

Film Studies

# Journal of Italian Cinema & Media Studies

**Innovations and Tensions  
Italian Cinema and Media in a Global World**

**The American University of Rome**

**9-10 June 2017**

**5 YEARS**

*Journal of Italian Cinema and Media Studies*

**International Conference**

Innovations and Tensions

Italian Cinema and Media in a Global World

The American University of Rome, Italia  
Via Pietro Roselli 4, Roma

9-10 June 2017

### **Conference Directors**

Flavia Laviosa (Wellesley College)

Catherine Ramsey-Portolano  
(The American University of Rome)

### **Assistant to the Directors**

Ryan Calabretta-Sajder (University of Arkansas)

### **Conference Assistants**

Matilde Borio, Cassie Miller, Margaret Roberts  
(Wellesley College)

### **Sponsors**

Wellesley College

The American University of Rome

Intellect Ltd

### **Keynote Speaker**

Prof.ssa Milly Buonanno

Sapienza Università di Roma

*Ambigue distanze e incontri ravvicinati  
tra la televisione e il cinema in Italia*

# Schedule Outline

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## Friday 9 June 2017

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8.30-17.00 **Registration**

9.00-9.30 **Opening Remarks**

9.45-11.00 **Panel Series A**

11.15-12.30 **Panel Series B**

12.30-13.30 *Lunch (Buffet)*

13.30-14.45 **Panel Series C**

15.00-16.15 **Panel Series D**

16.30-17.45 **Panel Series E**

18.00-19.00 **Keynote Address**

Professor Milly Buonanno

Sapienza Università di Roma

19.30-21.00 *Welcome Reception*

## **Saturday 10 June 2017**

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8.30-17.00 **Registration**

9.00-10.15 **Panel Series F**

10.30-11.45 **Panel Series G**

12.00-12.30 **Intellect Presentation**

12.35-13.30 *Lunch (Buffet)*

13.30-14.45 **Panel Series H**

15.00-16.15 **Panel Series I**

16.30-17.45 **Panel Series J**

18.00-19.30 **Film Screening**

Director Fred Kuwornu

*Blaxploitalian; 100 Years of Blackness in Italian Cinema*  
(2016)

Registration: **Building B, Garden 2**

Intellect Book Exhibition: **Building B, Garden 1**

All Panels: **Building B**

Opening Remarks, Intellect Presentation, Keynote Address,  
Film Screening: **Auriana Auditorium**

# Conference Schedule

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## Friday 9 June 2017

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**8.30 – 17.00 Registration – B**

**9.00 – 9.30 Opening Remarks (Auriana Auditorium)**

**Flavia Laviosa**, Conference Director  
Wellesley College

**Lisa Colletta**, Dean of Academic Affairs  
The American University of Rome

**Mario Morcellini**, Consigliere alla Comunicazione  
Sapienza Università di Roma

**James Campbell**, International Marketing Manager  
Intellect Ltd

**Catherine Ramsey-Portolano**, Conference Director  
The American University of Rome

## **9.45 – 11.00 Panel Series A**

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### **Panel 1: RAI Past and Future - B 205**

#### **Chair: Tijana Mamula**

John Cabot University in Rome, Italia

#### **1. Mihaela Gavrila and Mario Morcellini**

Sapienza Università di Roma, Italia

“Ripensare i media di Servizio Pubblico partendo dalla ricerca. Una consultazione pubblica con i giovani per la RAI del futuro”

#### **2. Giulia Muggeo**

Università degli Studi di Torino, Italia

“I ragazzi di Bandiera Gialla. Il caso Rocky Roberts tra televisione e riviste giovanili”

#### **3. Emma Barron**

University of Sydney, Australia

“The Promise of Readers: 1960s Italian Television and *I Promessi Sposi*”

## **Panel 2: Italian Film Genres I – B 206**

### **Chair: Massimiliano Pistonesi**

Independent Scholar, DeA Planeta Libri, Milano, Italia

#### **1. Myriam Swennen Ruthenberg**

Florida Atlantic University, Boca Raton, USA

“Healing the World: the Role of the Poet in Eduardo Ponti’s  
*Il turno di notte lo fanno le stelle*”

#### **2. Patrizia La Trecchia**

University of South Florida, Tampa, USA

“Politics of Italian Gastronationalism in Cinema”

#### **3. Marta Perrotta**

Università degli Studi Roma Tre, Italia

“‘Vedi Napoli e poi muori’. Analisi delle subalternità culturali  
in tre docu-soaps ambientate a Napoli: *Il boss delle  
cerimonie*, *Lucky Ladies* e *Morti e stramuorti*”



### **Panel 3: Video Games – B 204**

**Chair: Marco Benoît Carbone**  
University College London, UK

**1. Marco Benoît Carbone**  
University College London, UK

“Producers, designers, and film culture: Ideas of national identity in Italian video games”

**2. Mattia Filigoi and Matteo Genovesi**  
Università degli Studi di Udine, Italia

“Soggettiva videoludica italiana: tra *Grezzo 2* e *The Town of Light*”

**3. Ambra Benvenuto**  
Università degli Studi di Napoli Federico II, Italia

“L’architettura nei video-games è solo nei codici?”

**Panel 4: *Lui, lei e l'altro*. Re-tracing Gender across the Popular/Auteur Divide in Recent Italian Film - B 304**

**Organizer: Dom Holdaway**

Università degli Studi di Bologna, Italia

**Chair: Louis Bayman**

University of Southampton, UK

**1. Valerio Coladonato**

American University of Paris, France

“Vatican Masculinity: Reshaping Normative Models in *Habemus Papam* and *The Young Pope*”

**2. Dalila Missero**

Università degli Studi di Bologna, Italia

“Are Italian Genres Beyond Gender? *Lo chiamavano Jeeg Robot* and the Claim for Realism”

**3. Dom Holdaway**

Università degli Studi di Bologna, Italia

“*Un altro pianeta*: the Non-Normative Potential of Mainstream Film”

## **Panel 5: Studi Cinematografici e Cineteca – B 306**

**Chair: Vanesa Coscia**

Universidad de Buenos Aires, Argentina

**1. Enzo Lavagnini**

Archivio Pasolini di Ciampino, Italia

“Cinecittà 80 anni, 1937-2017. Gli studios che hanno raccontato l’Italia”

**2. Donatella Maraschini and Paola Nasini**

London South Bank University, UK and  
Hoben Ltd, London, UK

“*Filmmaker* and the Milanese Independent Cinema Scape of the 1980s and 1990s”

**3. Andrea Gelardi**

University of St. Andrew, UK

“Tra vocazione al territorio e azioni internazionali:  
Bologna e la sua Cineteca”

## 11.15 – 12.30 Panel Series B

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### Panel 6: Postcolonial Intermediality – B 304

**Organizer: Serena Alessi**

The British School at Rome, Italia

**Chair: Caterina Romeo**

Sapienza Università di Roma, Italia

**1. Cristina Lombardi-Diop**

Loyola University Chicago, USA

“Interrupted Postcoloniality: Mediterranean Crossings  
in the Visual Arts”

**2. Serena Alessi**

The British School at Rome, Italia

“Images of Postcolonial Rome”

**3. Gianmarco Mancosu**

University of Warwick, UK

“Filling Colonial Aphasia. The Use of Found Footage,  
Songs and Pictures in *Asmarina*”

**Panel 7: Anna Magnani: Re-thinking Stardom  
and Film Acting in the Post-war Period – B 206**

**Organizer: Sergio Rigoletto**

University of Oregon, Eugene, USA

**Chair: Catherine Ramsey-Portolano**

The American University of Rome, Italia

**1. Giulia Carluccio**

Università degli Studi di Torino, Italia

“Scrivere *la* Magnani. Persona, personaggio,  
diva nel lavoro di Suso Cecchi D’Amico”

**2. Maria Paola Pierini**

Università degli Studi di Torino, Italia

“Anomalia Magnani: donna *versus* diva”

**3. Sergio Rigoletto**

University of Oregon, Eugene, USA

“Labored Acting, Acting as Labor”

## **Panel 8: Streaming Media e Social Networks I – B 205**

**Chair: Antonia Cava**

Università degli Studi di Messina, Italia

**1. Paola Panarese, Stefania Parisi, and Marco Binotto**

Sapienza Università di Roma, Italia

“Fertility Day, Fertility Fake. Studio su una campagna istituzionale e la sua contro-campagna creativa”

**2. Luca Massidda**

Università degli Studi di Camerino, Italia

“Serializzare gli archivi. Netflix e la microfisica dei contenuti narrativi”

## **Panel 9: Television Series I – B 204**

**Chair: Gevisa La Rocca**

Università di Enna ‘Kore’, Italia

**1. Stefania Antonioni and Chiara Checcaglini**

Università degli Studi di Urbino Carlo Bo, Italia

“Da *Parenthood* a *Tutto può succedere*: tra remake, adattamento e traduzione transculturale”

**2. Luca Bandirali**

Università del Salento, Lecce, Italia

“Un modello americano per la serialità italiana: il caso *1992*”

### **3. Massimiliano Pistonesi**

Independent Scholar, DeA Planeta Libri, Milano, Italia

“La storia del cinema per comprendere la svolta della nuova serialità italiana: *Romanzo Criminale, Gomorra, I Medici e The Young Pope*”

### **Panel 10: Beauty and Fashion – B 306**

#### **Chair: Catherine Ramsey-Portolano**

The American University of Rome, Italia

#### **1. Francesca Calamita**

University of Virginia, Charlottesville, USA

“Beauty Standards, Photoshop Effects and Patriarchal Indoctrination: Francesca Lolli’s *How It Has To Be*”

#### **2. Loredana La Fortuna**

Università degli Studi di Bari, Italia

“Cinema e moda. La bellezza made in Italy. Stereotipi e tratti identitari”

#### **3. Vladislav Dekalov and Kristina Grigoryeva**

Saint Petersburg State University, Russia

“Concept ‘fashion’ as an Instrument of the Italian Soft Power”

**12.30 – 13.30 Lunch in the Garden**

## **13.30 – 14.45 Panel Series C**

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### **Panel 11: Future Memories: Anniversaries of Cinema and Media Institutions – B 204**

**Organizer: Marguerite Waller**

University of California, Riverside, USA

**Chair: Rebecca Bauman**

Fashion Institute of Technology, State University  
of New York, USA

**1. Frank Burke**

Queen's University, Kingston, Canada

“New Directions in Fellini Studies”

**2. Marita Gubareva**

Independent Scholar and Journalist, Roma, Italia

“Fellini's Aesthetics and the Decadent Movement”

**3. Marguerite Waller**

University of California, Riverside, USA

“Transnational Fellini: The Cuban Connection”



## **Panel 12: Television Series II – B 304**

### **Chair: Massimiliano Pistonesi**

Independent Scholar, DeA Planeta Libri, Milano, Italia

#### **1. Anna Lucia Natale**

Sapienza Università di Roma, Italia

“*Parenthood*. Family stories tra Italia e Stati Uniti”

#### **2. Giacomo Ravesi**

Università degli Studi Roma Tre, Italia

“Vestiti da sposa, sogni imprenditoriali e pistole. L’immagine del Nord Est nelle serie tv: *Sposami*, *Faccia d’angelo*, *Di padre in figlia*”

#### **3. Giuseppe Fidotta**

Concordia University, Montreal, Canada

“*The Bible Project* Religious TV and the Pursuit of an Ecumenical Vernacular”

**Panel 13: Transnational Identities I – B 306**

**Chair: Ryan Calabretta-Sajder**

University of Arkansas, Fayetteville, USA

**1. Giuseppe Natale**

University of Nevada, Las Vegas, USA

“Italy Within and Without: A Cinema of (Non)Migration”

**2. Caterina Romeo**

Sapienza Università di Roma, Italia

“Shaping Transnational Identities in the Web Series  
*Italianers* and the Documentary *La deutsche vita*”

**3. Phillip Drummond**

New York University in London, UK

“Sicily in Cinema: Narratives of Place  
and Intercultural Identity”

## **Panel 14: Web Series – B 206**

### **Chair: Annachiara Mariani**

The University of Tennessee, Knoxville, USA

#### **1. Maria Luisa Terrizzi**

Independent Scholar, Messina, Italia

“Italianità sul web. Visioni, generi e prospettive attraverso i progetti web-seriali: *A’ famiglia*, *Welcome to Italy*, *Italicus*, *Ritals*”

#### **2. Antonio Mastrogiacomo**

Università degli Studi di Napoli Federico II, Italia

“*citofona@casasurace*. Le web series: identità geoculturali ad alta definizione”

## **Panel 15: Film Festivals – B 205**

### **Chair: Lorenzo Fabbri**

University of Minnesota, Twin Cities, USA

#### **1. Ludovico Ferro**

Università degli Studi di Padova, Italia

“I festival cinematografici. Ipotesi e metodologia di una ricerca empirica di sociologia del Cinema”

#### **2. Roberta K. Waldbaum**

University of Denver, USA

“The Denver Film Festival: Focus on Italian Cinema”

## 15.00 – 16.15 Panel Series D

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### Panel 16: Women and Cinema – B 304

**Chair: Flavia Brizio-Skov** (University of Tennessee, Knoxville, USA)

**1. Flavia Brizio-Skov** (University of Tennessee, Knoxville, USA)

“Do we Have Heroines in Western Films?”

**2. Bernadette Luciano** (University of Auckland, New Zealand)

“Costanza Quatriglio’s Transnational *Triangle*:  
Voices from the Rubble”

**3. Nicoletta Marini-Maio** (Dickinson College, Carlisle, USA)

“The Entrepreneurial Model of the Self: Narratives of Desire, Struggle, and Failure in Italian Women Directors’ Cinema”

**Panel 17: (Roundtable): Responses to the *Wiley-Blackwell Companion to Italian Cinema: Reconfiguring the Scene of Contemporary Italian Cinema Studies* – B 204**

**Organizer and Chair: Frank Burke**  
Queen's University, Kingston, Canada

**Frank Burke**  
Queen's University, Kingston, Canada

**Adriano Aprà**  
Independent Scholar, Roma, Italia

**Veronica Pravadelli**  
Università degli Studi Roma Tre, Italia

**Dom Holdaway**  
Università degli Studi di Bologna, Italia

**Marguerite Waller**  
University of California, Riverside, USA

**Luca Caminati**  
Concordia University, Montreal, Canada

**Louis Bayman**  
University of Southampton, UK

**Panel 18: Italian Screen Studies Inside and Outside of Italy  
B 306**

**Chair: Alan O’Leary**  
University of Leeds, UK

**1. Giancarlo Lombardi**  
College of Staten Island, New York, USA

“It’s not TV, it’s Sky and HBO: Transnational Seriality  
in *The Young Pope* and *The Leftovers*”

**2. Catherine O’Rawe**  
University of Bristol, UK

“Acting, Non-Acting, and Unconventional Stardom  
from Neorealism to *Fuocoammare*”

**3. Dana Renga**  
The Ohio State University, Columbus, USA

“The Face of Recent Italian Criminal Television”

**Panel 19: Representations of LGBTQ Communities  
in Cinema – B 205**

**Chair: Serena Anderlini-D’Onofrio**  
University of Puerto Rico, Mayaguez, USA

**1. Laura Leonardo**  
Newcastle University, UK

“Reception and Perception: Who are Ferzan Ozpetek’s  
films for?”

**2. Serena Anderlini-D’Onofrio**  
University of Puerto Rico, Mayaguez, USA

“Sacred Ecosex: *Teorema*, *il Sessantotto*, and Pasolini’s  
Math/Map of Sexual Fluidity and Amorous Inclusiveness”

## **Panel 20: Cinema and Art – B 206**

### **Chair: Tijana Mamula**

John Cabot University in Rome, Italia

#### **1. Jacopo Benci**

British School at Rome, Italia

“Building on Bertolucci and Wenders. On Luigi Ghirri’s Iconography”

#### **2. Chiara Palermo**

Université de Strasbourg, France

“Tra anti-storicismo e nuove forme di storicità.  
L’Arte Povera e il cinema sperimentale”

#### **3. Antonio Falduto**

Università degli Studi Internazionali di Roma UNINT, Italia

“Cinearchitetture: *The Belly of an Architect*,  
*Underground* e *L’Eclisse*”



## **16.30 – 17.45 Panel Series E**

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### **Panel 21: Representations of LGBTQ Communities in Media – B 204**

**Chair: Sciltian Gastaldi**

MIUR, Roma, Italia

#### **1. Lorenzo Fabbri**

University of Minnesota, Twin Cities, USA

“Remediated Transitions: The Transgender Body  
in New Media”

#### **2. Gevisa La Rocca**

Università di Enna ‘Kore’, Italia

“Protagonisti o comparse? Un’analisi delle story-line gay  
nelle serie tv sulla famiglia italiana”

#### **3. Julia Heim**

City University of New York, Graduate Center, USA

“Televisual Re/Mediation and Italian LGBTQ Communities”

**Panel 22: Italian Auteur Cinema I – B 206**

**Chair: Antonella Del Fattore-Olson**

The University of Texas at Austin, USA

**1. Alessandro Marini**

Univerzita Palackého, Olomouc, Repubblica Ceca

“L’infanzia di Sergio. Retrospezione e coscienza  
in *Il sole anche di notte*, di Paolo e Vittorio Taviani”

**2. Ryan Calabretta-Sajder**

University of Arkansas, Fayetteville, USA

“Water, Rebirth, and Feminist Awakenings  
in the Cinema of Emanuele Crialese”

**3. Massimiliano Delfino**

Columbia University, New York, USA

“For a Phenomenology of the Digital Poetic Image:  
Martone’s *Il giovane favoloso*”

**Panel 23: Italy's 'Expanded Cinema': Cinema  
and The Electronic Arts – B 304**

**Organizer: Emanuela Patti**  
University of Birmingham, UK

**Chair: Laura Leuzzi**  
DJCAD, University of Dundee, UK

**1. Emanuela Patti**  
University of Birmingham, UK

“Italy's Expanded Cinema in Practice: Gianni Toti”

**2. Clodagh Brook**  
University of Birmingham, UK

“Italy's Expanded Cinema in Practice:  
The Expanded Screens of Studio Azzurro's Video Art”

**3. Mirko Lino**  
Università degli Studi dell'Aquila, Italia

“Interferenze intermediali: le esperienze cinematiche in Realtà  
Aumentata. Il caso di Komplex - Live Cinema Group”

**Panel 24: Who Exploits Whom? Spectatorship in Italian Exploitation Cinema – B 306**

**Chair: Giancarlo Lombardi**

College of Staten Island, New York, USA

**1. Luca Zamparini**

City University of New York, USA

“Spectatorship and *Giallo* Films: the Case of *A Bay of Blood*”

**2. Paolo Pellecchia**

City University of New York, USA

“From Exploitation to Ethical Engagement in Zombie Cinema”

**3. Riccardo Antonangeli**

New York University, USA

“The Grammar of Deformation: the Disruption of Space, Narrative, Memory in Nazi-Sexploitation Movies”

## **Panel 25: Celebrity and Fandom – B 205**

**Chair: Flavia Brizio-Skov**

University of Tennessee, Knoxville, USA

### **1. Enrico Biasin**

University of Bristol, UK

“The Online Star Text Connection in Contemporary Italian Male Film Celebrities”

### **2. Agnese Pietrobon**

fanheart3, Padova, Italia

“Fan e Cinema: caratteristiche che determinano lo sviluppo di fandom”

### **3. Susanna Norbiato**

fanheart3, Padova, Italia

“Fan e Cinema: elementi di correlazione fra popolarità di un film e costituzione di un fandom”

**18.00 – 19.00**

**Auriana Auditorium**

**Keynote Speaker**

**Prof.ssa Milly Buonanno**

**Sapienza Università di Roma**

*Ambigue distanze e incontri ravvicinati  
tra la televisione e il cinema in Italia*

**19.30 – 21.00**

**Reception in the Garden**

## **Saturday 10 June 2017**

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**8.30 – 17.00 Registration – B**

**9.00 – 10.15 Panel Series F**

**Panel 26: (Roundtable): Towards an Historiography of Italian Documentary Cinema – B 204**

**Organizers and Chairs: Luca Caminati and Ivelise Perniola**  
Concordia University, Montreal, Canada, and  
Università degli Studi Roma Tre, Italia

**Adriano Aprà**  
Independent Scholar, Roma, Italia

**Marco Bertozzi**  
Università di Venezia-IUAV, Italia

**Paola Bonifazio**  
University of Texas at Austin, USA

**Alan O’Leary**  
University of Leeds, UK

**Panel 27: The Contribution of Italian Filmmakers  
to World Cinema – B 206**

**Chair: Antonella Del Fattore-Olson**  
The University of Texas at Austin, USA

**1. Vanesa Coscia**  
Universidad de Buenos Aires, Argentina

“Daniele Incalcaterra: uno sguardo italiano sul conflitto  
del lavoro in Argentina”

**2. Tuğba Görgülü**  
Istanbul Bilgi University, Turkey

“*Turkification* of Italian Sex Comedies: When an Italian  
‘Nonna’ Comes to Istanbul”

**3. Alberto Lena**  
Universidad de Valladolid, Spain

“The Changing Cinematic Representation of the Italian  
American: from Giuliano Montaldo’s *Sacco and Vanzetti*  
to Terry Green’s *No God, No Master*”



**Panel 28: La violenza femminile nel discorso mediale contemporaneo – B 205**

**Chair: Ellen Nerenberg**

Wesleyan University, Middletown, USA

**1. Elisa Giomi**

Università degli Studi Roma Tre, Italia

“Non per autodifesa: la violenza entro relazione intima nella docufiction *Chi diavolo ho sposato?*”

**2. Antonia Cava**

Università degli Studi di Messina, Italia

“Maschicidio? La rappresentazione televisiva delle donne che uccidono in *Storie maledette*”

**3. Silvia Pezzoli**

Università degli Studi di Firenze, Italia

“Le rappresentazioni medialiali delle donne camorriste”

**Panel 29: State Portrait. La rappresentazione del potere tra fiction e politica – B 306**

**Chair: Ryan Calabretta-Sajder**

University of Arkansas, Fayetteville, USA

**1. Fabio Benincasa**

Duquesne University Rome Campus, Italia

“Moro, Andreotti e Mazzini: i fantasmi della politica in Bellocchio, Sorrentino e Martone”

**2. Marco Pacioni**

University of Alberta, Edmonton, Canada

“Concetto e mediaticità dello ‘Stato’ da Machiavelli all’Isis”

**3. Andrea Polegato**

University of North Texas, Denton, USA

“L’oscenità del potere. Machiavelli nella fiction americana”

**Panel 30: Television Series III – B 304**

**Chair: Ellen Nerenberg**

Wesleyan University, Middletown, USA

**1. Chiara Ferrari**

California State University, Chico, USA

“The Dark Side of Italian (Quality) TV:  
*Romanzo Criminale, Gomorra, and Suburra*”

**2. Anna Bisogno**

Università degli Studi Roma Tre, Italia

“Da *Raccontami* a *I Medici*, da *Karol* a *Luisa Spagnoli*:  
formati della narrazione e memoria collettiva nella  
fiction italiana”

**3. Rebecca Bauman**

Fashion Institute of Technology, State University  
of New York, USA

“Of Mice and Mafiosi: Masculinity and *La piovra*”

## **10.30 – 11.45 Panel Series G**

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**Panel 31 (Roundtable): Universi seriali nella fiction italiana tra convenzioni e complessità narrative – B 204**

**Organizer: Marta Perrotta**

Università degli Studi Roma Tre, Italia

**Chair: Stefano Gnasso**

Università Cattolica del Sacro Cuore, Milano, Italia

**Chiara Ferrari**

California State University, Chico, USA

**Elisa Giomi**

Università degli Studi Roma Tre, Italia

**Veronica Innocenti**

Università degli Studi di Bologna, Italia

**Marta Perrotta**

Università degli Studi Roma Tre, Italia

**Panel 32: Paolo Sorrentino's Filmic and Narrative  
Production I – B 304**

**Organizer: Annachiara Mariani**

The University of Tennessee, Knoxville, USA

**Chair: Giacomo Tagliani**

Università degli Studi di Siena, Italia

**1. Vito Zagarrio**

Università degli Studi Roma Tre, Italia

“Il piano sequenza di Sorrentino. Messa in scena  
e retorica dello sguardo”

**2. Roy Menarini**

Università degli Studi di Bologna, Italia

“Italiano/internazionale: Paolo Sorrentino e il caso  
*The Young Pope*, ricezioni critiche a confronto”

**3. Anna Manzato and Antonella Mascio**

Università IULM, Milano and

Università degli Studi di Bologna, Italia

“*The Young Pope*: un caso italiano di ‘celevision’”

## **Panel 33: Italian Auteur Cinema III – B 205**

**Chair: Ivelise Perniola**

Università degli Studi Roma Tre, Italia

**1. Amanda Minervini**

Colorado College, Colorado Springs, USA

“Levity, Ethics, and Aesthetics in Sorrentino’s Cinema”

**2. Daniela Turco**

Independent Scholar, Editorial Board of *Filmcritica*, Roma, Italia

“Luoghi, spostamenti, derive. L’esplorazione di un ‘altro lato’ del cinema italiano, nel percorso poetico-politico di Roberto Minervini”

**3. Tijana Mamula**

John Cabot University in Rome, Italia

“‘Words Matter Less and Less’: Tacit Multilingualism and Antonioni’s *L’avventura*”

## **Panel 34: New Media and Transmedia I – B 306**

**Chair: Bernardo Piciché**

Virginia Commonwealth University, Richmond, USA

**1. Laura Leuzzi**

DJCAD, University of Dundee, UK

“Contemporary Italian Artists and New Media: Roots, New Approaches and New Perspectives”

## **2. Valentino Catricalà**

Fondazione Mondo Digitale, Roma, Italia

“Contemporary Italian Artists and New Media: Roots, New Approaches and New Perspectives”

## **3. Nicoletta Peluffo**

Kent State University Florence Center, Italia

“Il viaggio transmediale di *Le avventure di Pinocchio*”

## **Panel 35: Transnational Identities II – B 206**

### **Chair: Rhiannon Noel Welch**

Rutgers University, New Brunswick, USA

### **1. Alessandro Monti and Carole Rozzonelli**

Università degli Studi di Torino and Université Lumière Lyon 2, France

“Vindications of Nationhood through Cinematic Imagination in Italy and in India”

### **2. Achille Castaldo**

Duke University, Durham, USA

“La dimensione liminare del cinema di Pietro Marcello”

### **3. Lisa Dolasinski**

Indiana University, Bloomington, USA

“Projecting the ‘Sterile Body’: Masculinities, Migrant Men, and Italy”

**12.00- 12.30**

**Auriana Auditorium**

**Intellect Presentation**

James Campbell, International Marketing Manager  
(Intellect Ltd)

“Academic Publishing with Intellect”

**12.30 – 13.30 Lunch in the Garden**



## 13.30 – 14.45 Panel Series H

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### **Panel 36: Framing the Word – B 304**

**Organizer: Gaetana Marrone-Puglia**  
Princeton University, USA

**Chair: Gaetana Marrone-Puglia**  
Princeton University, USA

**1. Gloria Lauri-Lucente**  
University of Malta, Msida, Malta

“Mafia Narratives in the New Millenium: Francesco Munzi’s  
*Anime nere*”

**2. Stefania Benini**  
Temple University, Philadelphia, USA

“The Poetry of Adaptation in Mario Martone’s  
*Il giovane favoloso*”

**3. Alessandro Giammei**  
Princeton University, USA

“Adapting an Era: the Interactive Political and Aesthetic  
Universe of *Assassin’s Creed II*”

**Panel 37: Italy's Hybrid Cinematic Spaces – B 204**

**Organizer: Alan O'Leary**

University of Leeds, UK

**Chair: Gaoheng Zhang**

University of British Columbia, Vancouver, Canada

**1. Áine O'Healy**

Loyola Marymount University, Los Angeles, USA

“Gender Melancholia in the Borderlands”

**2. Alan O'Leary**

University of Leeds, UK

“The Power to Picture: Orientalism, Transnational Italian Cinema and Postcolonial Space”

**3. Allison Cooper**

Bowdoin College, Brunswick, USA

“Migratory Nightmares in Contemporary Italian Horror Cinema”

## **Panel 38: Subtitling and Dubbing – B 306**

**Chair: Biagio Aulino**

University of Toronto-Mississauga, Canada

**1. Emilio Audissino**

University of Southampton, UK

“Bringing *The Nanny* to the Italian Audience.  
Dubbing as Adaptation and Assimilation”

**2. Andrea Bini**

The American University of Rome, Italia

“L’evoluzione del doppiaggio e la sua influenza  
nel cinema italiano”

**3. Giusi Coppola**

University of Liverpool, UK

“A Socio-cognitive Approach to Dubbing  
and Subtitling in Television Series”

**Panel 39: Italian Film Genres II – B 206**

**Chair: Simone Dubrovic**

Kenyon College, Gambier, USA

**1. Sciltian Gastaldi**

MIUR, Roma, Italia

“Colts, Horses and Oedipus: Tonino Valerii’s *Day of Anger*”

**2. Giovanna De Luca**

College of Charleston, USA

“*Paranza dei bambini*: The Uses of Children  
in Contemporary Italian Mafia Movies”

**3. Giulio Olesen**

Bournemouth University, UK

“Slap the Monster on Page One: Representations  
of History in the Italian *Poliziottesco*”

**Panel 40: Italian Auteur Cinema III – B 205**

**Chair: Serena Alessi**

The British School at Rome, Italia

**1. Matteo Gilebbi**

Duke University, Durham, USA

“La specie regista: tracce dell’Antropocene nel cinema di Rohrwacher, Garrone, Sorrentino e Frammartino”

**2. Francesca Borrione**

University of Rhode Island, Providence, USA

“*Stop the Pounding Heart* di Roberto Minervini:  
Un viaggio etnografico negli Stati Uniti”

**3. Eleonora Sartoni**

Rutgers University, New Brunswick, USA

“From Non-place to Poetic Space: Borderland  
in Gianfranco Rosi’s *Sacro GRA*”

## 15.00- 16.15 Panel Series I

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### **Panel 41: Paolo Sorrentino's Filmic and Narrative Production II – B 306**

**Organizer: Annachiara Mariani**

The University of Tennessee, Knoxville, USA

**Chair: Sciltian Gastaldi**

MIUR, Roma, Italia

#### **1. Antonella Del Fattore-Olson**

The University of Texas at Austin, USA

“Sorrentino’s Homage to Pasolini in *La grande bellezza*”

#### **2. Russell Kilbourn**

Wilfrid Laurier University, Waterloo, Canada

“The ‘Primal Scene’: Sorrentino and (the image of) ‘Woman’”

#### **3. Annachiara Mariani**

The University of Tennessee, Knoxville, USA

“Experiencing Panismo in *La grande bellezza* and *Youth*”

**Panel 42: Transnational Migrants – B 204**

**Chair: Giacomo Tagliani**

Università degli Studi di Siena, Italia

**1. Cinzia Padovani**

Southern Illinois University, Carbondale, USA

“Public Media and Immigrant Audiences in Italy”

**2. Anna Botta**

Smith College, Northampton, USA

“Remaking the Mediterranean Borderscape: Tracking Lives Lost during Migration”

**3. Gaoheng Zhang**

University of British Columbia, Vancouver, Canada

“Morality and Globalization in Italian Fiction Films about Chinese Migrants”

**Panel 43: Italian Auteur Cinema IV – B 205**

**Chair: Tijana Mamula**

John Cabot University in Rome, Italia

**1. Marco Dalla Gassa**

Università Ca' Foscari di Venezia, Italia

“Prosemeica delle rappresentazioni. Il viaggio  
in Giappone di Antonioni”

**2. Bernardo Piciché**

Virginia Commonwealth University, Richmond, USA

“Francesco Rosi e la *corrida*”

**3. Irene Valle Corpas**

Universidad de Grenada, Spain

“The Global World through ‘false documentary’  
in Pasolini's *Appunti per un'Orestiade africana*”



**Panel 44: New Media and Transmedia II - B 304**

**Chair: Valentino Catricalà**

Fondazione Mondo Digitale, Roma, Italia

**1. Giuseppe Gargiulo**

MoDyCo/CNRS Université de Paris Nanterre, France

“Il naufragio del Costa Concordia o la narrazione di un Titanic transmediale”

**2. Ricardo Domizio**

London South Bank University, UK

“Digital Affect and the Microbiological in Alex Infascelli’s *H2O*”

**3. Cara Takakjian**

University of Massachusetts, Amherst, USA

“Between Myself and Me: Continuum of Identity in Bertolucci’s *Io e te*”

## 16.30 – 17.45 Panel Series J

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### **Panel 45: Italian and Foreign Co-productions – B 306**

#### **Chair: Claudia Romanelli**

The University of Alabama, Tuscaloosa, USA

#### **1. Claudia Romanelli**

The University of Alabama, Tuscaloosa, USA

“The ‘Fondo bilaterale di sostegno alla coproduzione italo-francese’ and the Decline of French and Italian Co-productions”

#### **2. Maria Elena D’Amelio and Karen Venturini**

Università della Repubblica di San Marino

“Performance and Exchange Knowledge in film co-productions: learning from the documentary *Michel Petrucciani*”

#### **3. Rui Trindade Oliveira**

Northumbria University, Newcastle, UK

“Italian-Spanish Horror Co-productions of the 1970s and 1980s”

## **Panel 46: Transnational Identities III – B 304**

### **Chair: Rebecca Bauman**

Fashion Institute of Technology, State University  
of New York, USA

#### **1. Giuseppina Sapio**

Université Panthéon-Assas Paris II, France

“‘Believe me, I’m Italian’ Uno studio semiotico dell’opera  
dell’artista diasporico Adrian Paci”

#### **2. Massimiliano Coviello**

Università degli Studi di Siena, Italia

“Immagini e immaginari migranti. Strategie di  
rappresentazione dei fenomeni migratori nel cinema italiano  
del Terzo Millennio. Parte prima: dall’assoggettamento alla  
compassione”

#### **3. Giacomo Tagliani**

Università degli Studi di Siena, Italia

“Immagini e immaginari migranti. Strategie di  
rappresentazione dei fenomeni migratori nel cinema italiano  
del Terzo Millennio. Parte seconda: dall’umanitarismo alla  
soggettivazione”

**Panel 47: Italian Film Genres III – B 205**

**Chair: Ivelise Perniola**

Università degli Studi Roma Tre, Italia

**1. Gianluca Giraudò and Marta Tedesco**

Sapienza Università di Roma, Italia

“Cinema porno e donne: quale futuro per l’Italia?”

**2. Clizia Centorrino**

Université Grenoble Alpes, France

“*Le cose belle*. Per un’estetica del cinema documentaristico in divenire”

## **Panel 48: Streaming Media e Social Networks II – B 204**

### **Chair: Gevisa La Rocca**

Università di Enna ‘Kore’, Italia

#### **1. Valentina Re**

Link Campus University, Roma, Italia

“Il cinema italiano in streaming: circolazione, visibilità, cataloghi”

#### **2. Valeria Federici**

Brown University, Providence, USA

“Network culture in Italy in the 1990s and the making of a place for art and activism”

#### **3. Francesca Moretti**

Sapienza Università di Roma, Italia

“Crowdfunding Cinema: Come il web sta cambiando l’industria cinematografica italiana”

**18.00 – 19.30**

**Auriana Auditorium**

**Film Screening**

*Blaxploitation 100 anni di afrostorie nel cinema italiano*  
(2016)

Followed by a discussion with director Fred Kuwornu

**20.00 Dinner at Lo Scarpone (Reservation Required)**  
**Via di S. Pancrazio 15, Roma**

## **List of Conference Participants**

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Serena Alessi (The British School at Rome, Italia)  
[Panels 6, 40]

Serena Anderlini-D'Onofrio (University of Puerto Rico,  
Mayaguez, USA) [Panel 19]

Riccardo Antonangeli (New York University, USA) [Panel 24]

Stefania Antonioni (Università degli Studi di Urbino Carlo Bo,  
Italia) [Panel 9]

Adriano Aprà (Independent Scholar, Roma, Italia)  
[Panels 17, 26]

Emilio Audissino (University of Southampton, UK) [Panel 38]

Biagio Aulino (University of Toronto-Mississauga, Canada)  
[Panel 38]

Luca Bandirali (Università del Salento, Lecce, Italia) [Panel 9]

Emma Barron (University of Sydney, Australia) [Panel 1]

Rebecca Bauman (Fashion Institute of Technology, State  
University of New York, USA) [Panels 11, 30, 46]

Louis Bayman (University of Southampton, UK) [Panels 4, 17]

Jacopo Benci (British School at Rome, Italia) [Panel 20]

Fabio Benincasa (Duquesne University Rome Campus, Italia)  
[Panel 29]

Stefania Benini (Temple University, Philadelphia, USA)  
[Panel 36]

Marco Benoît Carbone (University College London, UK)  
[Panel 3]

Ambra Benvenuto (Università degli Studi di Napoli  
Federico II, Italia) [Panel 3]

Marco Bertozzi (Università di Venezia-IUAV, Italia)  
[Panel 26]

Enrico Biasin (University of Bristol, UK) [Panel 25]

Andrea Bini (The American University of Rome, Italia)  
[Panel 38]

Marco Binotto (Sapienza Università di Roma, Italia) [Panel 8]

Anna Bisogno (Università degli Studi Roma Tre, Italia)  
[Panel 30]

Paola Bonifazio (University of Texas at Austin, USA)  
[Panel 26]

Francesca Borriore (University of Rhode Island, Providence,  
USA) [Panel 40]

Anna Botta (Smith College, Northampton, USA) [Panel 42]



Flavia Brizio-Skov (University of Tennessee, Knoxville, USA)  
[Panel 16, 25]

Clodagh Brook (University of Birmingham, UK) [Panel 23]

Milly Buonanno (Sapienza Università di Roma, Italia)  
[Keynote Speaker]

Frank Burke (Queen's University, Kingston, Canada)  
[Panels 11, 17]

Ryan Calabretta-Sajder (University of Arkansas, Fayetteville,  
USA) [Panels 13, 22, 29]

Francesca Calamita (University of Virginia, Charlottesville,  
USA) [Panel 10]

Luca Caminati (Concordia University, Montreal, Canada)  
[Panels 17, 26]

James Campbell (Intellect Ltd) [Opening Remarks, Intellect  
Presentation]

Giulia Carluccio (Università degli Studi di Torino, Italia)  
[Panel 7]

Achille Castaldo (Duke University, Durham, USA) [Panel 35]

Valentino Catricalà (Fondazione Mondo Digitale, Roma, Italia)  
[Panels 34, 44]

Antonia Cava (Università degli Studi di Messina, Italia)  
[Panels 8, 28]

Clizia Centorrino (Université Grenoble Alpes, France)  
[Panel 47]

Chiara Checcaglini (Università degli Studi di Urbino Carlo Bo,  
Italia) [Panel 9]

Valerio Coladonato (American University of Paris, France)  
[Panel 4]

Lisa Colletta (The American University of Rome, Italia)  
[Opening Remarks]

Allison Cooper (Bowdoin College, Brunswick, USA)  
[Panel 37]

Giusi Coppola (University of Liverpool, UK) [Panel 38]

Vanesa Coscia (Universidad de Buenos Aires, Argentina)  
[Panels 5, 27]

Massimiliano Coviello (Università degli Studi di Siena, Italia)  
[Panel 46]

Marco Dalla Gassa (Università Ca' Foscari di Venezia, Italia)  
[Panel 43]

Maria Elena D'Amelio (Università della Repubblica di San  
Marino) [Panel 45]

Vladislav Dekalov (Saint Petersburg State University, Russia)  
[Panel 10]

Antonella Del Fattore-Olson (The University of Texas at Austin, USA) [Panels 22, 27, 41]

Massimiliano Delfino (Columbia University, New York, USA) [Panel 22]

Giovanna De Luca (College of Charleston, USA) [Panel 39]

Lisa Dolasinski (Indiana University, Bloomington, USA) [Panel 35]

Ricardo Domizio (London South Bank University, UK) [Panel 44]

Phillip Drummond (New York University in London, UK) [Panel 13]

Simone Dubrovic (Kenyon College, Gambier, USA) [Panel 39]

Lorenzo Fabbri (University of Minnesota, Twin Cities, USA) [Panels 15, 21]

Antonio Falduto (Università degli Studi Internazionali di Roma UNINT, Italia) [Panel 20]

Valeria Federici (Brown University, Providence, USA) [Panel 48]

Chiara Ferrari (California State University, Chico, USA) [Panels 30, 31]

Ludovico Ferro (Università degli Studi di Padova, Italia)  
[Panel 15]

Giuseppe Fidotta (Concordia University, Montreal, Canada)  
[Panel 12]

Mattia Filigoi (Università degli Studi di Udine, Italia) [Panel 3]

Giuseppe Gargiulo (MoDyCo/CNRS Université de Paris  
Nanterre, France) [Panel 44]

Sciltian Gastaldi (MIUR, Roma, Italia) [Panels 21, 39, 41]

Mihaela Gavrilă (Sapienza Università di Roma, Italia)  
[Panel 1]

Andrea Gelardi (University of St. Andrew, UK) [Panel 5]

Matteo Genovesi (Università degli Studi di Udine, Italia)  
[Panel 3]

Alessandro Giammei (Princeton University, USA) [Panel 36]

Matteo Gilebbi (Duke University, Durham, USA) [Panel 40]

Elisa Giomi (Università degli Studi Roma Tre, Italia)  
[Panels 28, 31]

Gianluca Giraud (Sapienza Università di Roma, Italia)  
[Panel 47]

Stefano Gnasso (Università Cattolica del Sacro Cuore,  
Milano, Italia) [Panel 31]

Tuğba Görgülü (Istanbul Bilgi University, Turkey) [Panel 27]

Kristina Grigoryeva (Saint Petersburg State University, Russia)  
[Panel 10]

Marita Gubareva (Independent Scholar and Journalist, Roma,  
Italia) [Panel 11]

Julia Heim (City University of New York, Graduate Center,  
USA) [Panel 21]

Dom Holdaway (Università degli Studi di Bologna, Italia)  
[Panels 4, 17]

Veronica Innocenti (Università degli Studi di Bologna, Italia)  
[Panel 31]

Russell Kilbourn (Wilfrid Laurier University, Waterloo,  
Canada) [Panel 41]

Fred K. Kuwornu (Do The Right Films) [Guest filmmaker]

Loredana La Fortuna (Università degli Studi di Bari, Italia)  
[Panel 10]

Gevisa La Rocca (Università di Enna ‘Kore’, Italia)  
[Panels 9, 21, 48]

Patrizia La Trecchia (University of South Florida, Tampa,  
USA) [Panel 2]

Gloria Lauri-Lucente (University of Malta, Msida, Malta)  
[Panel 36]

Enzo Lavagnini (Archivio Pasolini di Ciampino, Italia)  
[Panel 5]

Flavia Laviosa (Wellesley College, USA) [Opening Remarks]

Alberto Lena (Universidad de Valladolid, Spain) [Panel 27]

Laura Leonardo (Newcastle University, UK) [Panel 19]

Laura Leuzzi (DJCAD, University of Dundee, UK)  
[Panels 23, 34]

Mirko Lino (Università degli Studi dell'Aquila, Italia)  
[Panel 23]

Giancarlo Lombardi (College of Staten Island, New York,  
USA) [Panels 18, 24]

Cristina Lombardi-Diop (Loyola University Chicago, USA)  
[Panel 6]

Bernadette Luciano (University of Auckland, New Zealand)  
[Panel 16]

Tijana Mamula (John Cabot University in Rome, Italia)  
[Panels 1, 20, 33, 43]

Gianmarco Mancosu (University of Warwick, UK) [Panel 6]

Anna Manzato (Università IULM, Milano, Italia) [Panel 32]

Donatella Maraschini (London South Bank University, UK)  
[Panel 5]

Annachiara Mariani (The University of Tennessee,  
Knoxville, USA) [Panels 32, 41]

Alessandro Marini (Univerzita Palackého, Olomouc,  
Czech Republic) [Panel 22]

Nicoletta Marini-Maio (Dickinson College, Carlisle, USA)  
[Panel 16]

Gaetana Marrone-Puglia (Princeton University, USA)  
[Panel 36]

Antonella Mascio (Università degli Studi di Bologna, Italia)

Luca Massidda (Università degli Studi di Camerino, Italia)  
[Panel 8]

Antonio Mastrogiacomo (Università degli Studi di Napoli  
Federico II, Italia) [Panel 13]

Roy Menarini (Università degli Studi di Bologna, Italia)  
[Panel 32]

Amanda Minervini (Colorado College, Colorado Springs,  
USA) [Panel 33]

Dalila Missero (Università degli Studi di Bologna, Italia)  
[Panel 4]

Alessandro Monti (Università degli Studi di Torino, Italia)  
[Panel 35]

Mario Morcellini (Sapienza Università di Roma, Italia) [Opening Remarks, Panel 1]

Francesca Moretti (Sapienza Università di Roma, Italia) [Panel 48]

Giulia Muggeo (Università degli Studi di Torino, Italia) [Panel 1]

Paola Nasini (Hoben Ltd, London, UK) [Panel 5]

Anna Lucia Natale (Sapienza Università di Roma, Italia) [Panel 12]

Giuseppe Natale (University of Nevada, Las Vegas, USA) [Panel 13]

Ellen Nerenberg (Wesleyan University, Middletown, USA) [Panels 28, 30]

Susanna Norbiato (fanheart3, Padova, Italia) [Panel 25]

Giulio Olesen (Bournemouth University, UK) [Panel 39]

Áine O’Healy (Loyola Marymount University, Los Angeles, USA) [Panel 37]

Alan O’Leary (University of Leeds, UK) [Panels 18, 26, 37]

Catherine O’Rawe (University of Bristol, UK) [Panel 18]

Marco Pacioni (University of Alberta, Edmonton, Canada) [Panel 29]



Cinzia Padovani (Southern Illinois University, Carbondale, USA) [Panel 42]

Chiara Palermo (Université de Strasbourg, France) [Panel 20]  
Paola Panarese (Sapienza Università di Roma, Italia) [Panel 8]

Stefania Parisi (Sapienza Università di Roma, Italia) [Panel 8]

Emanuela Patti (University of Birmingham, UK) [Panel 23]

Paolo Pellecchia (City University of New York, USA)  
[Panel 24]

Nicoletta Peluffo (Kent State University Florence Center, Italia) [Panel 34]

Ivelise Perniola (Università degli Studi Roma Tre, Italia)  
[Panels 26, 33, 47]

Marta Perrotta (Università degli Studi Roma Tre, Italia)  
[Panels 2, 31]

Silvia Pezzoli (Università degli Studi di Firenze, Italia)  
[Panel 28]

Bernardo Piciché (Virginia Commonwealth University, Richmond, USA) [Panel 43]

Maria Paola Pierini (Università degli Studi di Torino, Italia)  
[Panel 7]

Agnese Pietrobon (fanheart3, Padova, Italia) [Panel 25]

Massimiliano Pistonesi (DeA Planeta Libri, Milano, Italia)  
[Panels 2, 9, 12]

Andrea Polegato (University of North Texas, Denton, USA)  
[Panel 29]

Veronica Pravadelli (Università degli Studi Roma Tre, Italia)  
[Panel 17]

Catherine Ramsey-Portolano (The American University of  
Rome, Italia) [Opening Remarks; Panels 7, 10]

Giacomo Ravesi (Università degli Studi Roma Tre, Italia)  
[Panel 12]

Valentina Re (Link Campus University, Roma, Italia)  
[Panel 48]

Dana Renga (The Ohio State University, Columbus, USA)  
[Panel 18]

Sergio Rigoletto (University of Oregon, Eugene, USA)  
[Panel 7]

Claudia Romanelli (The University of Alabama, Tuscaloosa,  
USA) [Panel 45]

Caterina Romeo (Sapienza Università di Roma, Italia)  
[Panels 6, 12]

Carole Rozzonelli (Université Lumière Lyon 2, France)  
[Panel 35]

Myriam Swennen Ruthenberg (Florida Atlantic University,  
Boca Raton, USA) [Panel 2]

Giuseppina Sapio (Université Panthéon-Assas Paris II, France)  
[Panel 46]

Eleonora Sartoni (Rutgers University, New Brunswick, USA)  
[Panel 40]

Giacomo Tagliani (Università degli Studi di Siena, Italia)  
[Panels 32, 42, 46]

Cara Takakjian (University of Massachusetts, Amherst, USA)  
[Panel 44]

Marta Tedesco (Sapienza Università di Roma, Italia)  
[Panel 47]

Maria Luisa Terrizzi (Independent Scholar, Messina, Italia)  
[Panel 14]

Rui Trindade Oliveira (Northumbria University,  
Newcastle, UK) [Panel 45]

Daniela Turco (Editorial Board of *Filmcritica*, Roma, Italia)  
[Panel 33]

Irene Valle Corpas (Universidad de Grenada, Spain) [Panel 43]

Karen Venturini (Università della Repubblica di San Marino)  
[Panel 45]

Roberta K. Waldbaum (University of Denver, USA) [Panel 15]

Marguerite Waller (University of California, Riverside, USA)  
[Panels 11, 17]

Rhiannon Noel Welch (Rutgers University, New Brunswick,  
USA) [Panel 35]

Vito Zagarrìo (Università degli Studi Roma Tre, Italia)  
[Panel 32]

Luca Zamparini (City University of New York, USA)  
[Panel 24]

Gaoheng Zhang (University of British Columbia, Vancouver,  
Canada) [Panels 37, 42]



## Notes

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