



# Journal of Italian Cinema & Media Studies

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Italian Cinema and Media across Times and Spaces

Second International Conference



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## **Conference Directors**

Flavia Laviosa  
*Wellesley College*

Catherine Ramsey-Portolano  
*The American University of Rome*

## **Conference Assistants**

Carolyn Johnson (Class '21)  
Francelis Morillo Suarez (Class '21)  
*Wellesley College*

## **Sponsors**

The American University of Rome

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## **Schedule Outline**

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### **Friday 14 June 2019**

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**8.30 – 17.00 Registration Building B - Room Garden 2**

**8.30 – 10.00 Breakfast in the Garden**

**8.30 – 17.00 Coffee station in the Garden**

**9.00 – 10.00 Opening Remarks & Plenary Session (Auriana Auditorium)**

**10.15 – 11.30 Session I**

**11.45 – 13.00 Session II**

**13.00 – 14.00 Lunch Buffet in the Garden**

**14.00 – 15.15 Session III**

**15.30 – 16.45 Session IV**

**17.00 – 21.00 Film screenings (Auriana Auditorium)**

## **Saturday 15 June 2019**

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8.30 – 17.00 **Registration Building B - Room Garden 2**

8.30 – 10.00 **Breakfast Buffet in the Garden**

8.30 – 17.00 **Coffee station in the Garden**

9.00 – 10.15 **Session V**

10.30 – 11.30 **Keynote Address (Auriana Auditorium)**

Professor Milly Buonanno

Sapienza Università di Roma

11.45 – 13.00 **Session VI**

13.00 – 14.00 **Lunch Buffet in the Garden**

14.00 – 15.15 **Session VII**

15.30 – 16.45 **Session VIII**

17.00 – 18.00 **In conversazione con Liliana Cavani (Auriana Auditorium)**

18.15 – 20.15 **Closing Reception in the Garden**

Registration: **Building B, Garden 2**

All Panels: **Building B**

Opening Remarks, Keynote Address, Plenary Session, Film

Screenings: **Auriana Auditorium**

# **Conference Schedule**

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**Friday 14 June 2019**

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**9.00 - 10.00 Opening Remarks and Plenary Session**

**Auriana Auditorium**

**Via Pietro Roselli 16**

## ***Opening Remarks***

**Dr. Flavia Laviosa** - Wellesley College

**James Campbell** - Intellect International Marketing Manager

**Prof. Catherine Ramsey-Portolano** - The American University of Rome

## ***Plenary Session***

**Dott. Roberto Stabile** - International Department ANICA

**Prof. Mario Morcellini** - Sapienza Università di Roma, Autorità per le Garanzie  
nelle Comunicazioni

**Prof. Giorgio Bertellini** - University of Michigan

## 10.15 – 11.30 Session I

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### **Panel 1: New directions in Fellini studies (I) – B 106**

**Organizers:** **Frank Burke** (Queens University, Canada, Emeritus) and  
**Marguerite Waller** (University of California Riverside, United States, Emerita)

**Chair:** **Marguerite Waller** (University of California Riverside, United States)

**1. Shelleen Greene** (University of California Los Angeles, United States)

“Racial difference and the postcolonial imaginary in the films of Federico Fellini”

**2. Rebecca Bauman** (Fashion Institute of Technology, SUNY, United States)

“Marketing Fellini: The name as international brand”

**3. Marita Gubareva** (Independent scholar and editor, Roma, Italia)

“*Il Casanova di Fellini* in relation to the text and reception of *Histoire de ma Vie*”

## **Panel 2: LGBTQIA+ cinema and television – B 105**

**Chair: Alessandro Giammei** (Bryn Mawr College, United States)

**1. Gaoheng Zhang** (University of British Columbia, Canada)

“Border crossing and queerness in *Call Me by Your Name*, *Gods Own Country*, and *Moonlight*”

**2. Julia Heim** (Baruch College in New York, United States)

“Queer specificity in Italian transnational TV”

**3. Giovanna Maina** (Università di Sassari, Italia) and **Federico Zecca**  
(Università ‘Aldo Moro’, Bari, Italia)

“LGBTQ+ characters in Italian quality television”

## **Panel 3: Cinema and political activism (I) – B 104**

**Chair: Bernadette Luciano** (University of Auckland, New Zealand)

**1. Susanna Scarparo** (The Australian National University, Australia)

“Documentaries for social change: Activism, citizenship and border-crossing in *Io sto con la sposa* and *18 Ius Soli*”

**2. Gianluca Fantoni** (Nottingham Trent University, UK)

“Global intersections and artistic interconnections in the cinema of the Italian Communist Party (1946 - 1966)”

**3. Marina Guglielmi** (Università di Cagliari, Italia)

“Italia anni Settanta: il ruolo di film e documentari nella ‘rivoluzione psichiatrica’”



**Panel 4: Italian crime film: cognition, anxiety and emotion (I) –  
Garden 1**

**Chair: Massimiliano Pistonesi** (Istituto Europeo di Design, Roma, Italia)

**1. Massimiliano L. Delfino** (Columbia University, United States)

“Children and catharsis in Italian crime films of the 1970s”

**2. Massimo Locatelli** (Università Cattolica del Sacro Cuore, Milano, Italia)

“(Dis-)engaging bodies: riflessività ed emozionalità nel *giallo* all’italiana”

**3. Marco Paoli** (University of Liverpool, UK)

“Creating an Italian noir cues framework to test the manipulations and measurements of the viewer’s identification process with narrative characters”

## **Panel 5: Representations of Rome – B 204**

**Chair: Annachiara Mariani** (University of Tennessee, Knoxville, United States)

**1. Leoni Schmidt** (Otago Polytechnic, New Zealand)

“Filmic drawing: Rome’s *Triumphs and Laments* in an expanded field of practice”

**2. Valeriano Durán Manso** (Universidad de Cádiz, Spain)

“The image of Italy in the classic cinema. Spaces and characters from Hollywood melodramas in Cinecittà (1951-1967)”

**3. Carla Molinari** (Leeds Beckett University, UK)

“The urban dimension as film character. Rome in *The Great Beauty* by Paolo Sorrentino”

## **11.45 – 13.00 Session II**

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### **Panel 6: Filmmaking in Fellini: From the ontology of film to the aesthetics of painting (II) – B 106**

**Chair: Moira Di Mauro-Jackson** (Texas State University, United States)

**1. Sandra Meiri** (The Open University of Israel)

**2. Odeya Kohen-Raz** (The Open University of Israel)

“Dreams, guilt, and casting: Fellini *8½* and the ontology of film”

**3. Hava Aldouby** (Open University of Israel)

“Ekphrastic fear/ekphrastic hope: On border crossings and Fellini’s film-painting hybrids”

## **Panel 7: A transnational perspective of TV series – B 105**

**Chair: Carmen Spanò** (Victoria University of Wellington, New Zealand)

**1. Anna Manzato** (Università IULM, Milano, Italia)

“Terapie adattate: la traduzione culturale di *In Treatment* in Italia”

**2. Carmen Spanò** (Victoria University of Wellington, New Zealand)

“Audience engagement with multi-level fictional universes: the case of *Game of Thrones* and its Italian fans”

**3. Eleonora Sammartino** (Kings College London, UK)

“Remaking national identity. Postcolonial discourses at the intersection of gender and race in *Tutto può succedere*”

## **Panel 8: Cinema and political activism (II) – B 104**

**Chair: Bernadette Luciano** (University of Auckland, New Zealand)

**1. Anna Botta** (Smith College, United States)

“Jia Zhangke’s *Still Life* and Gianni Celati’s *Visions of Crumbling Houses*:  
Cinema of slowness as resistance to modernity”

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

“Irene Dionisio’s *Le ultime cose*: Landscapes of economic crisis and moral debt”

**Panel 9: Contemporaneity and sociopolitical representation:**

**Reflections on the classical *auteur* in Italian cinema – Garden 1**

**Chair: Gaetana Marrone-Puglia** (Princeton University, United States)

**1. Alessandro Giammei** (Bryn Mawr College, United States)

“Reviving a cult: *Suspiria*”

**2. Gaetana Marrone-Puglia** (Princeton University, United States)

“L’attualità di Francesco nella trilogia di Liliana Cavani”

**3. Gloria Lauri-Lucente** (University of Malta)

“The contemporaneity of a classic: Francesco Rosi’s *Salvatore Giuliano*”

## **Panel 10: Transnational cinematic representations – B 204**

**Chair: Jörg Helbig** (University of Klagenfurt, Austria)

**1. Jörg Helbig** (University of Klagenfurt, Austria)

“Vedi Venezia e poi muori. The role of Venice in British and American movies”

**2. Luca Bandirali** (Università del Salento, Italia)

“Transnazionale/territoriale: il paesaggio cinematografico del Salento”

**3. Saverio Giovacchini** (University of Maryland, United States)

“The sense and sensibility of the transnational Italian western: The *spaghetti western* as Atlantic sensibility”

**13.00 – 14.00 Lunch Buffet in the Garden**

## 14.00 – 15.15 Session III

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### **Panel 11: Roundtable. Genere e media in Italia: soggetti, politiche, rappresentazioni – Garden 1**

**Introduce e coordina: Milly Buonanno** (Sapienza Università di Roma, Italia)

**1. Milly Buonanno** (Sapienza Università di Roma, Italia)

“*Processo per stupro e il suo doppio: televisione, femminismo, cambiamento sociale*”

**2. Franca Faccioli** (Sapienza Università di Roma, Italia)

“*Come parlano le istituzioni. Sguardi di genere nella comunicazione pubblica*”

**3. Paola Panarese** (Sapienza Università di Roma, Italia)

“*L’inevitabile clichè. I processi produttivi delle immagini di genere nella pubblicità italiana*”

**4. Francesca Comunello** (LUMSA, Roma, Italia) e **Francesca Ieracitano**

(LUMSA, Roma, Italia)

“*Oltre gli stereotipi di genere? Processi di self-presentation nel dating online: il caso AdottaUnRagazzo*”



**5. Silvia Leonzi** (Sapienza Università di Roma, Italia)

“All you need is star. La ‘vetrinizzazione del sé’ ai tempi di Instagram”

**6. Mihaela Gavrila** (Sapienza Università di Roma, Italia)

“Adolescenti. Il prisma dei generi tra comportamenti mediali e rivolta contro le istituzioni”

**7. Anna Lucia Natale** (Sapienza Università di Roma, Italia)

“Raccontare la maternità. Le madri nella fiction televisiva”

**8. Giovanni Ciofalo** (Sapienza Università di Roma, Italia)

“‘Cooking show’. I generi in cucina”

## **Panel 12: Undoing/Redoing Fellini (III) – B 106**

**Chair: Frank Burke** (Queens University, Canada)

**1. Antonella Sisto** (Providence College, United States)

“Sounding out Fellini”

**2. Marguerite Waller** (University of California Riverside, United States)

“Il Maestro dismantles the master’s house: Fellini’s undoing of gender and sexuality”

**3. Amy Hough-Dugdale** (University of California, Riverside, United States)

“The liquid hyperfilm: Fellini, Deleuze, and the sea as *forza generatrice*”

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## **Panel 13: Creative screens. Towards an archeology of Italian media arts – B 104**

**Chair: Clodagh Brook** (Trinity College Dublin, Ireland)

**1. Matilde Nardelli** (University of West London, UK)

“From *vetrini* to environments. Screens and theatricality in Italian art, c. 1955-1975”

**2. Emanuela Patti** (Royal Holloway, University of London, UK)

“Beyond computer screens: projecting digital moving images in public spaces”

**3. Mirko Lino** (Università degli Studi dell’Aquila, Italia)

“L’instabilità dello schermo: videomapping e spazi urbani”

## **Panel 14: Representations of changes in the Italian society – B 105**

**Chair: Colleen M. Ryan** (Indiana University, United States)

**1. Francesca Calamita** (University of Virginia, United States)

“*The Handmaid’s Tale* from the United States to Italy: When women’s rights debate goes on screen”

**2. Andrea Bini** (The American University of Rome, Italia)

“L’evoluzione della famiglia mononucleare borghese nel cinema italiano”

**3. Lisa Dolasinski** (Dickinson College, United States)

“A new direction for Italian screen studies. On representations of old age in Italian cinema”

## **Panel 15: The Italian diaspora: cinema and arts – B 204**

**Chair: Inge Lanslots** (KU Leuven, Belgium)

**1. Natalie Dupré** (KU Leuven, Belgium) and **Inge Lanslots** (KU Leuven, Belgium)

“Claudio Paziienza’s transnational documentary depiction on the Italian diaspora”

**2. Camilo Martín-Flórez** (Università di Bologna, Italia) (**Videorecorded**)

“Italians in Colombian silent cinema (1912-1927)”

**3. María Fernanda Martino Avila** (Istituto di Lingua e Cultura Spaanit, The Netherlands)

“‘Esa rara mezcla de Museta y de Mimí’: i rapporti nascosti tra il tango canción e l’opera verista nella formazione dell’identità culturale rioplatense”

## 15.30 – 16.45 Session IV

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### **Panel 16: Masculinity in Italian political dramas - B 106**

**Chair: Nicoletta Marini-Maio** (Dickinson College, United States)

**1. Paola Bonifazio** (The University of Texas at Austin, United States)

“Masculinity and politics in *1992 La Serie*”

**2. Ellen Nerenberg** (Wesleyan University, United States)

“Wasted on the young: Nostalgia, reform and masculinity in *The Young Pope*, *Young Montalbano*, and *Youth*”

**3. Nicoletta Marini-Maio** (Dickinson College, United States)

“‘Ha l’alito di un vecchio’: Young female bodies, aging masculinity, and the mask of impotence in Paolo Sorrentino’s *Loro 1* and *Loro 2* (2018)”

## **Panel 17: Media and political activism – B 104**

**Chair: Gianluca Fantoni** (Nottingham Trent University, UK)

**1. Cinzia Padovani** (Southern Illinois University, United States & Loughborough University, UK)

“The ultra-right and mainstream media: A historical analysis”

**2. Patrizia La Trecchia** (University of South Florida, United States)

“Digital food culture and Made in Italy: Activism and resistance in the visual representation of food”

**3. Sole Anatrone** (Vassar College, United States)

“#metoo all’italiana”

## **Panel 18: Women in cinema – Garden 1**

**Chair: Silvia Angeli** (University of Westminster, UK)

**1. Emanuela Piovano** (Kitchenfilm, Roma, Italia)

“Del rammendo e altre visioni. il mio percorso di cine-autora”

**2. Linda Matheson** (University of California at Davis, United States)

“A discussion of Sophia Loren’s costumes in *Marriage Italian Style*”

**3. Silvia Angeli** (University of Westminster, UK)

“Adolescence and moral resistance in the films of Alice Rohrwacher”



## **Panel 19: Pier Paolo Pasolini – B 105**

**Chair: Alessandro Giammei** (Bryn Mawr College, United States)

**1. Jeremy Meckler** (University of Minnesota, United States)

“Irreconcilable positions. Marxist and Romantic impulses in the work of Pier Paolo Pasolini”

**2. Giampaolo Molisina** (Universidad del Pacifico di Lima, Perú)

“*Il Vangelo secondo Matteo*. Pasolini e la perdita della dimensione sacra nell’uomo moderno”

**3. Davi Pessoa C. Barbosa** (UERJ – Università dello Stato del Rio de Janeiro, Brazil) (**Skype connection**)

“Paolo è qui, oggi, tra noi”

## **Panel 20: Cinematic Rome 2.0 – B 204**

**Organizers:** **Carolina Ciampaglia** (Cornell University/Italiaidea, Roma, Italia)  
e **Federica Capoferri** (John Cabot University, Roma, Italia)

**Chair:** **Massimiliano Pistonesi** (Istituto Europeo di Design, Roma, Italia)

**1. Federica Capoferri** (John Cabot University, Roma, Italia)

“BAD LANDS. Topografie del tragico”

**2. Carolina Ciampaglia** (Cornell University/Italiaidea, Roma, Italia)

“BAD LANDS. Topografie del comico”

**3. Flaminio Di Biagi** (Loyola University Chicago, United States)

“Schermi e scherni vaticani”

**17.00 - 21.00 Film Screenings**

**Auriana Auditorium**

**Via Pietro Roselli 16**

**Centrare il testo nella pagina**

***Tre in treno per l'Europa (e un pollo)* (Piovano, 2019) (15 min)**

**Presented by Emanuela Piovano**

***E il Casanova di Fellini?* (Angelucci and Betti, 1975) (72 min)**

**Presented by Gianfranco Angelucci**

**Moderated by Frank Burke**

***Francesco d'Assisi* (Cavani, 1966) (126 min)**

**Presented by Flavia Laviosa**

**Saturday 15 June 2019**

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**9.00 - 10.15 Session V**

**Panel 21: Federico Fellini (IV) – B 106**

**Chair: Biagio Aulino** (University of Toronto, Canada)

**1. Daniela Bini** (University of Texas, Austin, United States)

*“Il libro dei sogni: Fellini's dreams and nightmares”*

**2. Esha Niyogi De** (University of California Los Angeles, United States)

*“Fellini, faith, and the individual in South Asian cinemas: Bangladesh and India”*

**3. Angela Dalle Vacche** (Georgia Institute of Technology, United States)

*“André Bazin, Giulietta Masina and Charlie Chaplin”*

## **Panel 22: Italian crime narratives (II) – B 104**

**Chair: Annachiara Mariani** (University of Tennessee, Knoxville, United States)

**1. Massimiliano Pistonesi** (Istituto Europeo di Design, Roma, Italia)

“The Italian bad guys. *L’Ispettore Coliandro e Rocco Schiavone*, le maschere della commedia sono anche poliziotti”

**2. Flavia Brizio-Skov** (University of Tennessee, Knoxville, United States)

“*Ammore e Malavita*: musica, amore e pallottole”

**3. Barbara Pezzotti** (Monash University, Australia) **(Videorecorded)**

“Localism and globalisation in *La Mafia uccide solo d’estate* TV series”

**Panel 23: Film, fashion, costume from the silent era to the present**  
**(I) – B 105**

**Chair: Catherine Ramsey-Portolano** (The American University of Rome, Italia)

**1. John Champagne** (Penn State Erie, the Behrend College, United States)

“Queering costume in Ferzan Özpetek’s *Mine vaganti*”

**2. Rebecca Bauman** (Fashion Institute of Technology, SUNY, United States)

“Dressed down and mobbed up: Fashion and gangster identities in the Italian crime series”

**3. Giulia Po DeLisle** (University of Massachusetts, Lowell, United States)

“*Billo il gran Dakhaar*: Dreams of success in the Italian fashion industry”

**Panel 24: Youth and performance in contemporary Italian cinema and television – Garden 1**

**Organizer: Danielle Hipkins** (University of Exeter, UK)

**Chair: Russell J. A. Kilbourn** (Wilfrid Laurier University, Canada)

**1. Danielle Hipkins** (University of Exeter, UK)

“Underwater girls: Fantasies of resilience and resistance in contemporary Italian cinema”

**2. Dana Renga** (The Ohio State University, United States)

“Tra il sogno di Hollywood e l’ombra di *Gomorra*: *L’amica geniale*’s ‘Authentic’ casting”

**3. Catherine O’Rawe** (University of Bristol, UK)

“Bodies, faces, and (neorealist) children: Non-professional child performers in *Fuocoammare* and *A Ciambra*”

## **Panel 25: Screening Sicily – B 204**

**Organizer: Giovanna Summerfield** (Auburn University, United States)

**Chair: Veronica Vegna** (University of Chicago, United States)

**1. Elgin Eckert** (Umbra Institute, Italia)

“Landscapes of Mafia and nostalgia on Italian TV”

**2. Claudia Karagoz** (Saint Louis University, United States)

“Of miracles and madonnas: Roberta Torre’s women on the verge in *I baci mai dati*”

**3. Veronica Vegna** (University of Chicago, United States)

“A satirical gaze on Sicily: Ficarra and Picone’s *L’ora legale*”



**10.30 – 11.30 Keynote Address**

**Auriana Auditorium**

**Via Pietro Roselli 16**

**Prof. Milly Buonanno**

**Sapienza Università di Roma**

**Intersezioni tra locale e globale: influenze transnazionali  
sulla via italiana alla serialità televisiva**

**Presented by Flavia Laviosa**

**11.45 – 13.00 Session VI**

**Panel 26: Mobile bodies: The migrant subject in film and media –  
B 204**

**Chair: Eleonora Sammartino** (Kings College London, UK)

**1. Elena D’Amelio** (Università degli Studi della Repubblica di San Marino, Repubblica di San Marino)

“Transatlantic stardom and performance of migrant motherhood: Anna Magnani and Ingrid Bergman”

**2. Incoronata (Nadia) Inserra** (Virginia Commonwealth University, United States)

“Framing the postcolonial Italy. Cinematic encounters between local musicians and displaced migrants”

**3. Giovanna Faleschini Lerner** (Franklin & Marshall College, United States)

“Maternal bodies, maternal gazes: The case of Andrea Segre’s *Ibi*”

## **Panel 27: Paolo Sorrentino's eclectic aestheticism – Garden 1**

**Panel organizers: Annachiara Mariani** (University of Tennessee, Knoxville, United States) and **Russell J. A. Kilbourn** (Wilfrid Laurier University, Canada)

**Chair: Daniela Bini** (University of Texas, Austin, United States)

**1. Annachiara Mariani** (University of Tennessee, Knoxville, United States)

“Megalomaniac: The obsession with power in Sorrentino's diptych *Loro*”

**2. Michela Barisonzi** (Monash University, Australia)

“Searching for *La grande bellezza*”

**3. Russell J. A. Kilbourn** (Wilfrid Laurier University, Canada)

“*The Young Pope* 's credit sequence: A postsecular allegory in ten paintings”

## **Panel 28: Italian crime narratives (III) – B 104**

**Chair: Angela Fabris** (University of Klagenfurt, Austria)

**1. Angela Fabris** (University of Klagenfurt, Austria)

“Luca Guadagnino's *Suspiria*: The first foreign remake of a *giallo*”

**2. Stefania Antonioni** (Università di Urbino Carlo Bo, Italia)

“L’horror per famiglie: Le serie TV italiane e il genere horror”

**3. Elgin Eckert** (Umbra Institute, Italia)

“Netflix, nostalgia, and neo-noir”

**Panel 29: Film, fashion, costume from the silent era to the present  
(II) – B 105**

**Chair: David Ward** (Wellesley College, United States)

**1. Chiara Pompa** (Università di Bologna, Italia)

“Fiabe made in Gucci. Un caso di studio sulla costruzione dell’immaginario attraverso i fashion film”

**2. Eugenia Paulicelli** (Queens College and The Graduate Center, CUNY, United States) and **Felicia Caponigri** (IMT School for Advanced Studies Lucca in Lucca, Italia)

“Italian cultural heritage: the case of Salvatore Ferragamo”

**3. Laura Ceccarelli** (Centro Sperimentale Cinematografia, CSC, Roma, Italia)

“Film, fashion, costume and the Roman based archives”

## **Panel 30: Italian television shows and story-writing – B 106**

**Chair: Colleen M. Ryan** (Indiana University, United States)

**1. Laura Treglia** (Independent Scholar, Qatar) and **Paolo d’Urbano** (Doha Institute for Graduate Studies, Qatar)

“High montage: Gender ideologies and the commodification of emotions in Italian daytime TV”

**2. Cecilia Brioni** (University of Bristol, UK)

“*Speciale per Voi*: Italian youth television, 1962-1972”

**3. Alessandro Carpin** (Brown University, Providence, United States)

“Learning the right tools for the job: Training writers for Italian television”

**13.00 – 14.00 Lunch Buffet in the Garden**

**14.00 – 15.15 Session VII**

**Panel 31: The ‘fabrication’ of postsecular spirituality: Transmedial storytelling in religiously plural Italy – Garden 1**

**Chair: Nicoletta Marini-Maio** (Dickinson College, United States)

**1. Giancarlo Lombardi** (The Graduate Center/CUNY, United States)

“Screening (dis)belief in *Il miracolo*”

**2. Monica Jansen** (Utrecht University, The Netherlands) and **Maria Bonaria Urban** (University of Amsterdam, The Netherlands)

“La ‘fabrication’ della religione in *The Young Pope*: L’ironia di un’iconicità post-secolare”

**3. Clodagh Brook** (Trinity College Dublin, Ireland)

“Mobilizing minority filmmaking: Islam in the contemporary Italian film industry”

## **Panel 32: Italian crime narratives (IV) – B 104**

**Chair: Gianluca Fantoni** (Nottingham Trent University, UK)

**1. Anna Bisogno** (Università degli Studi Roma Tre, Italia)

“Reality del dolore e messa in scena. Da *Chi l'ha visto?* a *Quarto Grado*, la cronaca nera nei talk show della TV italiana”

**2. Emilia Lacroce** (Università di Pisa, Italia)

“Il *Mondo di Mezzo* e la sua rappresentazione: cortocircuiti narrativi e definizione di identità”

**3. Antonella Mascio** (Università di Bologna, Italia)

“1992, 1993 e *House of Cards*. Il racconto della degradazione politica attraverso la cornice della fiction”



**Panel 33: Film, fashion, costume from the silent era to the present  
(III) – B 105**

**Co-organizers:** **Eugenia Paulicelli** (Queens College and The Graduate Center, CUNY, United States) and **Giuliana Muscio** (Università di Padova, Emerita, Italia)

**Chair:** **David Ward** (Wellesley College, United States)

**1. Giuliana Muscio** (Università di Padova, Italia)

“Fashion and costumes in the work of an Italian filmmaker in silent Hollywood: Marion Davies in Robert Vignola's films”

**2. Angela Bianca Saponari** (Università ‘Aldo Moro’, Bari, Italia)

“‘La vetrina della moda’. Forms and models of femininity on the pages of fascist movie magazines”

**3. Elizabeth Castaldo Lundén** (University of Stockholm, Sweden)

“Italy on the red-carpet: The postwar presence of Italian designers at the Academy Awards”

## **Panel 34: Cinema and migration – B 106**

**Chair: Paola Servino** (Brandeis University, United States)

**1. Moira Di Mauro-Jackson** (Texas State University, United States)

“In search for ‘ Terraferma’. The tragic transnational mobility of Italy’s migration dilemma through film and documentary”

**2. Abdelhaleem Solaiman** (Università di Roma ‘Tor Vergata’, Italia & University of Aswan, Egypt)

“La letteratura migrante nel cinema italiano. Il caso di *Scontro di civiltà per un ascensore a Piazza Vittorio*”

**3. Ambra Benvenuto** (Università di Roma ‘Tor Vergata’, Italia)

“Il cinema italiano e una scatola magica: L’ascensore”

## **Panel 35: Media and hypertexts – B 204**

**Chair: Frank Burke** (Queens University, Canada)

**1. Anna Lucia Natale** (Sapienza Università di Roma, Italia)

“La radio per l’empowerment femminile. Un contributo di studio”

**2. Antonio Mastrogiacomo** (Università di Roma ‘Tor Vergata’, Italia)

“20temporanea14”

**15.30 – 16.45 Session VIII**

**Panel 36: Transnational manifestations of Italian crime film (V) –  
B 104**

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

**1. Alex Marlow-Mann** (University of Kent, UK)

“Indagine su un genere al di sopra di ogni nazione. The influence of the *cinema d'impegno* on the political thriller genre”

**2. Damien Pollard** (University of Cambridge, UK)

“Can't you hear me? Dubbing, transnationalism and uncanny politics in *giallo* cinema”

**3. Lorenzo Marmo** (Università degli Studi Roma Tre, Italia)

“The landscape of masculinity: Jacques Sernas and the transnational family romances of postwar Italian noir”

**Panel 37: L'altra Roma. La periferia romana fra locale e globale –  
B 105**

**Organizer: Giacomo Ravesi** (Università degli Studi Roma Tre, Italia)

**Chair: Moira Di Mauro-Jackson** (Texas State University, United States)

**1. Giacomo Ravesi** (Università degli Studi Roma Tre, Italia)

“Accattoni e imperatori. Persistenze e spettri contemporanei della Borgata”

**2. Mattia Cinquegrani** (Università degli Studi Roma Tre, Italia)

“Il crimine e il sacro. La periferia romana nella serialità televisiva”

**3. Tommaso Di Giulio** (Università degli Studi Roma Tre, Italia)

“Supereroi, freaks e samurai. Il nuovo romanzo popolare tra Roma e il Nord America”

**Panel 38: *Auteurs*: M. Garrone, Taviani Brothers and G. Tornatore – Garden 1**

**Chair: Biagio Aulino** (University of Toronto, Canada)

**1. Luciana d'Arcangeli** (Flinders University, Adelaide, Australia)

“Nel cinema di Matteo Garrone i costumi (s)coprono i desideri dell’anima”

**2. Alessandro Marini** (University of Olomouc, Czech Republic)

“Organizzare e mancare la rivoluzione: *San Michele aveva un gallo*, di Paolo e Vittorio Taviani”

**3. Glen Bonnici** (University of Malta)

“Metacinematic Reality in Giuseppe Tornatore's films”

**17.00 – 18.00 Auriana Auditorium**

**Via Pietro Roselli 16**

**In conversazione con Liliana Cavani**

**Presented by Flavia Laviosa**

**Moderated by Gaetana Marrone-Puglia**

**18.15 - 20.15 Closing Reception in the Garden**

## List of Conference Participants

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Aldouby, Hava (Panel 6)  
Anatrone, Sole (Panel 17)  
Angeli, Silvia (Panel 18)  
Angelucci, Gianfranco (Film Screening *E il Casanova di Fellini?*)  
Antonioni, Stefania (Panel 28)  
Aulino, Biagio (Panels 21, 38)  
Bandirali, Luca (Panel 10)  
Barisonzi, Michela (Panel 27)  
Bauman, Rebecca (Panels 1, 23)  
Benvenuto, Ambra (Panel 34)  
Bertellini, Giorgio (Plenary Address)  
Bini, Andrea (Panel 14)  
Bini, Daniela (Panels 21,27)  
Bisogno, Anna (Panel 32)  
Bonifazio, Paola (Panel 16)  
Bonnici, Glen (Panel 38)  
Botta, Anna (Panel 8)  
Brioni, Cecilia (Panel 30)  
Brizio-Skov, Flavia (Panels 22,36)  
Brook, Clodagh (Panels 13,31)  
Buonanno, Milly (Panel 11, Keynote Address)  
Burke, Frank (Panel 1, 12, 35, Film Screening *E il Casanova di Fellini?*)



Calamita, Francesca (Panel 14)  
Campbell, James (Opening Remarks)  
Capoferri, Federica (Panel 20)  
Caponigri, Felicia (Panel 29)  
Carpin, Alessandro (Panel 30)  
Castaldo Lundén, Elizabeth (Panel 33)  
Cavani, Liliana (In conversazione con Liliana Cavani)  
Ceccarelli, Laura (Panel 28)  
Champagne, John (Panel 23)  
Ciampaglia, Carolina (Panel 20)  
Cinquegrani, Mattia (Panel 37)  
Ciofalo, Giovanni (Panel 11)  
Comunello, Francesca (Panel 11)  
D'Amelio, Elena (Panel 26)  
d'Arcangeli, Luciana (Panel 38)  
Dalle Vacche, Angela (Panel 21)  
De, Esha (Panel 21)  
Delfino, Massimiliano (Panel 4)  
Di Giulio, Tommaso (Panel 37)  
Di Biagi, Flaminio (Panel 20)  
Di Mauro-Jackson, Moira (Panels 6, 34, 37)  
Dolasinski, Lisa (Panel 14)  
Dupré, Natalie (Panel 15)  
Durán Manso, Valeriano (Panel 5)  
d'Urbano, Paolo (Panel 30)

Eckert, Elgin Kirsten (Panels 25,28)  
Fabris, Angela (Panel 28)  
Faccioli, Franca (Panel 11)  
Faleschini Lerner, Giovanna (Panel 26)  
Fantoni, Gianluca (Panels 3, 17, 32)  
Gavrila, Mihaela (Panel 11)  
Giammei, Alessandro (Panels 9,19)  
Giovacchini, Saverio (Panel 10)  
Greene, Shelleen Maisha (Panel 1)  
Gubareva, Marita (Panel 1)  
Guglielmi, Marina (Panel 3)  
Heim, Julia (Panel 2)  
Helbig, Jörg (Panel 10)  
Hipkins, Danielle (Panel 24)  
Hough-Dugdale, Amy (Panel 12)  
Ieracitano, Francesca (Panel 11)  
Inserra, Incoronata (Panel 26)  
Jansen, Monica. (Panel 31)  
Karagoz, Claudia (Panel 25)  
Kilbourn, Russell (Panels 24, 27)  
Kohen-Raz, Odeya (Panel 6)  
La Trecchia, Patrizia (Panel 17)  
Lacroce, Emilia (Panel 32)  
Lanslots, Inge (Panel 15)  
Lauri Lucente, Gloria (Panel 9)

Laviosa, Flavia (Opening Remarks, Film screening *Francesco d'Assisi*, Keynote Address, In conversazione con Liliana Cavani)

Leonzi, Silvia (Panel 11)

Lino, Mirko (Panel 13)

Locatelli, Massimo (Panel 4)

Lombardi, Giancarlo (Panel 31)

Luciano, Bernadette (Panels 3, 8)

Maina, Giovanna (Panel 2)

Manzato, Anna (Panel 7)

Mariani, Annachiara (Panels 5, 22, 27)

Marini-Maio, Nicoletta (Panels 16, 31)

Marini, Alessandro (Panel 38)

Marlow-Mann, Alexander (Panel 36)

Marmo, Lorenzo (Panel 36)

Marrone-Puglia, Gaetana (Panel 9, In conversazione con Liliana Cavani)

Martin-Flórez, Camilo (Panel 15) (Videorecorded)

Martino Avila, María Fernanda (Panel 15)

Mascio, Antonella (Panel 32)

Mastrogiacomo, Antonio (Panel 35)

Matheson, Linda (Panel 18)

Meckler, Jeremy (Panel 19)

Meiri, Sandra (Panel 6)

Molinari, Carla (Panel 5)

Molisina, Giampaolo (Panel 19)

Morcellini, Mario (Plenary Address)

Muscio, Giuliana (Panel 33)

Nardelli, Matilde (Panel 13)

Natale, Lucia Anna (Panels 11, 35)

Nerenberg, Ellen (Panel 16)

O'Rawe, Catherine (Panel 24)

Padovani, Cinzia (Panel 17)

Panarese, Paola (Panel 11)

Paoli, Marco (Panel 4)

Patti, Emanuela (Panel 13)

Paulicelli, Eugenia (Panel 29, 33)

Pessoa C. Barbosa, Davi (Panel 19) (Skype connection)

Pezzotti, Barbara (Panel 22) (Videorecorded)

Piovano, Emanuela (Panel 18, Film Screening *Tre in treno per l'Europa (e un pollo)*)

Pistonesi, Massimiliano (Panels 4, 20, 22)

Po DeLisle, Giulia (Panel 23)

Pollard, Damien (Panel 36)

Pompa, Chiara (Panel 29)

Ramsey-Portolano, Catherine (Opening Remarks, Panel 23)

Ravesi, Giacomo (Panel 37)

Renga, Dana (Panel 24)

Ryan, Colleen (Panels 14, 30)

Sammartino, Eleonora (Panels 7, 26)

Saponari, Angela Bianca (Panel 33)

Scarparo, Susanna (Panel 3)

Schmidt, Leoni (Panel 5)  
Servino, Paola (Panel 34)  
Sisto, Anto (Panel 12)  
Solaiman, Abdelhaleem (Panel 34)  
Spanò, Carmen (Panel 7)  
Stabile, Roberto (Plenary Address)  
Treglia, Laura (Panel 30)  
Urban, Maria Bonaria (Panel 31)  
Vegna, Veronica (Panel 25)  
Waller, Marguerite (Panels 1, 12)  
Ward, David (Panels 29, 33)  
Zecca, Federico (Panel 2)  
Zhang, Gaoheng (Panel 2)





## **USEFUL INFORMATION**

### **Campus security**

06/58330919 ext 250

### **Technical Support**

06/58330919 ext 224

### **Police, Fire, Ambulance**

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### **WI-FI**

Network: italiancinema

PSW: Fellini2019

### **Twitter**

@Life\_at\_AUR