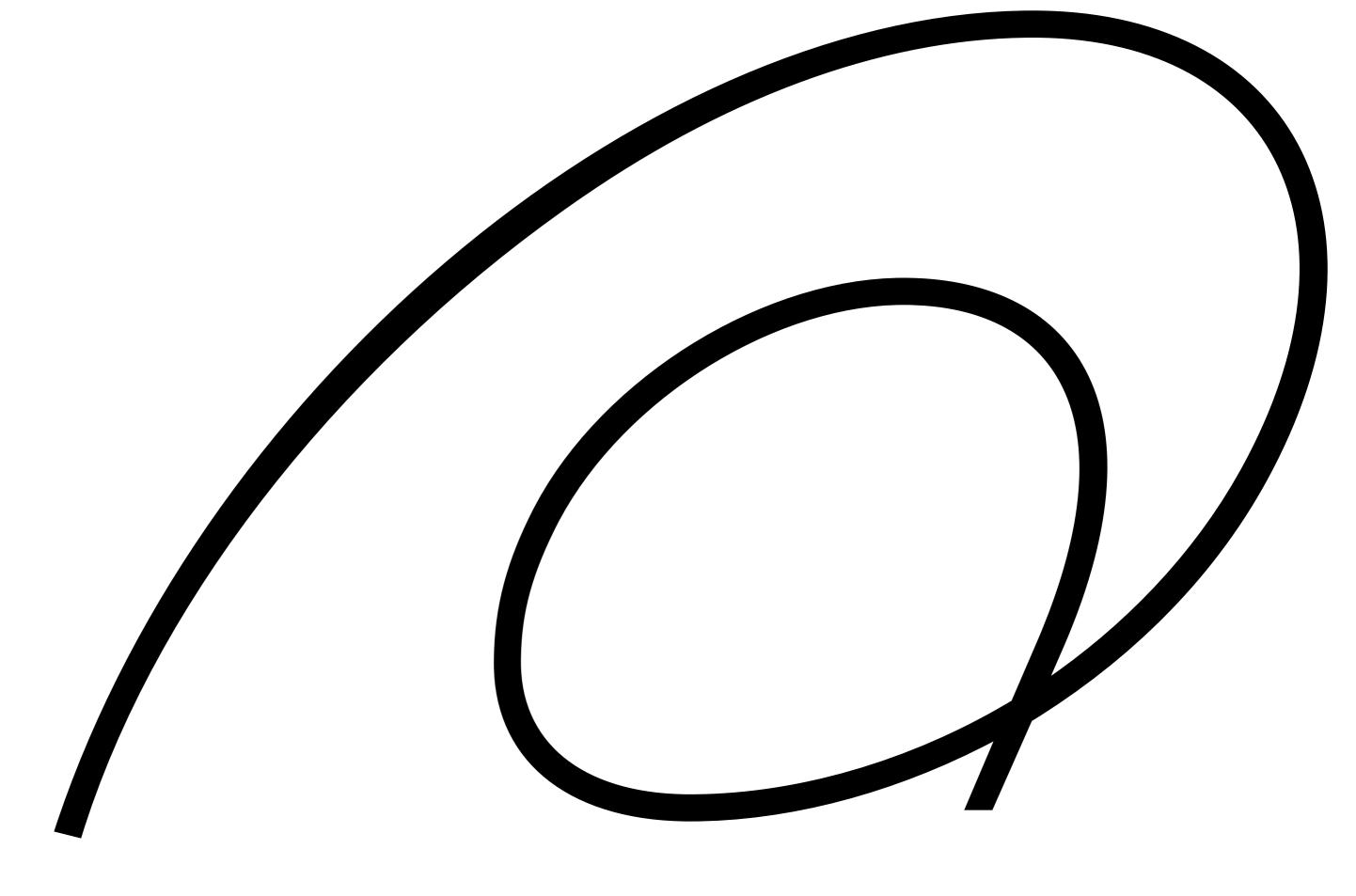
The first film directed by Brass, "Ça ira - II fiume della rivolta" was produced in 1962 but it could be premiered at the Venice Film Festival in September 1964 and only subsequently was officially released.



LA MIA SIGNORA 1964

"La mia signora" is a 1964 Italian comedy film fifth episodes - "L'uccellino" and "L'automobile" – are directed by Brass. The episode "Eritrea",

Comencini. It consists of five episodes, all starring Alberto Sordi and Silvana Mangano. The first and Corbucci as the film "Rimini Rimini" (1987).



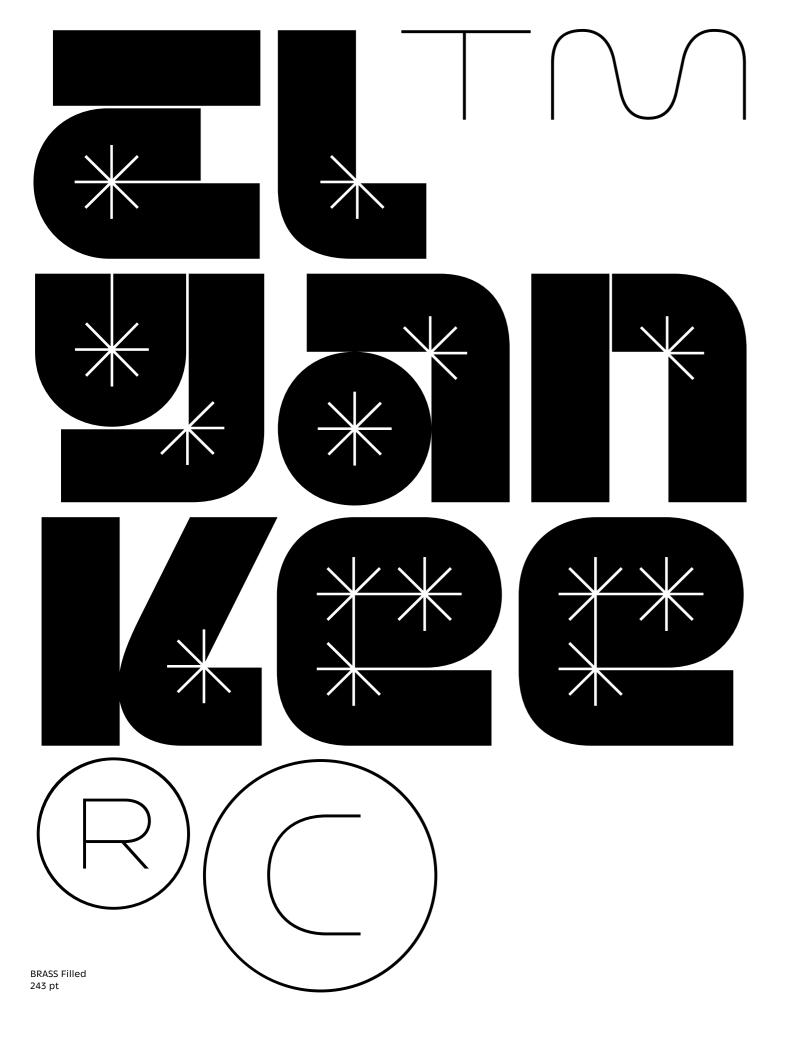
BRASS Light 380 pt

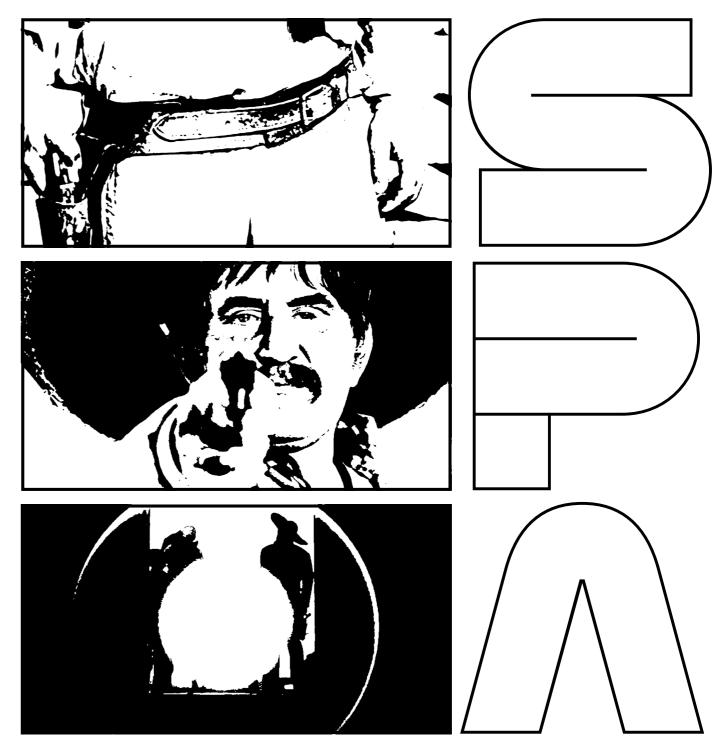
IL DISCO VOLANTE

"Il disco volante" is a 1964 Italian comic science composed by Piero Piccioni.

The film features the renowned comedian Sordi in four distinct roles: as a dim-witted Carabinieri

brigadier, as a cheeseparing accountant, as a decfiction film with mockumentary elements, starring adent count, and as an alcoholic priest. In the film, Alberto Sordi and Monica Vitti and with soundtrack the arrival of an icy, erotic alien causes chaos in a provincial Italian town. Involving characters from different social strata, "Il disco volante" is effectively a satire of the Italian society, particularly the people of Brass' home region Veneto.





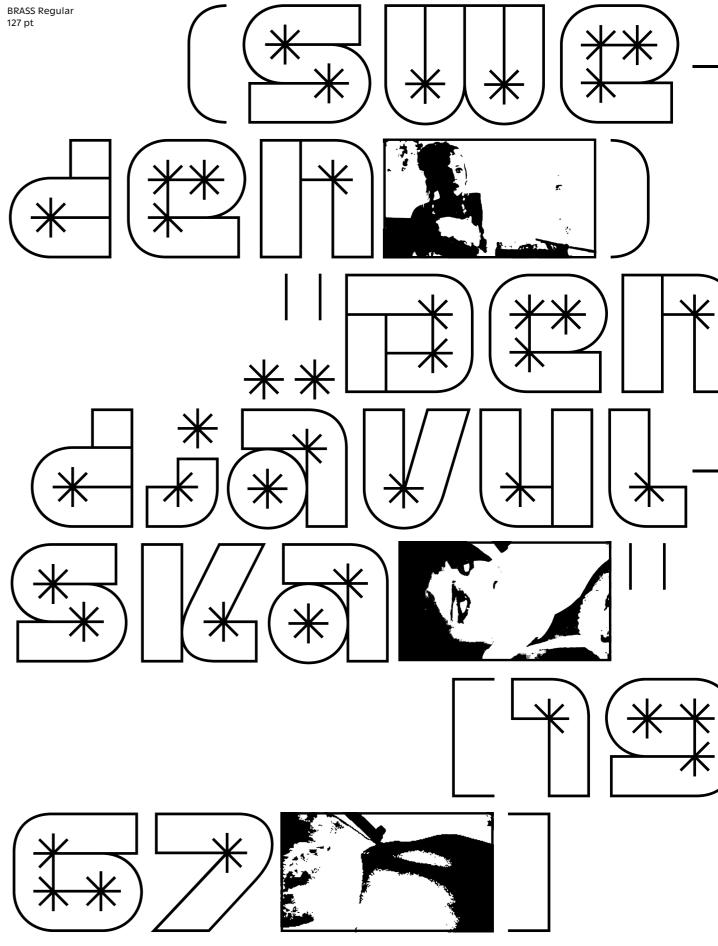
BRASS Plain Light 243 pt

YANKEE 1966

12

"Yankee" is an Italian-Spanish western movie starring Philippe Leroy. Local crime boss El Grande Concho rules with his gang from an abandoned church over a big territory. Hoping for a substantial payday a bounty hunter called Yankee decides to take him on.



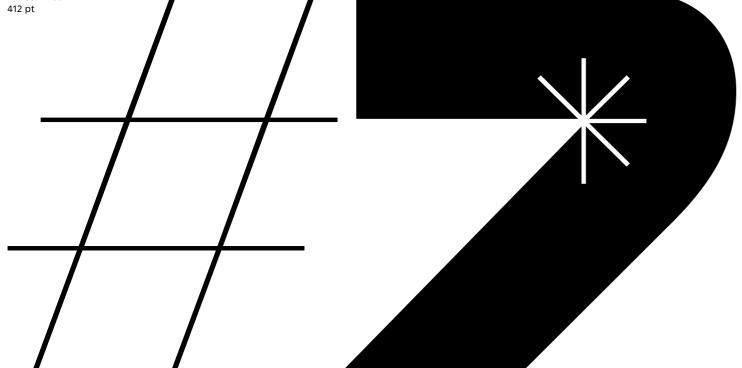




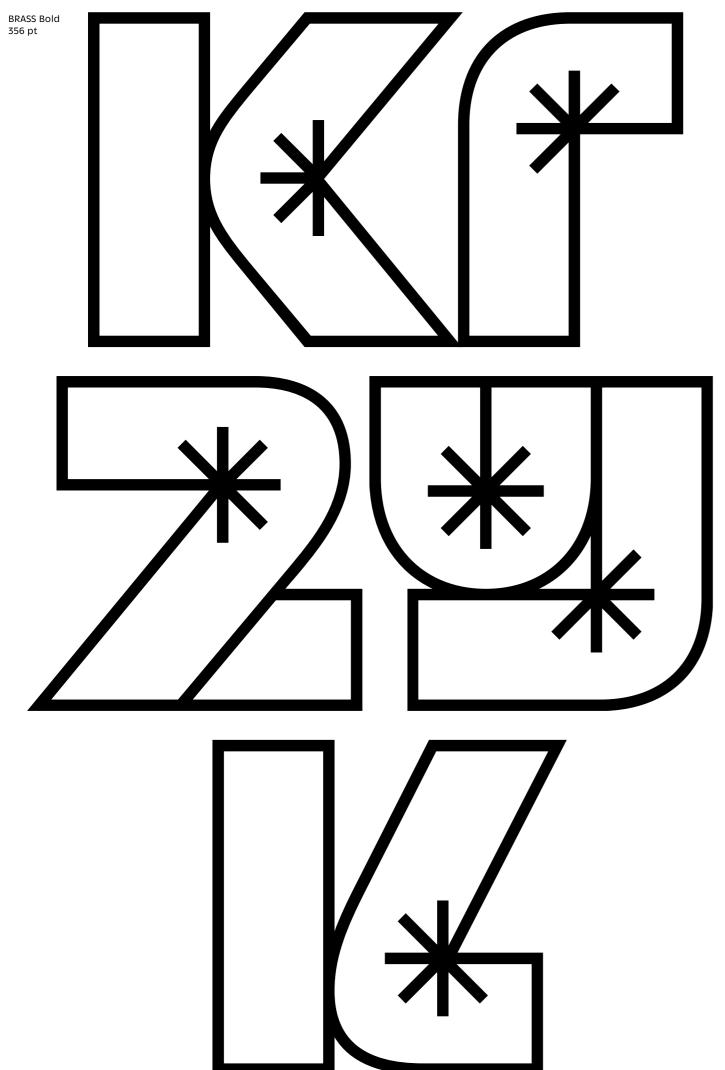
The "giallo" movie is loosely based on the novel "II sepolcro di carta" written by Sergio Donati. In the tignant) comes across a beautiful young woman film, Brass uses the graphic advice of the comic artist Guido Crepax. Through psychedelic montages in which comics, advertising, graphics and desenting dered nightclub owner in London. He believes she is innocent of the crime, and runs off and sign, references to underground subcultures burst protects her from a group of criminal types who in, Brass plays with the pop culture of the time.

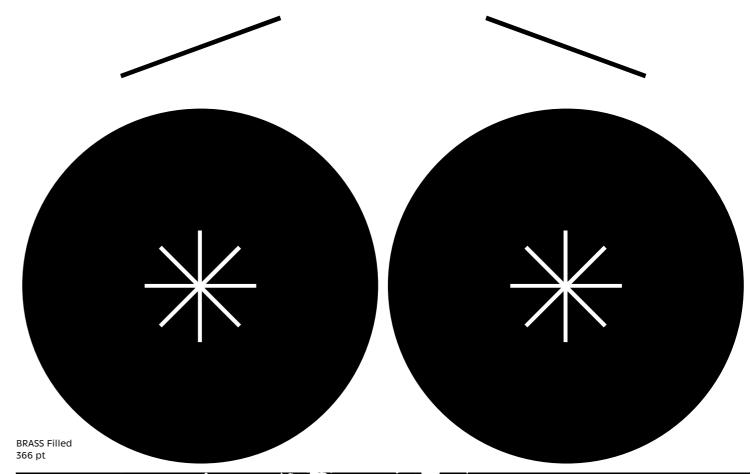
(Ewa Aulin) bending over the corpse of a murare stalking her.

15



BRASS Filled







L'URLO 1968

"L'urlo" is a comedy starring Gigi Proietti (Coso) and Tina Aumont (Anita Annigoni). The film is a surreal journey in a twisted world reflecting 60s pop culture, sex, and politics. A girl abandons her betrothed at the altar, escaping from the bourgeois world he represents. She runs away with another man with whom she leads a libertine existence, surrounded by the most varied experiences without the slightest inhibition.

BRASS Plain Light 175 pt

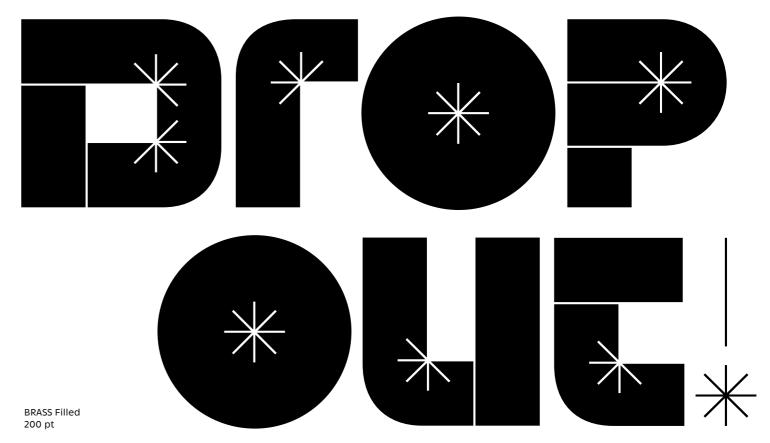


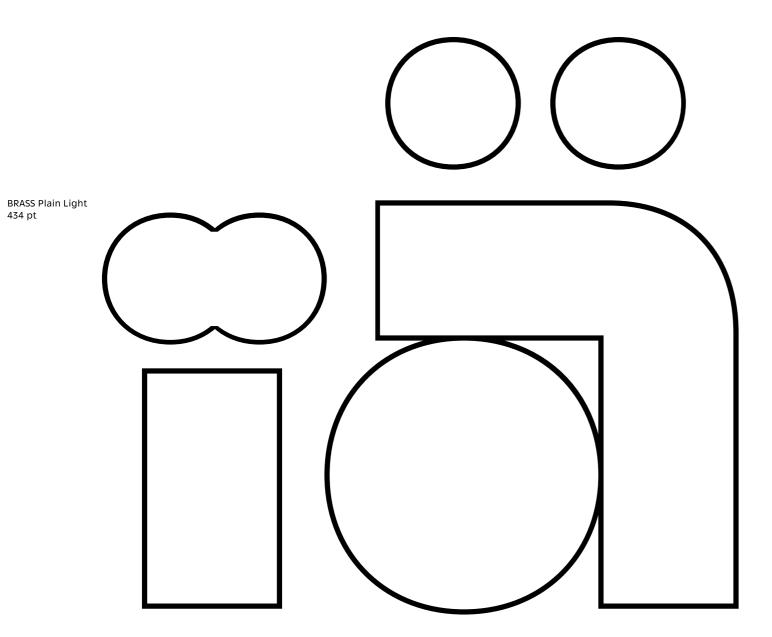
NEROSUBIANCO 1969

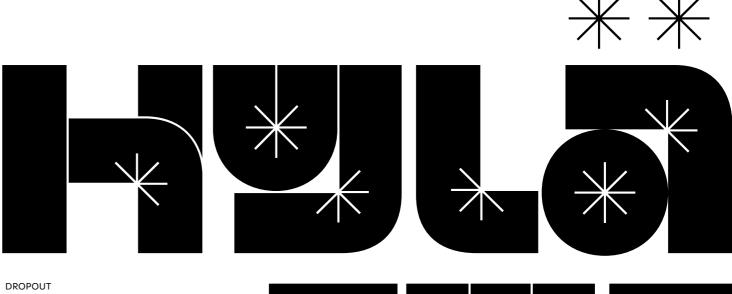
film deals with a variety of contemporary themes such as sexual freedom, interracial tensions, and political radicalism from the perspective of a young upper-class Italian woman. The film has

Styled as "nEROSubianco" and also released with literal translation of the Italian title. Barbara (Anithe international title "Attraction", the movie was premiered at the 1968 Cannes Film Festival. The (Nino Segurini) to London. He leaves her at Hyde Park for his business transactions and Barbara starts sightseeing, soon to realise that a black man (Terry Carter) is luring her. She sees it as an opportunity for an adventurous outreach to a new also been titled rather exploitatively as "The Artful" world and as her observations intermingle with Penetration of Barbara" and as "Black on White", a her fantasies, she begins to question her own life.





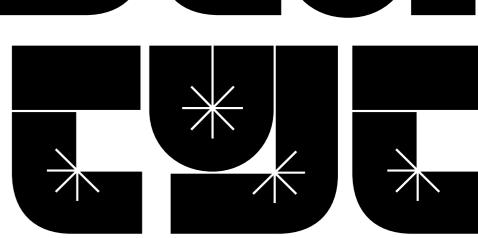


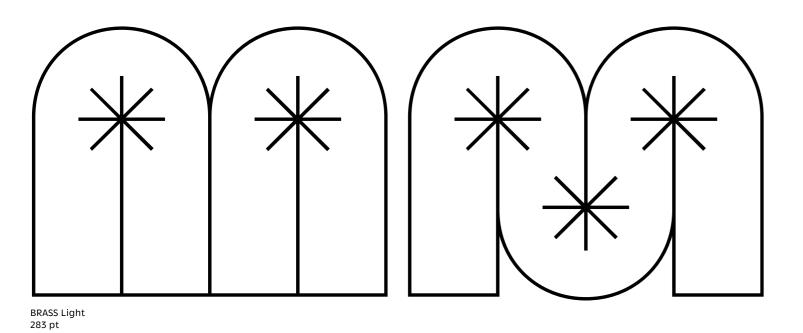


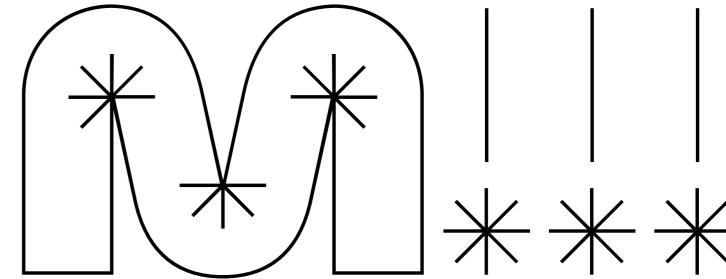
1970

"Dropout" is a 1970 Italian romantic drama. It stars a real-life couple, Franco Nero and Vanessa Red-grave, who also worked with Brass a year later in the drama "La vacanza".

Mary is the wife of a disillusioned English banker who meets a troubled Italian immigrant, Bruno. Mary is fascinated by Bruno and they go on a journey together. During their journey, they meet a number of society's dropouts – the unem-ployed, drug addicts, drag queens and anarchists - maturing along the way and learning much from these misfits.











LA VACANZA 1971

BRASS Light 283 pt

The movie stars Vanessa Redgrave and Franco Nero. In September 1971 it premiered at the Venice Film Festival where it was awarded as the Best Italian Film. This prize was followed by an official release in Italy in April 1972. A year earlier, Brass, Redgrave and Nero had worked together on the romantic drama, "Dropout".

Immacolata (Redgrave) is a peasant girl and the Count's mistress, but when the Count turns his attentions to his wife, he has Immacolata committed to an asylum. The holiday – "La vacanza" in Italian – is her one-month experimental leave from the institution. She is rejected by her family and later finds new friends in some gypsies and an Englishman. But their happiness is blighted by criminal actions and a fight for freedom.

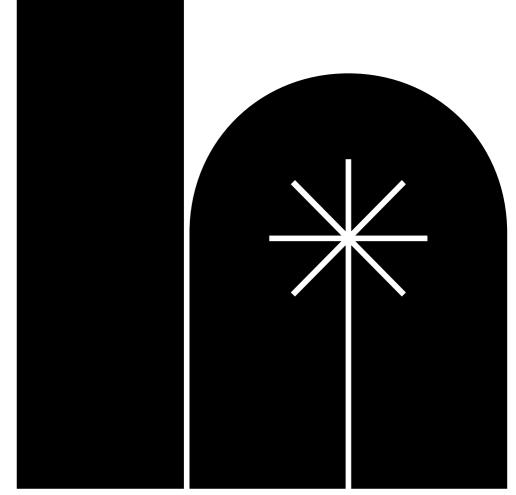








BRASS Filled 520 pt



I MISS SONIA HENIE 1971

On the occasion of the 1971 International Film Festival of Belgrade, Yugoslav director Karpo Acimovic-Godina instructed several directors – Tinto Brass, Purisa Djordjevic, Milos Forman, Buck Henry, Dusan Makavejev, Paul Morrisey, Bogdan Tirnanić, and Frederick Wiseman – to shoot less than three minutes of film footage inside a bedroom with static shots that contained the phrase "I Miss Sonia Henie".



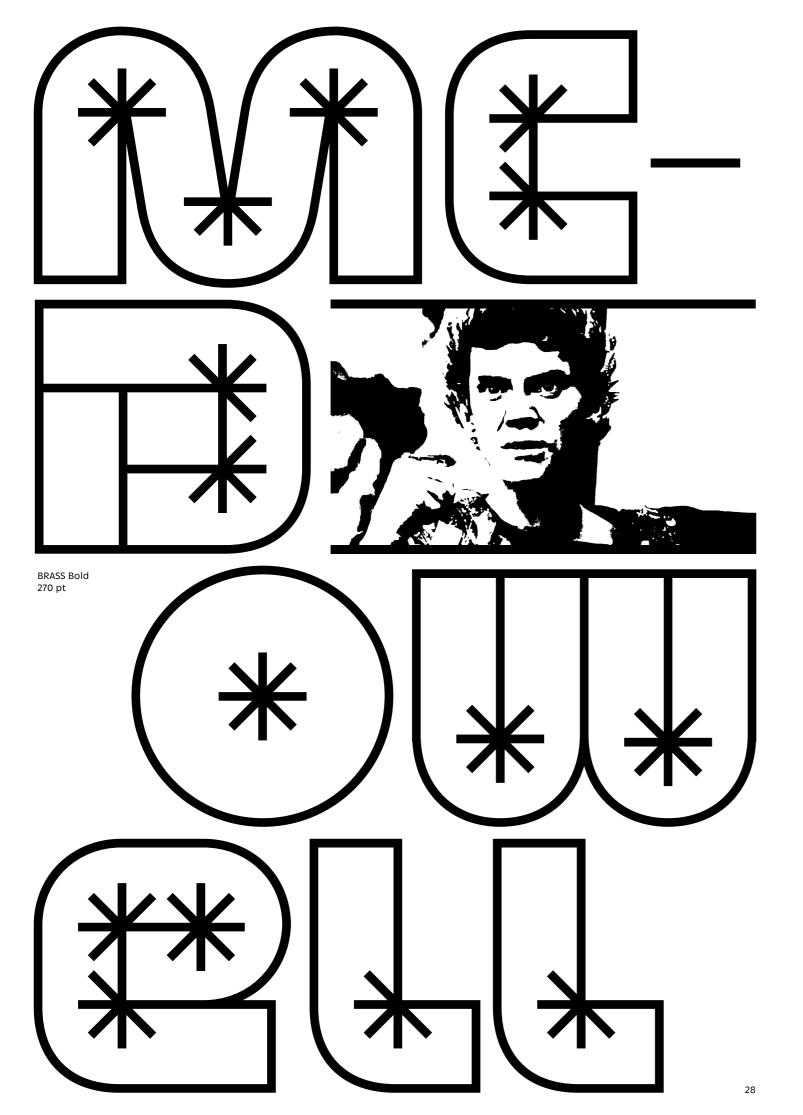
BRASS Plain Bold 516 pt

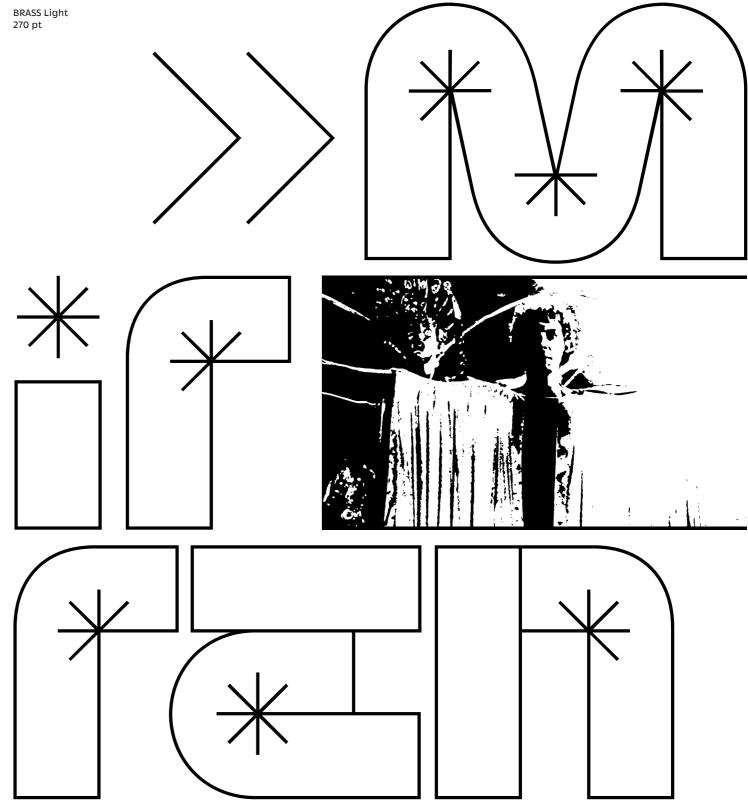


SALON KITTY

The movie, considered among the progenitors of the Nazisploitation genre, is based on the novel of the same name by Peter Norden. The story tells the real-life events of the "Salon Kitty" operation, under which the "Sicherheitsdienst" took over an expensive brothel in Berlin, had the place wire-tapped, and replaced all the prostitutes with trained spies, in order to gather information on various members of the Nazi party and foreign dignitaries.

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CALIGOLA - IO, CALIGOLA

"Caligola", subsequently redistributed under the title "Io, Caligola", is an erotic historical drama film focusing on the rise and fall of the eponymous Roman Emperor Caligula. The film stars Malcolm McDowell in the title role, alongside Teresa Ann Savoy, Helen Mirren, Peter O'Toole, John Steiner and John Gielgud.

The rise and fall of the notorious Roman Emperor Caligula (Malcolm McDowell), showing the violent methods that he employs to gain the throne and the subsequent insanity of his reign. He gives his horse political office and humiliates and executes anyone who even slightly displeases him.

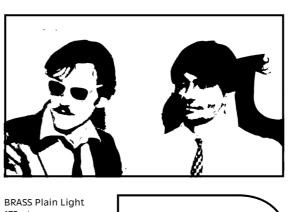
The film, based on a screenplay by Gore Vidal, was co-financed by Penthouse magazine and produced by the magazine founder Bob Guccione

with Italian Franco Rossellini. Vidal originated the theaters the following year, disregarded the direcidea for a film about the controversial Roman emperor and produced a draft screenplay under the working title "Gore Vidal's Caligula". The director Tinto Brass extensively altered Vidal's original screenplay, however, leading Vidal to disavow the film. The final screenplay focuses on the idea that "absolute power corrupts absolutely". However, both Brass and Vidal disagreed with Guccione's use of unsimulated sexual content, which Brass re- to recover the financial damage caused by the fused to film. Because the producers did not allow seizure of the film, signed an agreement between Brass to edit the film, they changed its tone and style significantly and added hardcore sex scenes Gaumont to redistribute the film with a new cut not filmed by Brass, thus turning "Caligula" into an and the new title "Io, Caligola". Reduced by the erotic drama featuring Penthouse Pets as extras in Italian censors to a length of only 86 minutes, unsimulated sex scenes filmed during post-production by himself and Giancarlo Lui. This version, for under-18s) on 29 March 1984 and was released released to Italian theaters in 1979 and American two days later.

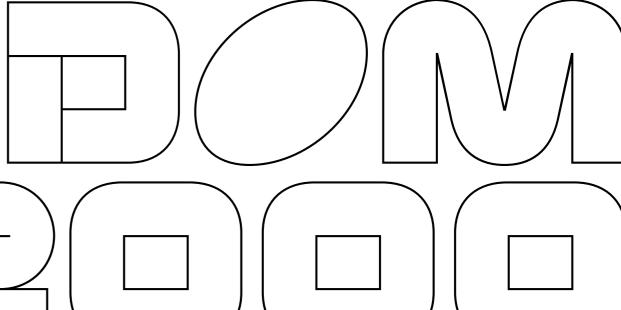
satire. As a result, Brass also disavowed the film.

The film release was met with legal issues and controversies over its violent and sexual content. tries. When an amnesty extinguished the crime of obscenity in 1981, producer Rossellini, hoping Felix Cinematografica and the French company the film received its censor's visa (still banned











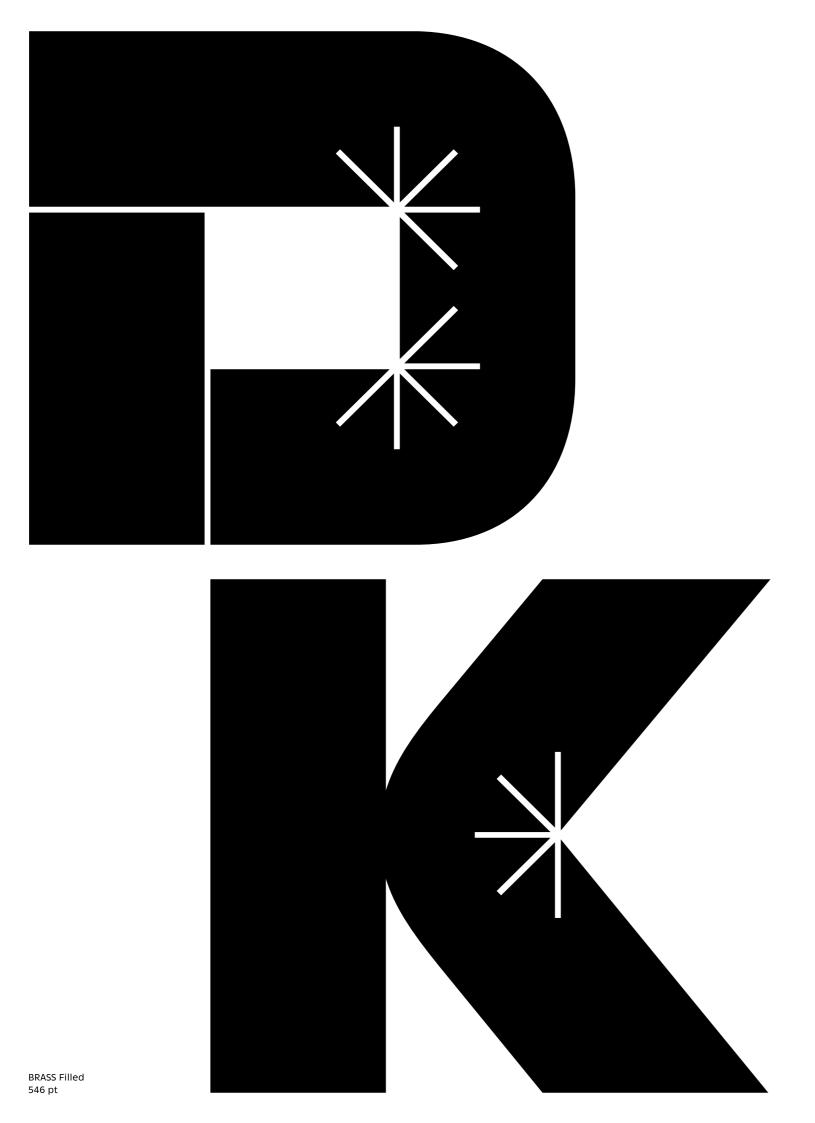


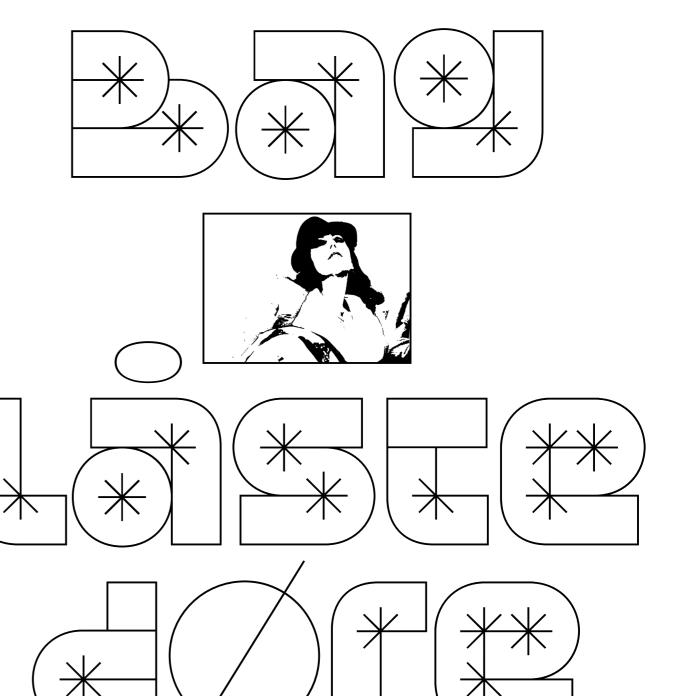
ACTION 1980

"Action" is a 1980 Italian black comedy directed by Tinto Brass. The film is reminiscent of the direc- Shakespearean bookings. One day, during a tor's earlier avant-garde low-budget works such as "L'urlo" and "Nerosubianco". Brass faced many difficulties in Italy due to lawsuits concerning the production of "Caligula" so he filmed "Action" in London in 1979.

Bruno Martel (Luc Merenda) is a "Z movie" actor with hero syndrome, often quarrelling with directors. He meets Doris (Susanna Javicoli) an actress and her invalid husband Joe (Alberto Lupo).

who is obsessed with Ophelia but cannot get any nervous breakdown, Bruno "rescues" Doris from the set, leaving the town to encounter various absurd situations. They meet an old anarchist (Alberto Sorrentino) who thinks he is Giuseppe Garibaldi and the three are locked at a mental asylum where Doris commits suicide. Bruno and Garibaldi escape and take refuge at an awkward petrol station run by Florence (Adriana Asti)





LA CHIAVE

BRASS Light 157 pt

voluptuous woman in her forties who is unable ed sexual awakening with her daughter's fiancé, which enables her to please her husband at last.

As the rise of Italian Fascism makes its visible presence in noble 1940s Venice, Professor Nino Rolfe

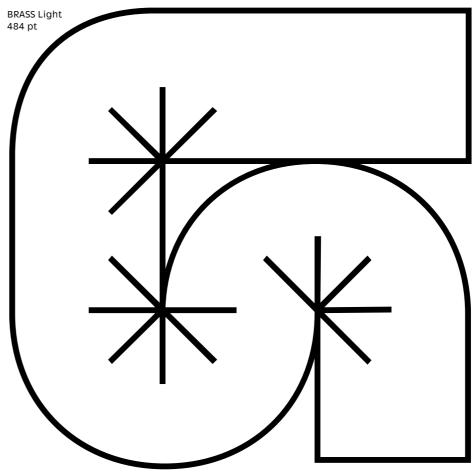
Set in Venice under the fascist regime in the early months of 1940, the film recounts a tale of a (Stefania Sandrelli), sadly, after twenty years of (Stefania Sandrelli), sadly, after twenty years of marriage, witness their enthusiasm wither and the to respond to her husband but undergoes a belat- passion wane. Inevitably, all that remains now, is to The faithful diary may be locked away in safety let his imagination run wild and confess his boldly but the precious key is hidden in plain sight. intimate and rousing thoughts to his elaborate diary, in the hope that Teresa will soon find it and read The movie is based on "Kagi" by Tanizaki it. There, in his unrestricted confessions, against all risk of being judged as a corrupt man, Nino would ed to film by Kon Ichikawa in "Odd Obsession".

admit all the things that he would never have been able to say in person, urging his Goddess Teresa to finally get rid of her painful modesty.

Junichiro. The book had been previously adapt-

BRASS Plain Bold 141 pt



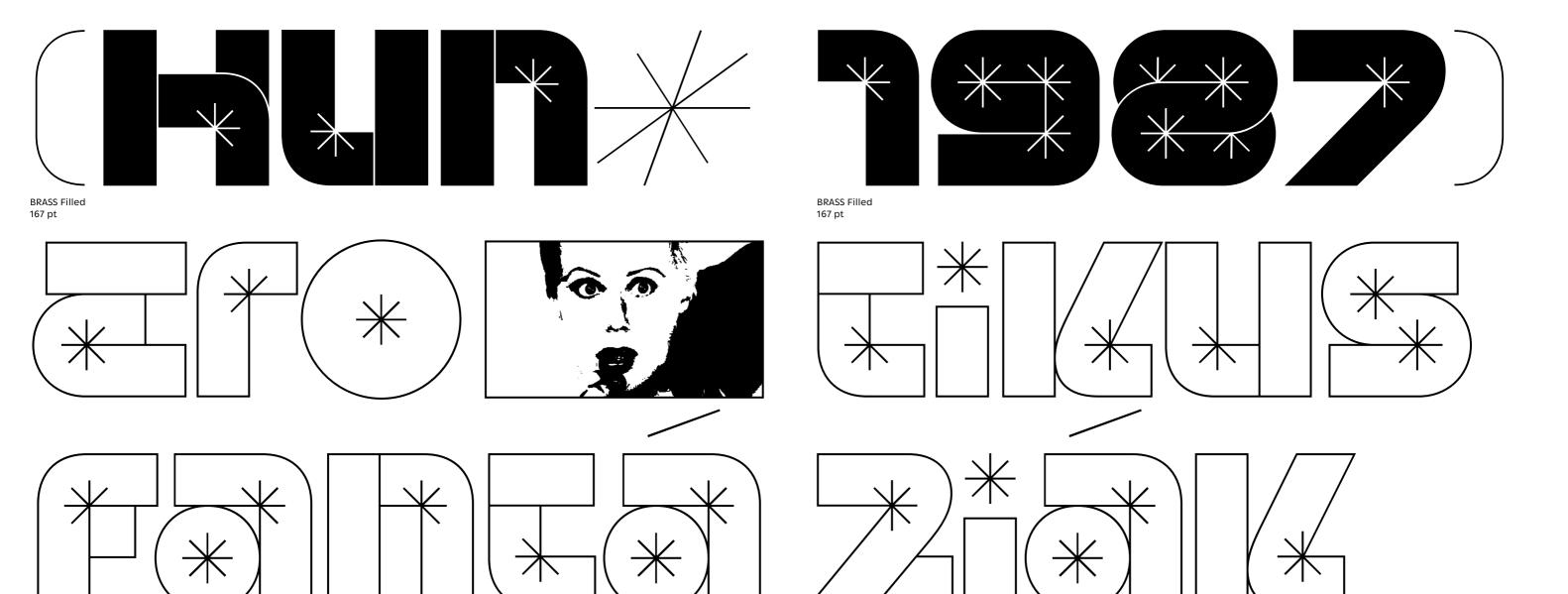


MIRANDA

Miranda (Serena Grandi) is an innkeeper living in a small Po Valley town of the late 1940s. She is left a Miranda and Norman (Andy J. Forest), an American widow after her husband is lost in World War II but engineer who works in the environs of the town. she has been denying marriage, waiting (at least verbally) for her husband's return. Her lover is the transporter Berto (Andrea Occhipinti), but while

Meanwhile, Tony (Franco Branciaroli), an employee at the inn also has a deep interest in Miranda but she always insists on keeping him at bay. The Berto is away, she also runs affairs with other men, movie is loosely based on the three-act comedy

namely Carlo (Franco Interlenghi), an older and "La locandiera" by Carlo Goldoni.



BRASS Light 167 pt

BRASS Light 167 pt

> CAPRICCIO 1987

"Capriccio" is an Italian erotic drama film conceived as liberal adaptation of the novel "Le lettere da Capri" by Mario Soldati.

Jennifer (Nicola Warren) and Fred (Andy J. Forest) are an American couple who met during their World War II service on the island of Capri. In 1947, they returned to the island for their holidays and the memories of the past and the disappointments of their married life soon led them to their former crushes on the island to whom they had written letters over the years.





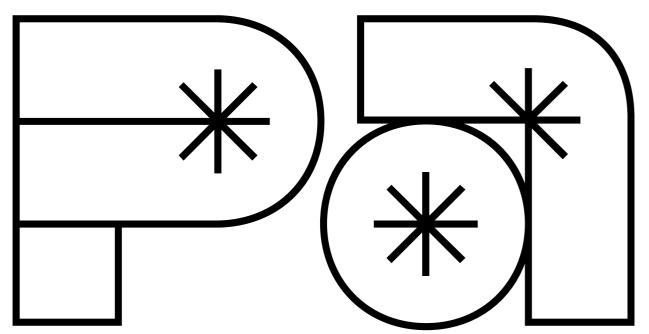


"Snack Bar Budapest" is a 1988 Italian neo-noir comedy film based on the novel with the same title by Marco Lodoli and Silvia Bre.

A disbarred lawyer (Giancarlo Giannini) is working as a debt collector for his partner Sapo (Philippe Léotard). Escort prostitute Milena (Raffaella Baracchi) impregnated by Sapo to an unnamed sea resort of grotesque atmosphere (filmed in Lido di Ostia), he encounters the ambitious young ringleader Molecola (François Negret) who has bought several old recreational sites in the environs to turn the town into an "Italian Las Vegas". But the hotel-bar named Snack Bar Budapest run by a man (Carlo Monni) and his family remains an obstacle.

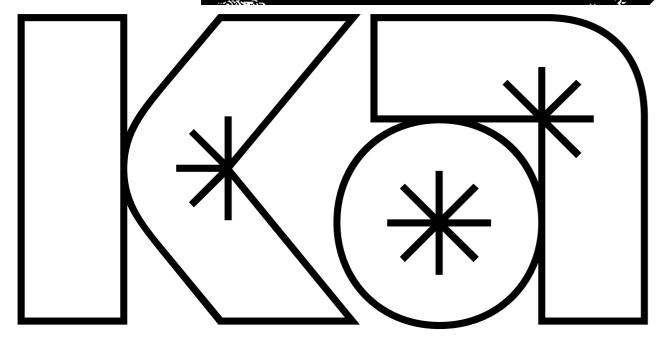




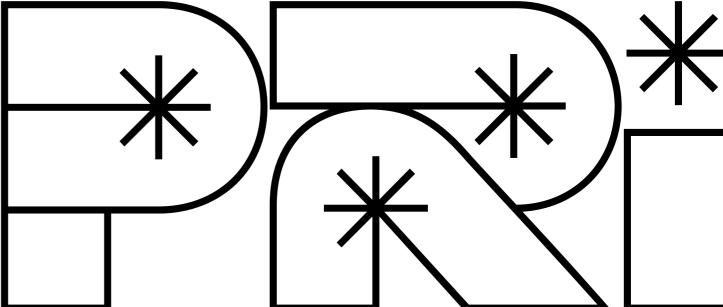


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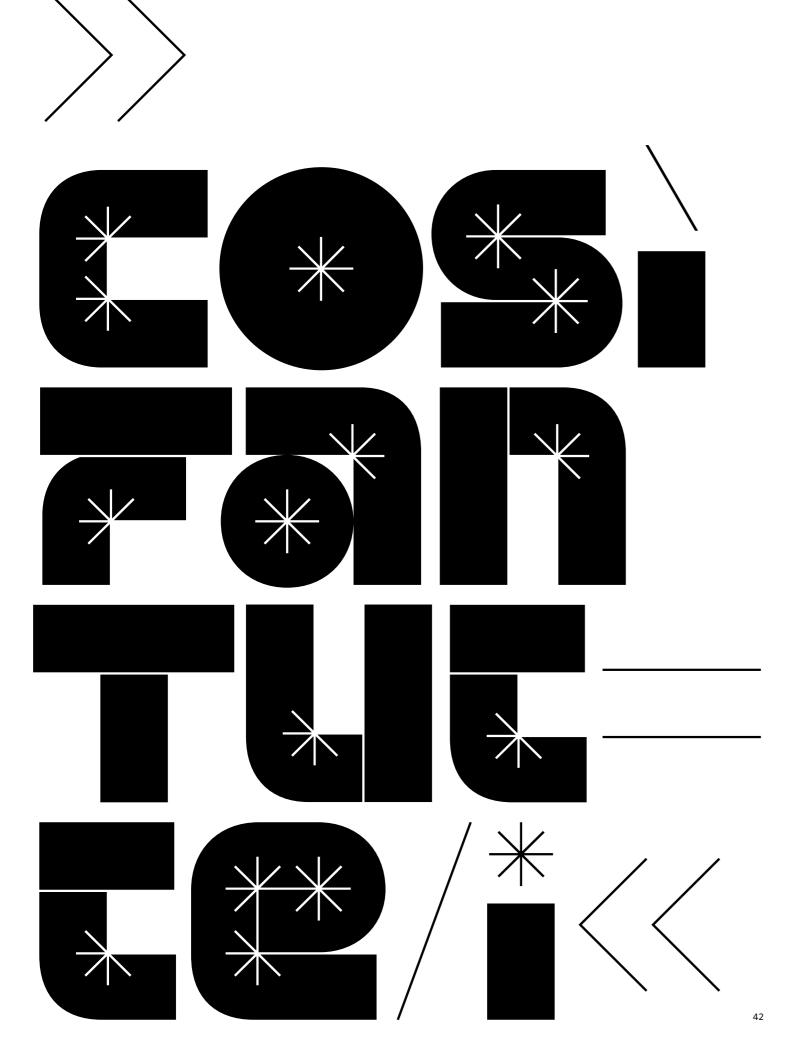
BRASS Plain Rregular 330 pt

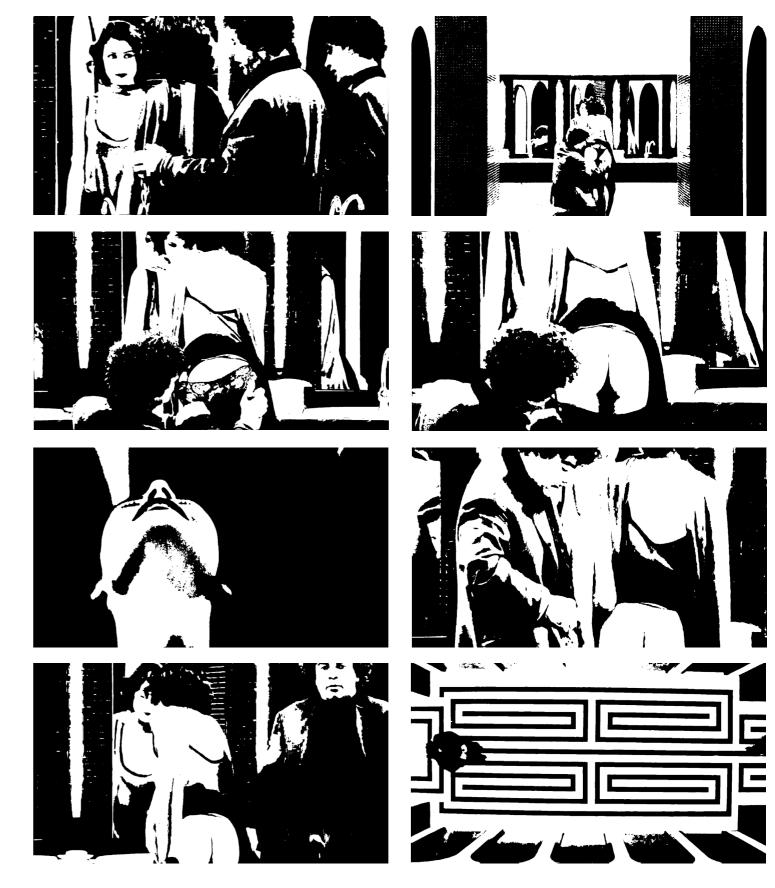


PAPRIKA 1991

In 1958, on the verge of the Merlin Law that makes brothels illegal in Italy, Mimma (Debora Caprioglio), a young country girl, comes to town and decides to work as a prostitute in order to help her fiancé get the money to start their own business, and is given the name Paprika at Mad-

ame Collette's (Martine Brochard) house. Once her fiancé betrays her, Mimma gives up her original ambitions and decides to become a career prostitute. In the process, she loses any sense of self-confidence and self-respect, but eventually finds redemption, wealth, and her one true love.





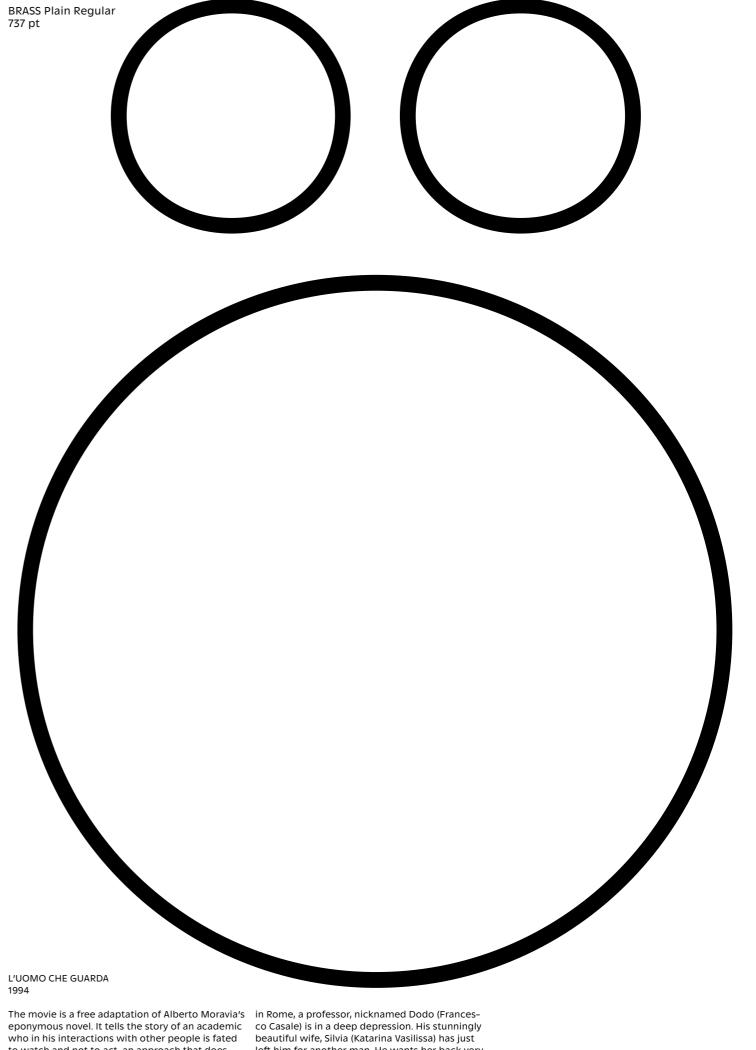
COSĪ FAN TUTTE

Diana (Claudia Koll) is a Roman wife happily married to sympathetic Paolo (Paolo Lanza) but she is keen on playing benign games of seduction with other men while resisting the advances of chic lingerie shop owner Silvio (Renzo Rinaldi). She narrates her adventures to Paolo in order to stimulate their otherwise monotonous sexual life. Under the influence of her lesbian friend Antoniet- ality and monogamy, and their future as a couple. ta (Isabella Deiana) and her sister Nadia (Ornella Marcucci), Diana starts to move the ongoings

events narrated by her are merely fantasies. Nevertheless, when the French Sadean antiques dealer Donatien Alphonse (Franco Branciaroli) leaves marks on her body, Paolo understands that Diana is cheating on him and throws her out of the house. Diana then seeks further sexual adventures, while she and Paolo reflect on the nature of sexu-

The movie is loosely based on the Mozart/da Ponte

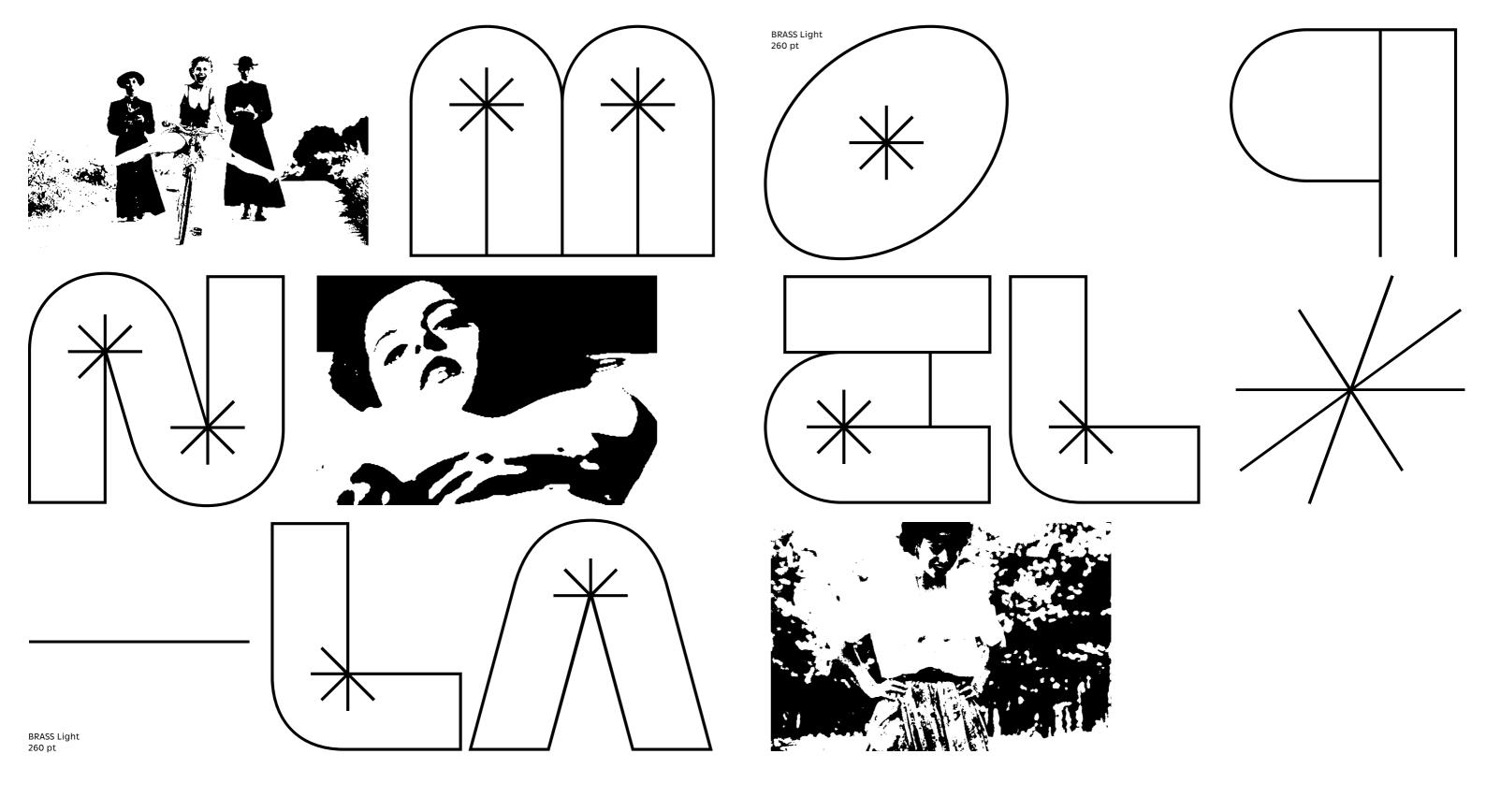
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to watch and not to act, an approach that does not lead him to success with women. At a college badly and has erotic daydreams about her.

left him for another man. He wants her back very

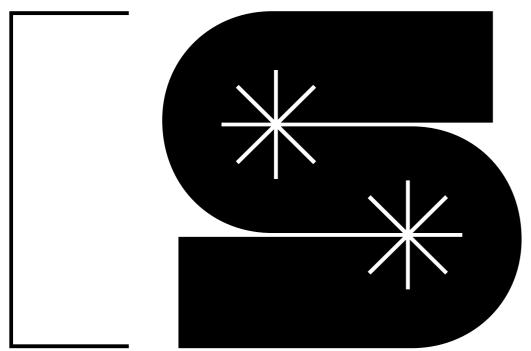


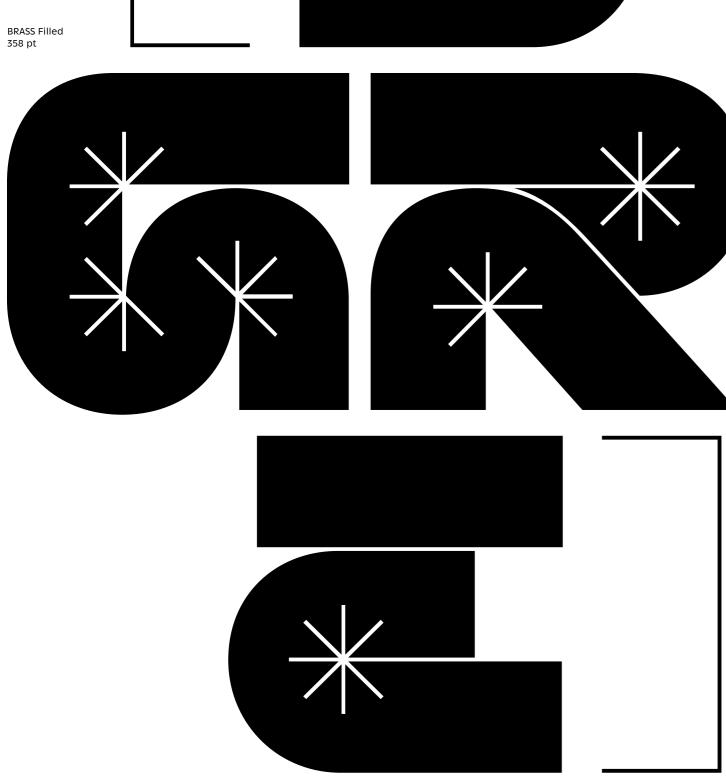


MONELLA 1998

She is engaged to young Masetto (Max Parodi credited as Mario Parodi), who firmly believes

Lola (Anna Ammirati) is the teenage daughter of widow Zaira (Serena Grandi) living in a small Po Valley town (the filming locations are the municipalities of Pomponesco and Dosolo) in the 1950s. But Lola's approaches to Masetto for premarital sex jeopardise her relationship with him.









TRA(SGRE)DIRE

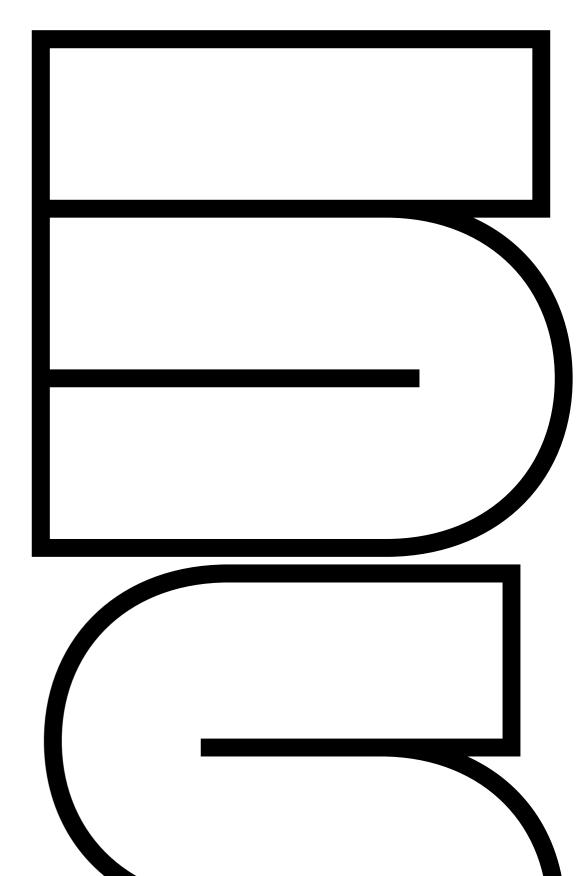
"Tra(sgre)dire" is a 2000 sex comedy with Yuliya Mayarchuk in the lead role. Certain parallelisms are drawn between "Nerosubianco" (1969), another Tinto Brass film set in London. The Italian title is a play on the verbs trasgredire (to transgress) and tradire (to betray).

In London, the beautiful Venetian Carla Burin is an intern at the front desk of a hotel. She is looking for an apartment to allow her boyfriend Matteo (Jarno Berardi) to join her there. The real estate agent, Moira (Francesca Nunzi), who is bisexual, rents her a loft with a view of the Thames, with "intimate conditions". When the hot-tempered, jealous Matteo finds a nude picture of Carla and letters from her French ex-lover Bernard (Mauro Lorenz), Carla and Matteo have a row on the telephone. Angry at Matteo, Carla sleeps with Moira. Matteo, desperate, comes to London opening up new scenarios for the relationship.









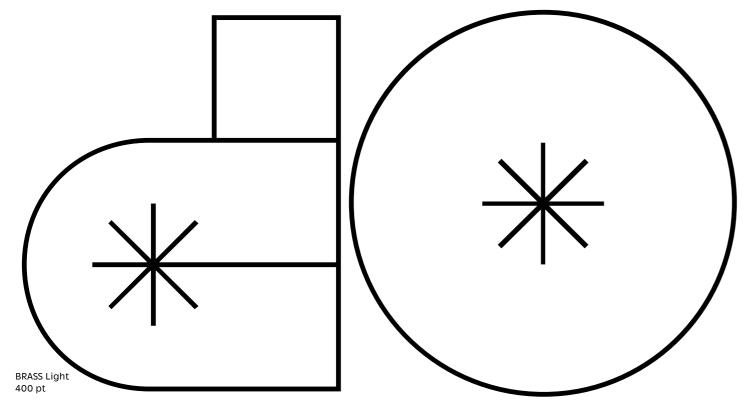
SENSO '45 1998

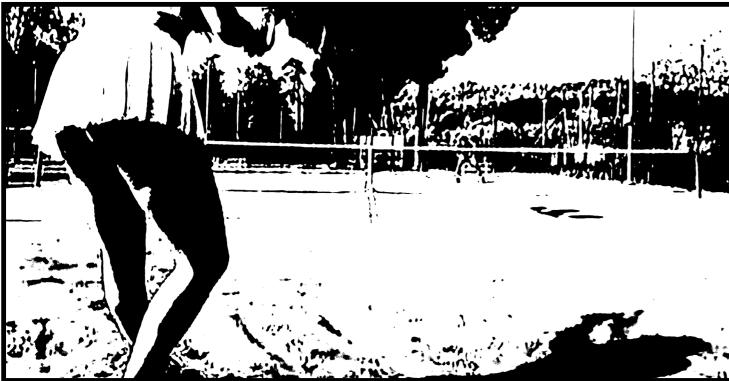
"Senso '45" (also released internationally as Black Angel) is an Italian erotic drama film written and directed by Tinto Brass, based on the novella Senso by Camillo Boito, also which inspired Luchino Visconti's 1954 film.

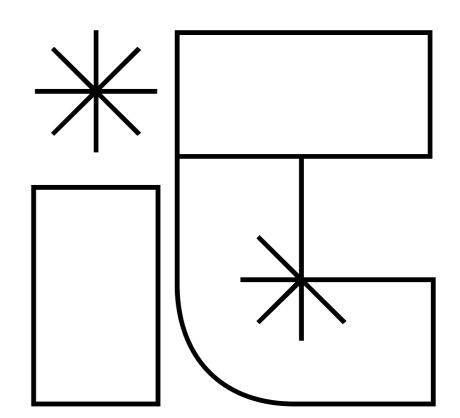
Livia Mazzoni (Anna Galiena), the wife of a senior manager of MinCulPop – the Fascist Ministry of Popular Culture –, departs from Asolo to Venice, where she meets her lover Helmut Schultz (Gabriel Garko), an officer of the SS. During her car trip, Livia remembers the sexual drift that brought her up to that point, overwhelming her in a whirlwind of erotic adventures, illicit trafficking, shady characters who move in the shadow of the disarraying fascist regime in the final months of World War II.

BRASS Plain Light

561 pt







BRASS Light 400 pt



FALLO! 2003

The movie consists of a series of six independent "Montaggio alternato": Stefania is the wife of erotic vignettes. The original title is pun on the term "Fallo!" meaning in Italian both "Do It" and "Phallus".

"Alibi": Cinzia celebrates her seventh year of marriage with her husband in Casablanca. The vignette starts with the husband making Cinzia retell her gynecologist's visit with a sexy twist. The husband then arranges for her to have sex with Ali, a hotel worker.

distinguished TV news anchor Luigi who becomes her to keep cheating on him. enraged when she finds out her husband is having an affair with Erika.

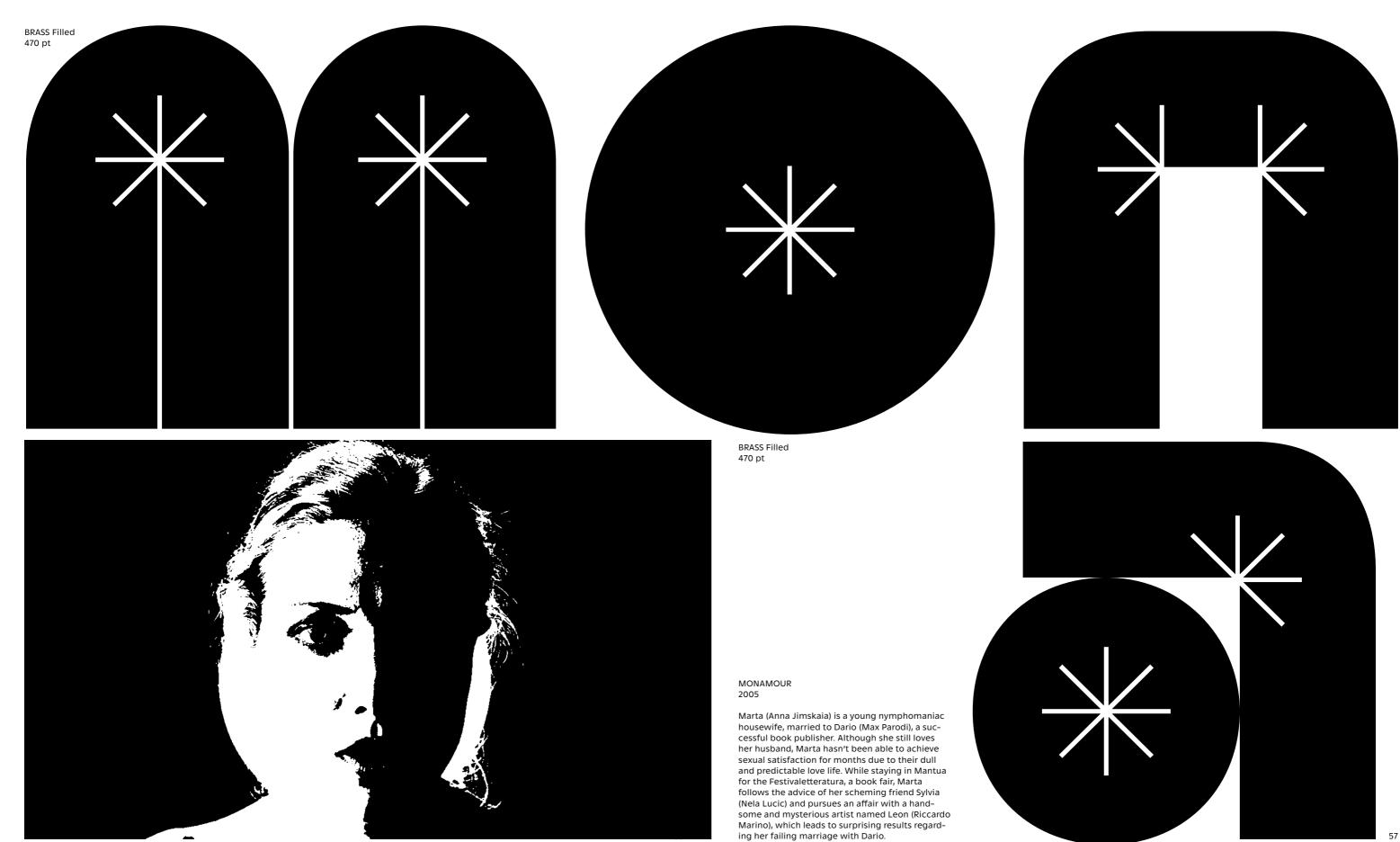
is paid generously to meet with the perverse Frau her husband, satirist Mr. Noel. Bertha a German dominatrix and her male slave.

"Botte d'allegria": Raffaella regales her husband

strange. Her husband enjoys this, and encourages

"Honni soit qui mal y pense": In the beautiful village of Cap d'Agde on France's Mediterranean "2 cuori 1 capanna": The sweet Katarina Alto Adige coast, Anna, has leisurely fun with Mrs. Helen and

"Dimme porca che me piaze": Venetian Rosy is on her honeymoon with her husband in London, and with stories of her affairs, some of which are very agrees to a dare that she must have sex in public.





KICK THE COCK 2008

59



HOTEL COURBET 2009

"Hotel Courbet" is an Italian short film presented at the 66th Venice Film Festival in the context of the retrospective dedicated to the director.

A woman is feeling sad and suddenly tries to indulge in pleasure. For a thief who happened to be there by chance, this violated intimacy is worth much more than all the stolen goods he managed to get.

Brass is the first typeface designed by Fantasia Type, a design and research duo around typography founded by Franziska Weitgruber and Michele Galluzzo in 2020 and located between Milan and Laces (South Tyrol). The Brass display family consists of several members. There are two main styles; one with the "asterisk element", in outline and Filled versions, and one Plain exclusively in outline. Both outline versions are available in vari-

From a design and aesthetic point of view, the typeface is linked to various references from the history and practice of graphic design. The strokes that make up the letters are influenced by experiments done with Adobe Illustrator's digital brushes. This is visible, for instance, in the "asterisk element" that connotes the typeface, a stylization of the glitches frequent when applying digital brushes to vector strokes. However, starting with its name, the typeface is intended to be a tribute to the artistic career of Italian director Tinto Brass. Brass' cinema, in fact, in addition to his experiments on a formal level, in editing, photography, set design and costumes, as well as his contribution to the maturation of the erotic genre in Italy in particular, can also be analyzed for his constant dialogue with graphic design and typography.

Even if one only looks at Brass' use of posters in his career of over fifty years, one can perceive how much the director has been able to grasp and interpret the main trends that run through both the internal taste of national and international graphic design and popular visual culture over the decades. Looking at the illustrative posters we can see the director's sensitivity in intercepting the different graphic trends, functional to the different genres of films made over the years, as well as to the different countries in which posters were produced and displayed. In the Italian 1960s, for example, the influence of Cinecittà poster art is still evident, characterized by a marked use those produced by Letraset or Mecanorma. It is of painting and expressive lettering, in many cases designed ad hoc by the poster artists themselves. Think of the embrace illustrated by Renato Casaro for the poster of "Nerosubianco" (1968) or the photographic-pictorial collage of Deseta for the film "Col cuore in gola" (1967). With the arrival of the 1980s, the brushstrokes give way to the nuances of airbrushing, as seen in the posters signed by Luca Crovato for "Miranda" (1985) and by Guazzi for "Snack Bar Budapest" (1988), as well as in the French - designed by Michel Landi - and Belgian posters created for "Salon Kitty" (1976).

Brass confronts himself with some protagonists of Italian and world modernist graphic design. Starting with the Milanese graphic designer Massimo Vignelli who, between 1962 and 1963, taught graphic design at the Corso Superiore di Disegno Industriale in Venice, Brass' home city. But it is not in the Venetian context that the two meet. In 1964, the director was invited by Umberto Eco to make an intervention in the XIII Triennial of Milan dedicated to leisure time, for the introductory section of the exhibition in Milan, curated by Eco with Vittorio Gregotti. Brass proposes two short films made with archival material, "Tempo libero" and "Tempo lavorativo". The two contributions are projected on the floor of the Kaleidoscope designed by Gregotti, Lodovico Meneghetti and Giotto Stoppino, a triangular corridor in which Brass' films are multiplied by the mirrors that cover the walls, building an alienating experience. The obsessive montage of archival material in the two videos, amplified by the refractions of the installation and the sonorization by Livio Castiglioni, is a reflection on the corruption of free time and its inexistence in a consumerist and capitalist society. Vignelli designs the graphic layout for the installation in question, which is inaugurated just a few months before the Milanese graphic designer co-founds Unimark International, the multinational studio that will become famous, ironically, also thanks to the design of corporate identity manuals for some of the symbols of American capitalism, including American Airlines, Ford, JCPenney and Target.

Later in his career, the director dialogues at a distance with another founding figure of ation of typeface – in this case seems to allude to most famous logos in the history of international modernist graphics: the optical Woolmark symbol designed by Franco Grignani in 1963. The mark, at the top of the list of the best logo designs of all time according to the magazine "Creative Review". is printed and hung above the double bed of a couple in crisis in the film "Nerosubianco". In this way, Grignani's iconic black and white twine becomes almost a religious symbol and the pureness of wool becomes a metaphor for Mary's immaculate virginity, the deprivations of Catholic upbringing and the purity of monogamy, the quintessence of marriage boredom and sexual inappetence of a worn-out couple. Brass appropriates a design object, an object of popular culture, creating a détournement, a sort of bootleg, a rip-off, a rebus useful for the contestation of the dogmas present in modern society.

However, it is from the typographic point of view first of all, that Brass' cinema is attentive to the evolution of type design. Particularly from the 1970s onwards, the director translates the vivacity, the provocativeness, the sinuosity of bodies and the staging of erotic fantasies through the choice of eccentric fonts in many cases linked to the strand of typefaces that Aldo Novarese defines as "Fantasia". In fact, in line with some of the trends in vogue between the 1960s and 1990s in advertising and editorial design, Brass chose expressive and anti-minimalist fonts for his films. The design of the titles in the posters, the typographic animations in the opening sequences, the attention to typography that constantly emerges in the sets, link the director to the type foundries that exploded in the golden age of photo composition, of photomechanical titling machines – such as those produced by the American Visual Graphics Corporation - and of rubdown transfer sheet alphabets including precisely the latter French foundry that best meets the expressive needs desired by Brass for the titles of his works. In fact, besides the direct competitor Letraset - his is the Sinaloa used in "Monella" (1998) and the Babyteeth Opaque by Milton Glaser and George Leavitt used in "Salon Kitty" (1976) - at least seven films directed by Brass use typefaces produced by Mecanorma: "La chiave" (1983) and "Fermo Posta Tinto Brass" (2002) with Plakat, "Capriccio" (1987) with Full Strokes, "Così fan tutte" (1992) with Via Face Don, but especially "Miranda" (1985), "Paprika" (1991) and "Fermo Posta Tinto Brass" (1995). all three of which are associated with the typeface Bronx. Only one other typeface recurs as frequently in his films, underscoring Brass' strong interest in Art Deco aesthetics: Broadway, designed by Morris Fuller Benton in 1927 for ATF – spread over the years plore the history of graphic design and typography by VGC and Linotype, among others – and used by Brass for the titles of "Action" (1980), "L'uomo che guarda" (1994) and "Hotel Courbet" (2009).

If Brass' cinema is a cinema that constantly puts women at the center, it is interesting to note how incidentally also the choices of typefaces made by the director tell at least two stories of female designers: Sylvia Trenker and Rosmarie Tissi. The mysterious alphabet used in 1992 for the film "Così fan tutte" starring Claudia Koll is Via Face Don, published around 1977 by Mecanorma and designed by the Austrian duo composed of Hans J. Donner and Sylvia Trenker. Since the mid-1970s the duo had already created some fonts for Mecanorma such as Fleurdon, Box Don, Tape Don, Lamina Don. Even if the typefaces are signed by both, the names chosen for the alphabets reaveal the professional predominance of the male figure of the couple. The occurrence of the word "Don" in the names of the typefaces refers to Donner Only in Via Face Don this domination is balanced in some way. Via Face Don is an illustrative alphabet in which each letter is drawn around a female face available in two styles, Black and Outline. The typeface's name hides a detail about the woman who co-authored the typeface and Donner's life partner Sylvia Trenker whose diminutive name was Via.

The word "Face" itself - often used as an abbrevi-Italian graphic design: In 1968 Brass used one of the the presence of the illustrated face of/by Sylvia that connotes the entire alphabet.

> Around 1974 Sylvia Trenker chose to emigrate to Brazil with her partner, settling in Rio De Janeiro with the possibility of starting to work for the television channel Rede Globo, Together with Donner, Trenker was active in the television channel as art-director, graphic designer, illustrator and even costume designer, creating "aberturas" of soap operas and programs. For more than two decades the use of colors, shapes, typography and the curiosity towards the new horizons offered by the first computer graphics connote the work of Trenker and Donner. In the animations created by the two, in addition to the appearance of some of the characters designed for Mecanorma, Trenker's illustrations constantly emerge. In line with the style that emerges from the Via Face Don typeface, they often present sensual and sinuous women with strong references to Art Deco reinterpreted in a postmodern key.

> Another typeface designed by a woman and chosen by Brass is the one used in 1998 for the title of the film "Monella": Sinaloa, designed by Rosmarie Tissi. She was born in 1937 in Thayngen, a small town in the north of Switzerland. She trained as a graphic designer at the Schule für Gestaltung in Zurich. After four years of professional training and several years working with Siegfried Odermatt, in 1968 she founded the collective studio O&T -Odermatt & Tissi - in the heart of Zurich. The studio focuses primarily on visual identity, printed matter, posters and typefaces. Sinaloa is one of them. The typeface was designed in the early 1970s, based on an unused logo designed for a German swimwear manufacturer. The complete alphabet was released exclusively through Letraset in 1974 and later also distributed by ITC and Englersatz, a phototypesetting company based in Zurich.

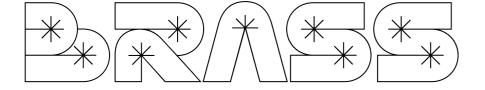
> Starting from a background deeply rooted in the Neue Grafik, Tissi over the years manages to break the rigidity of Swiss typography and become an undisputed protagonist of postmodern graphics on an international scale. This turning point, already perceptible in the Sinaloa typeface, was confirmed over the years by other typefaces developed by the Swiss designer, including a second variant of Sinaloa - with thinner vertical stripes called Sonora or Mindanao, the evolution of a visual identity project born within the O&T studio. Alongside her professional practice, Tissi teaches at such authoritative institutions as the Rhode Island School of Design and Yale University, joining the Alliance Graphique Internationale in 1974.

Brass' work offers the possibility to exfrom a new point of view, helping us to understand the real circulation of visual trends, tools and typefaces outside the fences of design, in the real world The graphics and typography used by Brass in his career seem to coincide with the critique of capitalist consumerism with which modernist graphic design, the International Style, as well as advertising agencies often find themselves in dialogue. This contestation passes through the construction of an anarchic, sensual, provincial imagery, inhabited by desires and bodies that subvert the established order in the same way that the meaning of a logo is subverted through an operation of détournement Thus the criticism of the conservative society is combined in Brass with the use of "Fantasia" characters, letters that are not those used canonically by the multinational corporations of expanding capitalism but are those that populate the country scenery of hotels or provincial inns, those that populate the world of the beginning of the XX century or that of nightlife, of clubs and Italo-disco, alphabets that upset the assumptions of neutrality, order, composure and legibility of modernist typography. In this way, the "Fantasia" characters chosen by Brass end up embodying and propagandizing a cinema that opposes a rigid modernity. A subversive cinema precisely because it is inhabited by fantasies.

MÁÄÄÄÄÄÄÄÄAABÉĞÇĞ DĐĚÉĜËĖĒĘFGĞĢĠ GĞÇĞHĦÍÎÏÎĬJKKLĹL ĻŁMNŃŇŅŊÑOÓÔÖÒŐ DO OCO Ó Ó Ó Ó Ó OCO E PPÞORŔŘŖSŚŠSTŦŤ ŢŢUÚÛŮÜŰŪŲĪVWŚ ŴŴWYÝŶŸŶŹŽāaá ă â â à ā ā ā ā ā B G G Ğ G Ğ d Z d d e é è è è è e p f f g g g g mm:ii:i;3KKJLLLtmmn MOÓÔÖÒŐŌØÕOPPITÍ řŗsśšęętţuúûŭùú ĪŲŬVWĆÜÒXYÍĐŸ



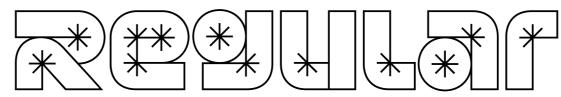
BRASS Light 85 pt



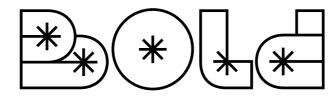
BRASS Regular 85 pt

BRASS Bold 36 pt







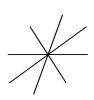




BRASS Plain Light 85 pt

BRASS Plain Regular 85 pt

BRASS Plain Bold 85 pt







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(Michele Galluzzo + Franziska Weitgruber)

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