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Papers Abstracts

a Marca, Pablo (Brown University, United States)

Adapting folklore in the 21st century: The case of Matteo Garrone

Fairy tales constitute one of the genres of folklore that arguably have been part of culture for centuries. In the transition from the 19th to the 20th centuries, fairy tales have often been censored and adapted to conform to certain ideas of pedagogy, confining them to the genre of children's literature. However, they still constitute an ever-present genre that permeates all sorts of media, suggesting that the constant return of fairy tales might have the trace of something more than pure entertainment and moral lessons for children. In contrast, theoretical and philosophical debates in the 21st century invite a non-humanist, one could say posthumanist, reading of these texts, negotiating the relevancy of these texts for ethical and political practices. In his filmic adaptations of fairy tales, Matteo Garrone has thematized some of these contemporary debates, bringing to the screen grotesque and yet fascinating figures that one can interpret as posthuman subjects. The folkloric element has often been present in Garrone's *oeuvre*, but it is with his adaptation of Giambattista Basile's *The Tale of Tales* (2015) and, more recently, *Pinocchio* (2019), that one can see the full potential of a modern, direct retelling of fairy tales. Focusing on these two films, this paper will show how Garrone worked with the source texts to achieve two goals: first, to emphasize the non-anthropocentric perspective of the fairy tales; and second, to present an example of a modern storyteller who, through the camera, can demonstrate why fairy tales are still relevant, and should be reclaimed today.

Andreazza, Fabio (Università di Chieti, Italy)

Gli allievi di regia del CSC: Reclutamento e attività didattica (1935-1949)

L'intervento prende le mosse da un'indagine sistematica sui documenti d'archivio relativi agli allievi di regia del Centro Sperimentale di Cinematografia dal 1935 al 1949, i primi quindici anni di vita della scuola. Il materiale conservato riguarda quasi cento studenti: nomi importanti del cinema italiano come Vittorio Cottafavi o Giuseppe De Santis e figure minori o addirittura sconosciute anche agli storici. L'insieme dei documenti mi ha consentito di ricostruire il sistema di reclutamento vigente nel CSC e, anche se in modo parziale, i modi in cui si svolgeva l'attività didattica. Nella relazione mi propongo di offrire una sintesi di questa ricerca.

Angeli, Silvia (University of Westminster, United Kingdom)

'Where Do We Go Now?' Marcello, Munzi and Rohrwacher's *Futura* (2021)

This paper focuses on the documentary *Futura* (2021), written and directed by Pietro Marcello, Francesco Munzi, and Alice Rohrwacher. Defined by the trio as “a collective enquiry” (*inchiesta collettiva*), the film consists of a series of interviews with boys and girls between the ages of 15 and 20, carried out during a journey across Italy. The project, which has illustrious antecedents in the reportages of Mario Soldati and Luigi Comencini, offers a compelling portrait of a generation's fears and desires while functioning as a social barometer for the country. Subject matter aside, *Futura* is equally interesting in terms of form. Extracts from Soldati's and Comencini's works are interspersed throughout the documentary, as is archival footage – most notably images of the 2001 G8 summit Genoa, including an overnight police raid on Armando Diaz school. It thus becomes clear that, in spite of its title, *Futura* is a film which looks back as much as it does forward. Finally, the collective nature of the project is worth noting: a collaboration between three of the most distinctive contemporary authorial voices in Italian cinema, *Futura*'s egoless configuration cannot but help feel as a manifesto of sorts, an antidote to today's unrepentant individualism that simultaneously interrogates the potential and possibilities of Italy's youth and its cinema.

Aulino, Biagio (University of Toronto Mississauga, Canada)

L'uso del dialetto siciliano nei film di Giuseppe Tornatore

In questo saggio le varietà linguistiche usate da Giuseppe Tornatore nei film *Nuovo Cinema Paradiso* (1988) e *Barría, La porta del vento* (2009) vengono analizzate nel continuum sociolinguistico proposto dal linguista Gaetano Berruto (1995, 2011, 2012). In modo particolare sono esaminate le forme di italiano dell'uso medio, dialetto siciliano, dialetto siciliano italianizzato e italiano regionale nella dimensione cinematografica e in relazione ai diversi contesti comunicativi. Nella valutazione di queste variazioni linguistiche si prenderà in considerazione il tempo, lo spazio e la posizione sociale del parlante all'interno di due delle quattro dimensioni di variazione del modello di Berruto (2011). Attraverso una prospettiva sociolinguistica, si cercherà di spiegare le varietà linguistiche in relazione ai personaggi evidenziando come usi diversi alterano non soltanto la lingua, ma anche la capacità del film di essere strumento rappresentativo dell'Italia del secondo Novecento.

Battisti, Fabiana (La Sapienza Università di Roma, Italy)

Picone, Aida (La Sapienza Università di Roma, Italy)

Netflix Italia: Specchio di un mondo che cambia? Uno studio sulle rappresentazioni della comunità LGBTQ+

Netflix, a leader on the national scene (Altroconsumo, 2020), explicitly declared (Netflix, 2021) its willingness to promote a more inclusive depiction of LGBTQ+ community. This intention aligns with findings in the literature over the last decade, according to which the LGBTQ+ issue has been increasingly covered in the media (Chu, 2017). The amount of LGBTQ+ audiovisual content, as well as the range of portrayals on the topic, have risen in Italy too. This is significant given that Italy is one of the most problematic countries in Europe in terms of LGBTQ+ discrimination (Worthen, 2018). It has been argued that these representations perpetuate forms of discrimination against LGBTQ+ individuals (Heim, 2020). The characters are represented as socially isolated, bullied (Marcoux, 2020), one-dimensional (McInroy & Craig, 2017), afflicted by identity crises or split personalities (Raley & Lucas, 2006). Taking into account movies produced by the platform, available in the first quarter of 2021 on Netflix Italia and tagged with the keyword LGBTQ+, the analysis investigates the extent to which such stereotypes emerge in Netflix contents, and if and how the platform overcomes them through less stigmatised representations. Content analysis was chosen as the method of investigation, (re)structuring the variables from previous studies (Buonanno, 1983, 2020; Raley & Lucas, 2006; Corfield, 2017; Dye, 2020), to identify «the border between the worlds of social inclusion and exclusion» (D'Amato, 2007). The first outcomes highlight a willingness to overcome traditional stereotypes, even though film production is limited to a few countries, and Italy is not among them. Moreover, lesbians enjoyed greater visibility compared to what was observed previously (Vanlee et al., 2018); no portrayals of other categories (BTQ+) were found. The research has been carried out by Fabiana Battisti, Maddalena Carbonari, Aida Picone and Fabio Virgilio.

Bauman, Rebecca (Fashion Institute of Technology, State University of New York, United States)

We are what we wear: Youth, identity and fashion in contemporary Italian TV

The current trend of teen-oriented television in Italy has generated a range of series popular with both youth and adult audiences. While these programs vary in format, setting, and tone, they all exhibit one feature that has preoccupied fans and fashion bloggers but has of yet received scant attention from media scholars: the importance of fashion. The teenage protagonists in these series utilize clothing to role-play or affirm their identities through costumes that range from prestigious designer names to unbranded casual styles; high-concept street gear and athleticwear; military and school uniforms; conservative business attire and playful patterns reminiscent of children's clothing. Analysis of these varied clothing styles demonstrates how costume design is not only a means of promoting fashion trends and aesthetics, but can be a singular vehicle for expressing the primary preoccupation of these young protagonists, all of whom struggle to negotiate their shifting identities and to visually configure the self in a hypermediated world. From the way high fashion becomes a mean of self-expression and personal transformation in such series as *Baby* and *We Are Who We Are* to the more subtle usage of anonymous stylistic references in such programs as *Zero*, *Summertime* and *SKAM Italia*, costumes have the expressive function of thematically channeling issues of gender and sexual identity, race, and class. This presentation closely examines significant fashion motifs in these programs to explore how, through costuming, contemporary teen series hold the potential to offer more nuanced visions of adolescent identities in Italy today.

Bellocchio, Maria Letiza (University of Arizona, United States)

A casa mia? La ricerca della propria casa per le protagoniste di Maura Delpero

Il mio intervento esplora la filmografia di Maura Delpero: i due documentari *Signori professori* (2008) e *Nadea e Sveta* (2012), e il film di finzione *Maternal* (2019), concentrandosi sulle modalità con cui la regista traduce in immagini un discorso complesso sul significato dell'espressione *sentirsi a casa propria* nel contesto del pluralismo culturale e della mobilità della società liquida contemporanea. L'analisi comparata dei tre film mi permetterà di creare connessioni a livello tematico e di linguaggio cinematografico, mettendo a fuoco i modi della rappresentazione filmica della ricerca al femminile di un posizionamento nel mondo e la continuità tra documentario e film di finzione. Funzionali al mio discorso saranno, infatti, riflessioni sulla dinamica tra movimenti di macchina e inquadrature fisse, sulla ricorrenza di simmetrie visive, sull'assenza di flashback o flashforward come di interventi della regista o sguardi in macchina dei personaggi, e sull'uso di attori professionisti e non.

Benelli, Elena (Concordia University, Canada)

Migrancy, exclusion and belatedness in Dagmawi Yimer's *Waiting*

Migrations represent one of the most unsettling and yet enriching forces of human history, capable of redesigning national configurations and reshaping borderscapes. If the only approach to international migrations that Italy and other European countries have applied “view migration as challenging and threatening to their territories, to their identities, and ways of imagining themselves and others” (Loshitzky 629), Italian documentary filmmaking has become “one of the most innovative and creative artistic sites in Italy, challenging established forms and subject matters” (Clò and Angelone 84) while offering the visual opportunity to redefine migrancy as well as to theorize social justice in Italy. In my paper, I will analyze the experimental documentary/video essay *Waiting* (2020) by Dagmawi Yimer (documentarist and co-director of the Archivio Memorie Migranti), and Shahram Khosravi (a professor of Social Anthropology at Stockholm University and a refugee himself). While European borders can be interpreted as “social processes and practices of spatial differentiation” (Brambilla 17), the refugees coming from the South of the world disrupt the homogenous space and time of European democracy, as they are constantly excluded from it, not only spatially but also temporally, in a perpetual state of belatedness. *Waiting* investigates through multimedia practices the experience of migrancy, exclusion and temporal disbelonging. Its stratified narration proposes a new visual configuration of the politics of social exclusion putting forward a powerful creative expression to “positive change, social justice and equality, working together towards the progressive re-creation of our common world” (T.J. Demos xxiii).

Bernabei, Maria Ida (Università degli Studi di Udine, Italy)

Cesaro, Laura (Università degli Studi di Udine, Italy)

***Oggi parla*: Figure della produzione e spazi di (auto)rappresentazione nella trade press cinematografica**

In questa relazione sonderemo le forme, ma soprattutto le strategie, di rappresentazione e autorappresentazione delle figure professionali operanti nel mid-management produttivo – non solo produttori ma anche direttori di produzione e ispettori di produzione – in un ampio corpora di periodici di settore tra il finire degli anni Cinquanta e la metà degli anni Settanta. Si analizzeranno in prima istanza rubriche di rilievo dedicate ai lavoratori – come *Il personaggio del mese* su «La Fiera del Cinema», *Profili* su «Cineproduzione italiana», *Oggi parla* su «L'Araldo dello Spettacolo» e *Figure del nostro cinema* su «Cinespettacolo» –. In seconda istanza, un focus su

«Cineproduzione italiana», testata curata dai direttori di produzione, renderà conto di differenti metodologie di lavoro e approcci al sistema attraverso scritture di lavoratori appartenenti al reticolo produttivo.

Biernacka-Licznar, Katarzyna (University of Wrocław, Poland)

Piccolo grande cinema: adattamenti cinematografici della letteratura italiana per ragazzi nel XX secolo

Lo scopo del mio intervento è quello di offrire una serie di esempi che illustrino le relazioni tra i libri italiani per l'infanzia e i loro adattamenti cinematografici che hanno segnato un'impronta significativa nella storia del cinema italiano e internazionale per ragazzi. Finora, gli studi sulle dinamiche di adattamento della letteratura italiana per l'infanzia allo schermo si sono concentrati principalmente sui testi letterari della prima metà del XX secolo (p. es. M. Verdone 1953; F. Rotondo 1998; G. Rondolino 2004; P. e D. Boero 2009). L'idea di rivolgermi ai film per un pubblico giovanile nel mio intervento è radicata nella convinzione che esaminare le produzioni cinematografiche basate su opere letterarie dalla prospettiva dell'anno 2022 sia un'impresa gratificante. Aiuterà non solo a identificare i film che sono entrati nel canone del cinema per ragazzi, ma anche a esplorare le produzioni più recenti a cui hanno accesso i giovani destinatari attraverso altri canali; ad esempio, YouTube e Netflix. Ho anche intenzione di discutere i contatti cinematografici tra l'Italia e paesi selezionati dell'Europa dell'Est, che hanno (o meno) portato alla creazione di film importanti. Il mio discorso procederà in tre fasi. In primo luogo, delinearò le più importanti opere letterarie italiane che fanno parte del canone italiano della letteratura per l'infanzia. Successivamente, in questo contesto, presenterò e discuterò esempi di adattamenti cinematografici. In conclusione, mi permetto di presentare le ragioni storiche (e non solo) che ne hanno determinato il successo o, al contrario le ragioni del fallimento di alcune pellicole.

Bini, Andrea (The American University of Rome and Temple University-Rome, Italy)

Il kitsch nel cinema italiano

Come e dove investigare le varie forme del kitsch nel cinema Italiano? Se si prende in considerazione il cinema popolare elementi kitsch sono ovviamente presenti, come testimoniano i generi di maggior sfruttamento sensazionalistico degli anni '70 testimonianza di una industria cinematografica sempre più crisi, come nel filone del cosiddetto *porno-nazi* o i *mondo movie*. Tuttavia lo stesso kitsch ha una storia lunga e complessa che sarebbe molto riduttivo identificare con i film popolari di massa *low brow*. La posizione di questa presentazione parte da un punto di vista differente dal modo in cui il kitsch viene comunemente definito: questo non è tanto il sottoprodotto inevitabile di una società consumista di massa, quanto piuttosto elemento costitutivo del modo in cui viene teorizzata e vissuta l'arte e l'esperienza artistica nell'800 a partire dal Romanticismo. In questo senso, il rischio di scivolare nel kitsch è proprio dell'arte con ambizioni *high brow* per cui è il cinema d'autore italiano - *proprio in quanto si presenta come tale* - a mostrare varie forme assai interessanti di kitsch, ovviamente molto più sottili e sfuggenti di quelle, più riconoscibili e sfacciate (ma anche più oneste) del cinema popolare. Non è un caso che un regista come Monicelli abbia sempre rifiutato di essere considerato un autore ma solo un artigiano. Il kitsch nel cinema d'autore Italiano include quindi sia elementi che possiamo definire di contenuto (banalizzazioni, cliché, ecc.) spesso molto simili a quelli del cinema popolare, ma innanzitutto di tipo stilistico, volte a fornire la necessaria *aura* che farebbe di un regista un "autore".

Blázquez, Elena (University Complutense de Madrid, Spain)

La influencia del cine militante italiano en la práctica cinematográfica de Helena Lumbreras durante el tardofranquismo y la transición

Spanish filmmaker Helena Lumbreras (1935-1995) started her career in Italy during the 1960s. From 1962 to 1970, she studied at the Centro Sperimentale di Cinematografia in Rome and collaborated with Unitefilm. Her foray into political cinema was her graduation film, *España* (1964), a short feature anti-Francoist film. This short film was a first step towards making evidently committed militant cinema, which she put into practice in her following film *Spagna '68* (1968), a documentary produced by Unitefilm about the student and workers struggles in Spain under dictatorship. With this film, Lumbreras advocated for using film as a tool for direct social transformation. After nearly eight years in Italy, Lumbreras settled back in Spain in 1970. Her return arose from a personal drive to directly take part in the anti-dictatorial struggle. All this resulted in Lumbreras founding the film collective *Colectivo de Cine de Clase*, which was inspired by the militant collective film movements that Lumbreras had encountered in Italy. The purpose of the *Colectivo de Cine de Clase*'s documentaries was to become audiovisual tools capable of covering information that the official media did not report, as well as promoting, through the production and circulation of controversial images, sociopolitical change capable of influencing the present and the immediate future. The *Colectivo de Cine de Clase* itself declared on one occasion that they did not intend to be part of the history of cinema, but to make history with cinema, thereby asserting their desire to use cinema as a social and political tool.

Bonifazio, Paola (University of Texas Austin, United States)

So far and yet so close: Romance and western readers in Italian newsreels

This presentation examines Italian newsreel productions from the late 1940s to the early 60s that represent the comics industry and its fans, in particular, women and children who are readers of *fotoromanzi* and western narratives. It shows how continuities between readerships (both depicted as naïve and corruptible) are grounded in cross-pollination of romance and western genres in publications that heavily exploited media convergence to build fandom. The romance and western genres are assimilated, politically, in harmony with narratives that have consistently played across generic boundaries, despite the fact that the market had progressively kept them separate, labelling *fotoromanzi* a feminine and western comic a masculine kind of reading. Placed in historical perspective, this apparent contradiction fits the framework of governmentality within which, as I argued elsewhere, political and religious agencies of power established relationships with Italian citizens in the aftermath of fascism and World War II. Cultural technologies such as newsreels could serve the purpose of maintaining and fostering the social order through distribution of models of conduct; portrayals of the comics industry and its fans can be framed against the foil of the threatening potential that its fandom posed to the establishment and in the context of the political efforts to normalize its social effects from the late 1940s onward. At the same time, economic powers such as publishers and film producers also participated in the education of citizens and the construction of citizenry, to the benefit of their own prosperity as they were, in return, supported by the same agencies who could rage a battle against them. Contradictions emerge in the crack of this alignment, for in a democratic and capitalist society, readers/consumers held economic and political powers themselves: on one hand, publishers must take fans into great consideration as they play a pivotal role in the success of their products; on the other, politicians and religious leaders alike must bear the consequences of increased liberties in a democratic and capitalist society. Economic and political independence of women, children's access to consumer culture, the rise of the middle-class were both perks and threats to established political, gender, and cultural hierarchies in a changing Italy, at the dawn of the economic boom.

Bonnici, Glen (University of Malta)

Metareferential insularity in Giuseppe Tornatore's *La migliore offerta* and *La corrispondenza*

Giuseppe Tornatore's most recent fiction feature films, *La migliore offerta* (2013) and *La corrispondenza* (2016) both reflect the director's new preference for international settings, the use of foreign languages and characters who are artists in different fields. In this paper I will discuss another similarity which is frequently overlooked: the wider reaching metareferential discourse that the films make through their spatial dimension. Both texts portray a series of insular spaces that implicitly comment on cinema, visual culture and the fictionality inherent in contemporary life. Physical (the house, the island, the vault) and more abstract spaces (the technological screen, the painting) will be analysed in their interactions with one another as their clearly defined closed borders paradoxically open the way to a deeper metareferential signifying level in which the limits of well-established notions are questioned. The concluding observations will show that unpacking the spatial metaphors used by Tornatore makes the continuity of these two films with his earlier works easier to perceive and that, in addition to more apparent motifs and techniques, self-reflexivity in film can also be channelled through the medium's engagement with spaces that are not the cinema theatre, the soundstage and other related locations of the industry.

Brizio-Skov, Flavia (The University of Tennessee-Knoxville, United States)

***Rocco Schiavone*, la serie TV: Problemi di genere, giustizia e legalità**

Rocco Schiavone, la fortunata serie tv ormai giunta alla quinta stagione, nasce nel 2016 dagli omonimi romanzi di Antonio Manzini e viene trasmessa da Rai 2. Il programma, prodotto da Cross Productions e Rai Fiction, registra una media di 3,3 milioni di telespettatori a episodio e uno *share* di oltre il 13% nella prima stagione, nella seconda stagione mantiene tre milioni di spettatori a episodio e nella quarta uno *share* del 10.3% con 2.570.000 spettatori. Il grande successo di pubblico deve attribuirsi al fatto che il personaggio di Rocco Schiavone, duro con sé stesso come con gli altri, nasconde dietro il suo cinismo un forte senso di umanità e una personalissima idea di giustizia. In queste pagine, si vuole infatti dimostrare come la fortuna di questa fiction sia dovuta a due fattori: una operazione di ibridismo operata all'interno del genere giallo, con una mescolanza delle formule e un assemblaggio di *topoi* provenienti da disparati sotto-generi; e una continua contrapposizione tra giustizia e legalità, ovvero tra quello che il codice penale richiede a un rappresentante della legge, e le libertà che il nostro vicequestore si prende. Libertà che costringono lo spettatore a interrogarsi su una miriade di quesiti che lo pongono di fronte ai problemi dell'Italia di oggi, e esulano i confini della città di Aosta dove le storie si svolgono, forzandolo a ponderare su dilemmi universali: È giusto farsi giustizia da soli se la legge non ci viene in aiuto? È giusto ingannare i disonesti? È giusto rubare ai ladri per dare ai bisognosi? È giusto avere un codice etico personale e amministrare la giustizia?

Buesa, Andrés (University of Zaragoza, Spain)

Rural children revisited: A progressive sense of place in Alice Rohrwacher's *Le meraviglie*

In an increasingly global Italy, people—but also goods, data, information—move around more than ever before. “Mobility changes the way we understand society, culture, politics and community”, and a crucial part of this shift is how a heightened sense of mobility engenders anxieties about our feeling of place (Aday 2017, 7). Prompted by Doreen Massey's questioning—“if everything is moving where is ‘here’?”—this paper explores how contemporary Italian cinema negotiates understandings of place in the context of the rural (Massey 2005, 138). In particular, it focuses on how Alice Rohrwacher's *Le meraviglie* (2014) approaches ideas of place and

belonging in rurality through the figure of the child. Inasmuch as they are often culturally coded in terms of stability, fixity, and rootedness, rural children provide a productive terrain from which to explore the crisis of a sense of place in a changing world. Bringing together scholarship from the mobilities turn, children's geographies, and film studies, this paper contends that the cinematic child articulates a dynamic and open—rather than static, localist and fixed—understanding of place. Against the Romantic tendency to associate childhood and nature as a way of grounding essentialist ideas of place, the film draws on children's heightened openness to the others in order to present place as an “articulated moment in networks of social relations and understandings” (Massey 1991, 28). *Le meraviglie* downplays the romanticised affinity of childhood with nature and the land. Instead, it foregrounds children's relationships to others—often social outcasts—as the constitutive element of what Doreen Massey calls a “progressive” or “global” sense of place: a sense of place that acknowledges the hybrid dimension of contemporary places “without being threatened by it” (1991, 29).

Buonanno, Milly (La Sapienza Università di Roma, Italy)

Alle origini della televisione italiana: grandi donne dietro il piccolo schermo

In keeping with the conference's call to look back, the paper aims to offer a first exploration of the professional roles played by women in the early days of public television in the 1950s and 1960s. No doubt that a large gender inequality affected the professional personnel in early Italian television (Brancati 2011). Nonetheless, the advent of TV allowed women in front of the screen to become familiar with a variety of new roles (albeit limited) on-screen—announcers, presenters, show girls—which contributed to the process of women's emancipation already underway in Italy (Gundle 2006). Shifting the focus from the visible female figures on screen to those who operated in invisibility behind the screen, the paper intends to specifically explore the narrow area of above-the-line creative works (such as scriptwriting, direction etc.). Women who did these jobs were a small minority, compared to the large component of below-the-line workers. However, the under-representation of women in key behind-the-screen positions did not exclude that, since the medium's inception, skilled and strong-willed female figures would emerge in creative and decision-making roles (Cassamagnaghi 2016). These pioneering figures have remained largely neglected in the historiography of Italian television, in contrast to what can be observed in the field of film and women studies, which have for some time now been engaged in investigating the work and role of women in cinema (Cardone et al. 2021) following an already consolidated international trend (Conor et al. 2015). The paper, which aims to be the prelude to a more systematic reconstruction of the female historiography of Italian television, will focus on the group of pioneers - Alda Grimaldi, Lyda Ripandelli, Carla Ragionieri, Fernanda Turvani, Maria Maddalena Yon, Elisa Quattrocolo - who, since the beginning of the new medium, covered the unprecedented, above-the-line and still today scarce female position of television directors.

Busetta, Laura (Università di Messina, Italy)

Tagliani, Giacomo (Università di Palermo, Italy)

Inquiring into the future: *Futura* and the contemporary forms of the *inchiesta* documentary

We analyse how the collective project of *Futura* (Pietro Marcello, Francesco Munzi, and Alice Rohrwacher, 2021) re-elaborates 20th-century approaches to the *inchiesta* documentary form. Busetta and Tagliani focus on *Futura*'s explicit references to this form and its historical context (i.e., formal echoes, use of archival footage). Moreover, the two scholars discuss the relevance of this work in relation to key concepts in documentary studies (i.e., (multiple) authorship, voice, subjectivity and confession) in order to draw broader conclusions about new trends in contemporary Italian documentary practice.

Caputo, Ylenia (Università di Bologna, Italy)

Italiani di seconda generazione. Le nuove celebrità della serialità televisiva teen

Il contributo è volto a indagare le figure di due celebrità emergenti della generazione Z: Coco Rebecca Edoghome (*Summertime* - Netflix) e Giuseppe Dave Seke (*Zero* - Netflix), rispettivamente prima attrice nera e primo attore nero protagonisti in un teen drama italiano. Il loro protagonismo rivela una rinnovata attenzione per aree storicamente sottorappresentate nella produzione audiovisiva italiana. L'urgenza di nuove rappresentazioni è confermata dall'attivismo online e offline dei due giovani attori che fanno dell'inclusione la loro bandiera e rivendicano una narrazione più autentica degli italiani di seconda generazione.

Carbone, Marco Benoît (Brunel University, London, United Kingdom)

'Carbonara is not an option': Authenticity, food nationalism and irony on social media pages 'Italians mad at food'

The paper analyses the Facebook community "Italians mad at food". Here, users share ironic, sarcastic, and more or less indignant comments on food recipes presented elsewhere as "Italian" (on TV programmes, other social media pages, advertisement, cookbooks, etc.) and seen by the members as failing to conform with expectations of proper Italian-ness (e.g. cheese imitations; unorthodox or "prohibited" toppings/pineapple pizza; "inappropriate" recipes). Such "wrong" interpretations of Italian cuisine typically elicit humorous dismay, but may enmesh more seriously or even problematically onto nationalist and ethnocentric intransigence or mockery of other food cultures or user interpretations, seen as guiltily deviating from rigidly understood Italian culinary norms. Social media provide channels to trans/nationally construct, share, and gatekeep discourses on food and group identity (Rousseau 2012; Ichijo/Ranta 2016; Andersson 2018; Karaosmanoğlu 2018: within this context, one can observe protective and essentialist attitudes in national/regional perspective (Tuchler 2015). Focusing on discourses on food through categories like fixity (as opposed to experimentation), authenticity (as opposed to fluidity), and Italianness (as opposed to everything "un-Italian" or inauthentic), the paper investigates how ideas of "appropriateness" vs. "appropriation" may articulate ironic as well as more serious claims of cultural purity within contemporary Italian food cultures. Focusing on reactions to traditional *carbonara* recipes and its deviations, the paper observes how social media may perpetuate an "everyday nationhood perspective" (Antonsich 2015) or even a "banal nationalism" (Billig 1985), looking at transnational articulations of ideas of Italian cuisine as a tradition rich in gastronomic/cultural capital and self-obsessions (Tuchler 2015) (Paura 2019).

Cardini, Daniela (Università IULM, Italy)

Sibilla, Gianni (Università Cattolica di Milano, Italy)

Mamma mia! Le canzoni italiane come sound branding nelle serie tv internazionali, tra innovazione e stereotipi

La musica pop svolge un ruolo fondamentale nelle serie tv contemporanee, anche in relazione alla loro dimensione transnazionale, da molteplici punti di vista. L'intervento analizzerà i modelli delle canzoni pop italiane nelle serie italiane e internazionali, delineandone le funzioni narrative, nonché i meccanismi industriali ed economici che portano alla loro scelta ed inclusione. L'intervento si focalizzerà sul modo in cui le canzoni vengono usate sia per rafforzare sia per ridefinire gli stessi stereotipi dell'italianità: verrà identificato un "Italian *sound branding*" attraverso l'analisi di canzoni italiane presenti nelle serie tv internazionali prodotte in Italia. Saranno prese in considerazione produzioni come *Gomorra* (Sky Italia, 2014-2021), *Suburra* (Netflix, 2017-2020), e *Summertime* (Netflix, 2020-), per poi discutere il ruolo svolto dalla canzone italiana in produzioni internazionali

come *The Young Pope* (Sky Italia, HBO, Canal +m 2016), *Master of None* (Netflix, 2015-2021) e *La casa de papel* (Netflix, 2017-2021).

Carolan, Mary Ann (Fairfield University, United States)

China and Italy past and present: Across, beyond and within the borders

An examination of the cinematic representation of China and the Chinese in contemporary Italian film from the middle of the last century to the present reveals social, political, and artistic bonds that link these two cultures. Such an analysis also demonstrates the way in which the relationship between the two countries, both of which locate themselves in the middle, Italy in the Mediterranean and China as the Middle Kingdom, has evolved over the last half century. Italian fascination with China and the East produced authentic portrayals as well as imaginary constructs. Early documentaries by Carlo Lizzani and Michelangelo Antonioni delineated the contours of this cultural fascination in *La muraglia cinese/Behind the Great Wall* (1958) and *Chung Kuo – Cina/Chung Kuo – China* (1972) in an attempt to document new, yet distant, realities. These cinematic investigations yielded to fictional imaginaries of China, with a lavish view of a historical Middle Kingdom by director Bernardo Bertolucci (*L'ultimo imperatore/The Last Emperor* (1987) and a stark consideration of Italian economic exchange with contemporary China by Gianni Amelio in *La stella che con c'è/The Missing Star* (2006). The wave of Chinese migration to Italy in the late twentieth century created a new sense of otherness within Italy as Chinese migrants became the subjects of fictional narratives and documentaries in the works of Stefano Incerti (*Gorbaciof*, 2010), Andrea Segre (*Io sono Li/Shun Li and the Poet*, 2011) and Riccardo Cremona and Vincenzo De Cecco (*Miss Little China*, 2009). In the twenty-first century, a new chapter in the relationship between Italy and China has emerged in the form of transnational collaborations in the art and business of filmmaking.

Carter, Jim (Boston University, United States)

The filmmaker as historian in Olivetti industrial cinema

The industrialization of twentieth-century Italy transformed the social position of art: no longer strictly an expression of the producing classes, art became a market commodity whose creation was justified by the anticipation of a profitable sale. At the same time, there emerged another strand of art that was neither independent from the market nor a commodity in itself: *sponsored* art was intended to promote the sale of a separate commodity or the public image of an entity like a business or a government agency. My current book project explores the development of sponsored art in Italy, focusing especially on the intellectual class whose work was transformed to support mass production and consumption. This paper analyzes a group of filmmakers recruited by the Olivetti typewriter, calculator and computer company who were employed as historians, creating visual meta-narratives that advertised Olivetti products, underwrote the company's social power and endorsed the consumer society of which it was a leader. Films like *Un millesimo di millimetro* (Virgilio Sabel, 1948), *La telescrivente Olivetti* (Aristide Bosio, 1955) and *Elea classe 9000* (Nelo Risi, 1960) visualize *longue durée* histories of mechanical reproduction, communication and calculation that conveniently end in the affirmation of Olivetti technologies, as if to claim for the company the heritage of Archimedes, Chappe, Pascal and many other pioneers of Western science.

Casiraghi, Lucia (Indiana University - Bloomington, United States)

A far l'amore comincia tu: A content analysis of Raffaella Carrà's songs

My paper focuses on Carrà's songs. It identifies the main themes and messages that Carrà conveyed with her music through the analysis of a corpus of her songs, using the qualitative data analysis software Atlas.ti. I demonstrate how the representation of women and gender roles, and the use of storytelling function to create an original relationship between Carrà the star, and her public.

Catanese, Rossella (Università degli Studi di Udine, Italy)

Nastri d'acciaio and Vita di un porto: Industrial poems of post-war reconstruction in the Italian non-fiction cinema

Two interesting documents of non-fiction film heritage from the post-World War II era in Italy are *Nastri d'acciaio* (P. Belli, 1955) and *Vita di un porto* (A. Miano, 1955), both held by Archivio Nazionale Cinema d'Impresa – CSC in Ivrea, digitized by the lab 'La Camera Ottica' in Gorizia (University of Udine). Both short films are industrial documentaries, promoting Italian infrastructures and transportation during a stage of big changes for the country, in terms of economic development and groundwork reconstruction which took place after the Second World War. Both films apply this pedagogic turn through a lyrical formula: the poetry of modernity as a hopeful horizon of integration between technology and humanism, between societal needs and industrial infrastructures.

Cervini, Alessia (Università di Palermo, Italy)

Tagliani, Giacomo (Università di Palermo, Italy)

Antichi, Samuel (Università della Calabria, Italy)

Cavallotti, Diego (Università di Cagliari, Italy)

Polato, Farah (Università di Padova, Italy)

Bellano, Marco (Università di Padova, Italy)

Green Screen. Questioni ambientali ed estetiche sostenibili nelle pratiche audiovisive italiane

This round table aims at creating a transdisciplinary dialogue about the different forms through which the vast domain of the "green discourse" has been tackled by Italian cinema and media in a critical-aesthetical perspective. Despite the growing importance of the field of the Environmental Humanities in academic research and discourses as a peculiar theoretical point of view that intersects more established disciplinary domains, it seems that the cinema and media studies area has been affected by this turn mainly from a thematic perspective. On the contrary, reflecting on the potentialities of images to create, broaden, and develop a peculiar aesthetics of sustainability is a compelling task to understand how the environmental question is transforming present audiovisual language and, in turn, how this very language could influence the environmental debate. From this point of view, the Italian case is exemplary. As a matter of fact, the rise within mainstream global debate of questions related to sustainability and environment has greatly affected recent Italian audiovisual practices. This issue has been addressed from different points of view, also resorting to an established tradition in the depiction of landscape developed by Italian visual media throughout the decades: for instance, documentaries dealing with climate change or sustainable practices; feature films narrating peculiar relationships between subjects and environment; mixed media formats and amateur videos representing exemplary experiences of resistance and resilience. Despite

being included only recently in Italy's political and social agenda, the environmental question has quite a long history in the national audiovisual production that needs to be unfolded in all its implications. To this end, the roundtable will cover different disciplinary perspectives (such as film and media studies, environmental studies, critical theory, postcolonial studies, semiotics, aesthetics) and different media formats (cinema, television, performance, videoart). Participants will discuss about audiovisual objects that attempt to develop a peculiar aesthetics of sustainability, also reflecting on specific practices that resort to these issues to produce new and original discourses. Assuming the crucial role of film and media not only in social behaviors, but also in the academic research, this roundtable is finally conceived as a contribution to a broader reflection assessing the theoretical implications of the Environmental Humanities and their growing importance within Italian Studies.

Ciofalo, Giovanni (La Sapienza Università di Roma, Italy)

Infiniti anni Ottanta. Il cinema italiano in un decennio che non ha mai avuto fine

The Eighties were a fundamental decade in recent Italian history. The social, cultural, communicative and technological transformations that took place in those years have marked the subsequent evolution of the Country. From this point of view, we must consider that period as a non-linear process of modernization. A process that was capable of influencing, in both positive and negative terms, habits and traditions, consumption practices and fruition modes, political ideologies and cultural visions. In this regard, the objective of this contribution is to reflect on the characteristics of the media landscape that was being composed during the 1980s, with particular reference to cinema. In that period, Italian cinema seemed to be marked by deep contrasts, such as the one between foreign and Italian films and the one between commercial and art-house films. On the one hand, the increase in the number of foreign, and above all American, films in Italian cinemas was giving rise to a new "American invasion". On the other, the declaredly commercial trend of a "new" Italian comedy was gaining ground. This new genre seemed to be the only one able to compete with international films and, above all, the only one able to influence the subsequent evolution of Italian cinema, much more than it appeared to be.

Di Martino, Emilia (Università Suor Orsola Benincasa, Italy)

Di Nuzzo, Annalisa (Università Suor Orsola Benincasa, Italy)

Nuove donne italiane da una prospettiva transmediale. Il caso di Karima 2G, un'identità transculturale che dà voce all'esclusione sociale

Karima 2G è una cantante italiana di origine liberiana il cui linguaggio è "emotivamente messo a frutto" (Wilce 2009: 2) per resistere a una visione esclusivamente bianca dell'italianità. Voce potente contro l'ingiustizia (di recente è stata citata dal *NYT* per aver organizzato una manifestazione di solidarietà per il *Black Lives Matter* in Piazza del Popolo, a Roma), è anche ballerina, *beatmaker* e produttrice. Le sue canzoni (in particolare il suo album di debutto) hanno forti sfumature affettive, che si manifestano attraverso più "canali": suono, testi, ma anche gesti, postura, sguardo e mimica facciale si intersecano nei cluster semiotici che emergono dai video della sua opera artistica. In questa presentazione discuteremo della costruzione discorsiva dell'emozione nelle canzoni di Karima 2G e del significato pragmatico di tale "discorso emotivo", ovvero di come Karima 2G trasmette la sua posizione ideologica in modalità multimodale. Inoltre, mostreremo che anche i dati biografici di Karima 2G, intesi come la storia della sua vita personale, sono cruciali in questo quadro. La nostra indagine si basa su un'antropologia della persona (Levy 1994) che si concentra sul soggetto piuttosto che su categorie, classi ed etnie socio/antropologiche vuote. La nuova cultura italiana e le nuove affiliazioni identitarie, relative in particolare alle seconde generazioni di migranti, sono rappresentate, attraverso l'esempio di Karima 2G, come un modello significativo che definisce i nuovi italiani (Appadurai 2005[1997]).

Dupré, Natalie (KU Leuven, Belgium)

Lanslots, Inge (KU Leuven, Belgium)

Giorgio Pressburger come *porteur* di memorie transnazionali nell'*Orologio di Monaco* di Mauro Caputo: Immaginari letterari e audiovisivi a confronto

Il presente contributo si propone di studiare la ricezione e l'eredità letteraria di Giorgio Pressburger nei documentari di Mauro Caputo. Nei primi anni sessanta, poco dopo la sua fuga dall'Ungheria, Giorgio Pressburger (1937-2017) si afferma in Italia come scrittore di testi teatrali, radiofonici e televisivi, e a partire dal 1986 di racconti e romanzi. Fin dai primi suoi scritti quest'autore translingue instaura un dialogo in italiano con la sua terra d'origine, dando ampio spazio ai ricordi della comunità ebraica di Budapest in cui è cresciuto e vissuto fino nel 1956. La sua produzione letteraria si iscrive nel filone di scritture genealogiche che ricompongono frammenti sparsi di biografie familiari al fine di 'documentare' le proprie origini. Dopo la scomparsa dell'ultima parente che ispira la raccolta di racconti *L'orologio di Monaco* (2003) quel legame intenso con il mondo delle origini si trasforma in un'autodichiarata "ossessione genealogica" (p. 7.). Attraverso una serie di scelte strutturali e formali che attingono a vari generi, Pressburger si allontana dal modello del romanzo familiare o genealogico per interrogarsi sulla possibilità stessa di stabilire una qualche continuità con un passato interrotto e cancellato dalla violenza. Oltre alla ricostruzione di ricordi personali e di una serie di presunte genealogie biologiche il narratore de *L'orologio di Monaco* intesse una fitta rete intertestuale volta a mappare le sue discendenze letterarie e filosofiche. Il presente contributo analizza la ricezione de *L'orologio di Monaco* nell'omonimo documentario (2014) in cui il regista Mauro Caputo segue il suo concittadino mentre quest'ultimo visita i luoghi delle sue origini in Ungheria cercando di ristabilire delle connessioni con il proprio passato e quello dei suoi antenati. Per il documentario Caputo si serve di variegati tipi di materiali, tra cui foto, immagini di repertorio e frammenti tratti dai documentari di Emeric Pressburger, famoso regista e lontano parente di Giorgio Pressburger. Il tutto è accompagnato da una voce narrante che è quella di Pressburger stesso che legge brani dalla propria raccolta. Nel documentario di Caputo sono la presenza corporea dell'autore e la ricerca di una dimensione memoriale tangibile a palesare la fragilità della sua impresa. Più specificamente si analizzeranno la presenza e la rappresentazione di Giorgio Pressburger in quanto figura autoriale e *porteur* di memorie transnazionali nell'*Orologio di Monaco* di Caputo, confrontando le scelte del documentarista con quelle compiute da Pressburger nella raccolta di racconti.

Durán Manso, Valeriano (Universidad de Sevilla, Spain)

La televisión mira al pasado reciente en España e Italia: Estudio de las series *Cuéntame cómo pasó* (TVE) y *Raccontami* (RAI)

Los lazos culturales entre España e Italia son muy estrechos y se reflejan en el ámbito audiovisual desde el cine mudo. Las similitudes entre ambos países –incluso políticas, como en la Guerra Civil Española (1936-1939) o la posguerra-, posibilitaron numerosas colaboraciones y coproducciones que contaron con directores, actores o guionistas de ambos. Este vínculo se intensificó en el franquismo (1939-1975), especialmente en los años 60. En la actualidad, se está produciendo en el cine y en la televisión española una revisión de este pasado reciente. En este contexto, en 2001 se estrenó en TVE *Cuéntame cómo pasó* –que sigue en emisión en *prime time*-, serie centrada en la familia Alcántara, que emigró del pueblo a Madrid. Empieza en 1968 y en sus 21 temporadas aborda cómo era la familia en el tardofranquismo, el auge turístico y económico, la Universidad, la emancipación de la mujer, los referentes musicales, el terrorismo, la muerte de Franco o la Transición. Debido a su éxito, RAI emitió entre 2006 y 2008 la adaptación italiana, *Raccontami*, centrada en la familia Ferrucci, que vive en un barrio de Roma en los 60, y que es muy fiel a los personajes, el argumento y el contexto de la original. Desde estas consideraciones, se evidencia el interés de las cadenas de televisión públicas españolas e italianas por el pasado

reciente mediante la ficción seriada. Este trabajo se enmarca en el proyecto I+d+i ‘Desplazamientos, emergencias y nuevos sujetos sociales en el cine español (1996-2011)’, financiado por el Gobierno de España.

Errazu, Miguel (Universidad Autónoma de Madrid, Spain)

Transnational asymmetries: The Italian tale of Óscar Menéndez and *Historia de un documento* (1971)

In November of 1970, the Mexican filmmaker Óscar Menéndez flew out of Mexico to Europe, carrying with him Super 8 footage that had been clandestinely shot inside the Prison of Lecumberri in Mexico City. This material held a precious visual testimony of the political activists that had been illegally imprisoned by the State in the aftermath of the 1968 student movement. For the next months, he visited different European cities while trying to obtain funds to turn the footage into a film. Before convincing the French The Office de Radiodiffusion-Télévision Française (ORTF) to produce the film (*Histoire d'un document*, 1971), he travelled to Rome in search of financial and technical support. In Rome, he was hosted by Renzo Rossellini, who managed to retrieve the footage that had been seized by the border police at Rome's airport. For a short period of time, Menéndez was part of the narrow circle of Latin American political filmmakers working with Rossellini, who helped organize screenings of the raw footage and invited him to participate in at least one roundtable on counter-informative cinemas, published in *Filmcritica*, no. 222 (1972). *Histoire d'un document* remains one of the most valuable visual testimonies of the 1968 Mexican student movement and the state repression that followed. The European journey of Menéndez and the crucial role played by Rossellini are integral parts of the national narrative that have shaped the political importance of this film, as they help signal the inclusion of Menéndez in the internationalist currents of the epoch. Nonetheless, the film and this episode of transnational collaboration are almost unknown outside of Mexico. Based on interviews and archival material, it is my aim to reflect on this case as a privileged example of how narratives of transnational mobilities of Latin American political filmmakers may be shaped by asymmetries that serve as national tales for cultural validation.

Fabrizio, Lorenzo (University of Minnesota, United States)

Black faces, Italian whiteness: Italian film in the wake of fascism's racial exceptionalism

At first sight, the *Manifesto della Razza* from 1938 unequivocally affirmed that Italians are Aryan, i.e. white. Yet, at closer look, the document that paved the way for Fascism's racial laws appears fraught with all sort of tensions in regards to Italy's relation to whiteness. As Claudio Fogu suggests, at play in the *Manifesto* is a sort of racial exceptionalism that simultaneously engrafts Italy onto white Europe and severs the two. The distinction between “big races and small races” allows in fact the document to posit that although Italians are indeed Aryans generically speaking, it would be more precise to identify them as Mediterraneans. Through the category of “Aryanism,” the *Manifesto* elevated Italians to the rank of white people, drawing Italy closer to Germany and establishing biological race-lines separating “real” *Italians both from Jewish Italians and Black colonial subjects*. But through the reference to the Mediterranean, the document distinguished Italian whiteness from *major* whiteness and reconnected Italians with the history of *minor* races from the global south – a history that was first one of civilization and culture, and then became a history of subalternity, exploitation, suffering, and subjection. Superior insofar as biologically white, but historically minoritized as non-white peoples are, on the basis of this racial exceptionalism Italy could pose as the liberator of all oppressed races and claim a special position in the Mediterranean region and beyond. Drawing upon the work of Christina Sharpe and Shelleen Greene, in this paper I pause on how post-war national film staged the relationship between Italianess and Blackness so to highlight the persisting impact of Fascism's racial exceptionalism on post-fascist imaginings of national identity and belonging.

Faccioli, Franca (La Sapienza Università di Roma, Italy)

D'Ambrosi, Lucia (La Sapienza Università di Roma, Italy)

La comunicazione pubblica e l'emergenza della pandemia in Italia tra criticità e nuove prospettive

The state of emergency imposed by the Covid-19 has highlighted the role of public sector communication in the distribution of knowledge. This, in turn, has raised awareness of the obligations of state institutions to the citizens. Regarding Italy, public sector communication performs a challenging role in a context that, alongside the pandemic, presents several critical issues. First of all, it must be remembered a climate of distrust towards institutions (Edelman 2018, Biolcati-Rinaldi, and Segatti 2020), which need to regain credibility in the eyes of the public and guarantee transparency, correctness and rapidity when information is being provided. A plurality of voices and different forms of civic participation are emerging that shed light on how is important for the credibility of the public institutions listening to citizens (Bartoletti and Faccioli 2020). Another crucial aspect is the difficult coexistence with political communication. The increasing political pressure being placed on the media intensifies with the constant use of communication by politicians, especially on social media but also with the “return” of television’s popularity. So political communication overlaps, and often replaces, public sector communication, promoting the image of the person speaking and the rhetorical narrative of the facts (Sanders 2011, Canel and Sanders 2012). This is often detrimental to communication that is based on a culture of transparency and public service, which should characterize the purposes and contents of public sector communication (Faccioli 2015). In this context the process of digitalization and the impact of social media has crossed and redefined the role of public communication over the last ten years (Luoma-aho, Canel 2020), but this change appears to have occurred without an adequate strategy. An example of this critical situation is the vibrant debate surrounding the training system, especially when it comes to recognising professional profiles and the qualifications of public sector communicators. Given this scenario, what developments must be undertaken to ensure that public sector communication upgrades its capabilities and plays a significant role in the innovation of administrations and communication policies? This paper moving from this question and through an analysis of government’s documents, will define new actors, paths and goals of Italian public communication. A focus will consider in particular the role of the media in constructing the public discourse.

Falduto, Antonio (UNINT Università di Roma, Italy)

Waldbaum, Roberta (University of Denver, United States)

Writing for cinema: From novel to film -- Translation, transposition and adaptation

In this presentation, we will examine four case studies:

Il giardino dei Finzi Contini written by Giorgio Bassani (1962) and adapted to film by Valerio Zurlini (1970)

Il deserto dei Tartari written by Dino Buzzati (1940) and adapted to film by Valerio Zurlini (1976)

Il conformista written by Alberto Moravia (1951) and adapted to film by Bernardo Bertolucci (1970)

The Third Man film by Carol Reed (1949) and novel by writer and screenwriter Graham Greene (1950)

Adapting a book into film has enjoyed a long tradition, mainly in American cinema and later in Italian cinema. Best sellers are often optioned by film producers and publishers usually welcome this symbiotic process. A film based on a best seller is in the limelight from its early stages and a book gets a new exposure if the film itself is successful. The transposition from the written language to the visual medium involves a combination of various sciences of communication including linguistics, semiotics, and aesthetics. In this presentation, we will explore

the following: the rules and strategies followed by the screenwriter and the film director in the creative process of transforming the narrative written language into the written language of a screenplay, and later into the visual language of a film; the hypothetical boundaries they must not trespass in order not to betray the meaning and style of the original story and language; and, conversely, the challenges of adapting a film, or screenplay, into a narrative book.

Fantoni, Gianluca (Nottingham Trent University, United Kingdom)

The PCI, the radical left and militant cinema: Fighting for hegemony (1967-1972)

The paper explores the production of militant cinema (*cinema militante*) in Italy over the years 1967 – 1974, and the parallel debate on the artistic and social relevance of this type of productions. Italian militant cinema stands out from similar experiences happening in the same years in other countries for various reasons: 1) An exceptionally high number of internationally known artists and intellectuals were involved at some point and in different capacities in the production of militant films. These include intellectual Pier Paolo Pasolini, screenwriter Cesare Zavattini, and acclaimed filmmakers Bernardo Bertolucci and Marco Bellocchio. 2) Important political parties were directly involved in the production of militant films, particularly the powerful Italian Communist Party (PCI). This was consistent with PCI policy, whereby there should be an attempt to engage with, and ideally dominate, any political or cultural initiative that emerged on the left of the political spectrum. PCI's involvement in the production of militant films, however, caused tensions with other groups operating at grassroots levels and advocating a 'free from political tutelage' approach to militant filmmaking. Their inspiration came from the 'nuova sinistra' (New Left). This was an expression encompassing a few small but combative fringes of young intellectuals gathered around journals such as *Quaderni Rossi* and *Quaderni Piacentini*, who openly accused the PCI of being a hindrance rather than a help in advancing the workers' cause. The debate resulting from these contrasting tendencies, which unfolded in *Ombre Rosse* and in other important cinema magazines, reveals the political tensions running within the Italian Left in the late 1960s and early 1970s. It also represents one of the highest points of the reflection on the true nature of cinema in the history of Italian film criticism.

Ferrara, Enrica Maria (Trinity College Dublin, Ireland)

Posthumanism and the human–animal divide in Pier Paolo Pasolini's cinema

Placing animal characters in close interaction with humans, Pasolini encouraged viewers to explore and overcome the human–animal divide. In doing so, he aimed to expose the faulty binary premises of Marxist ideology and construct a posthumanist identity that recognized the illusory separation between body and mind, and between the human and its related others. Drawing on concepts such as Marchesini's 'mimesis', Cronin's 'tradosphere', Nancy's 'co-ontology' and Braidotti's 'becoming animal', and exploring films such as *The Hawks and the Sparrows* (1966), *Pigsty* (1969) and *Salò* (1975), this paper argues that, in the mid to late 1960s, Pasolini considered an exit from anthropocentrism and human exceptionalism via trans-species solidarity. The porosity to the other which posthumanism signifies in the earlier films has a slightly more hopeful connotation compared to the 'creatureliness' of *Salò*, in which the liminality of humans and animals – grounded in a shared history of suffering, trauma and violence – generates new posthuman bodies 'whose lack of corporeal and affective depth is compensated by a continuing, animal, animated energy' (Hill 2014). Through analysis of camerawork, soundscapes and montage in key sequences of these films, this paper illustrates how the intra-action between the human gaze and technological apparatuses allows Pasolini to renegotiate the boundaries between humans and animals, and enact a new concept of posthumanist identity.

Figge, Maja (Johannes Gutenberg University Mainz, Germany)

Sonali Senroy and *India Matri Bhumi*

The paper proposes a reconsideration of Roberto Rossellini's *India Matri Bhumi* by looking at Sonali Senroy's impact and contribution as script writer and consultant for the production. While until now the film has been conceived as an auteurist work, and every mention of Senroy seems to repeat the anecdotes of her male colleagues' as well as Rossellini's, in which she appears mostly as his muse or becomes the great Mother India herself. Both make it difficult to know anything about the woman, artist and script writer Sonali Senroy, besides their love affair (and later marriage), which led to public scandal and upended the shoot. I begin the paper by asking how to develop a perspective on their encounter that does not continue the powerful postcolonial, epistemological and gendered entanglements that are not only structuring the contemporary statements but also the historical and theoretical considerations of the film. My aim is to better understand the collaboration between Rossellini and Senroy as well as her contribution as writer, consultant – or transcultural translator. More importantly, I seek to propose that traces of their relationship are also inscribed in the film, arguing that *India Matri Bhumi* should be considered less as Rossellini's master piece and more as the result of encounter, collaboration and love for the world.

Galison, Jacqueline (Wellesley College, United States)

'Of o toun were they born, that highte Strother': Dialect and Pasolini in *I racconti di Canterbury*

Pier Paolo Pasolini's *I Racconti di Canterbury* (1972), a reinterpretation of Geoffrey Chaucer's *The Canterbury Tales*, is undeniably the most controversial – and perplexing – of his "Trilogy of Life." Marked by a cacophonous filming process, one in which English and Italian actors attempted to retell a collection of stories written in a form of English that has been extinct for centuries, the triumphs in the *Racconti* have seldom been recognized. Pasolini's reinterpretation of Chaucerian dialect is especially understudied, despite how Chaucer was the first English writer to differentiate his characters through written language. My paper focuses on the dialect in Chaucer's "General Prologue" and "The Reeve's Tale" and their reimagination in Pasolini's *I racconti di Canterbury*. Are Pasolini's "The Reeve's Tale" and opening scene (which is meant to substitute for the "General Prologue") convincing in their representations of characters with differing accents and origins? How does the intermixing of the northern Lombard dialect and southern Neapolitan dialect in the Italian dub of this film come to sonically represent class difference, a predominant theme in the original *Canterbury Tales*? My research attempts to address these questions and highlight Pasolini's commendable fidelity to the source material.

Gaudenzi, Cosetta (University of Memphis, United States)

Producing and consuming Italian cinema in a changing national and global culture: Stephen Amidon's *Human Capital* according to Paolo Virzì and Marc Meyers

My paper offers the case-study of an American novel, *Human Capital* (Stephen Amidon, 2004), adapted for the big screen by Paolo Virzì with *Il capitale umano* in 2013, and later remade by Marc Meyers in 2019 under the original English title. I suggest that these adaptations testify to the presence of innovative cross-fertilizations between American and Italian cultures which are reframing Italian cinema and *italianità*, contributing to a redrawing of the cultural concept of Italian national borders.

Gaudiosi, Massimiliano (Università Suor Orsola Benincasa, Italy)

Il cinema italiano di nonfiction e l'emigrazione verso il Sudamerica

Il tema dell'emigrazione, che nel corso del novecento ha interessato a più riprese il nostro paese, ha ottenuto una particolare copertura in ambito audiovisivo tra il secondo dopoguerra e il boom economico. Non sorprende che la produzione di nonfiction abbia rivolto una certa attenzione ad un argomento così strategico per l'Italia, nazione che ha assistito all'esodo di migliaia di persone dirette verso le principali destinazioni in grado di assorbire manodopera, come il Nord Europa e, soprattutto, l'America Latina. Nel mio intervento proverò a esaminare le modalità con le quali il cinema documentario e i cinegiornali si siano confrontati con una questione così dirimpente. Da una parte mi riferirò a quei lavori che hanno tentato di mitigare tutte le incertezze derivanti da un'esperienza drammatica come l'emigrazione; dall'altra prenderò in considerazione quei prodotti che, al contrario, ne hanno portato allo scoperto gli effetti destabilizzanti.

Gavrila, Mihaela (La Sapienza Università di Roma, Italy)

Rumi, Camilla (La Sapienza Università di Roma, Italy)

Il Soft Power è donna. Il ruolo della leadership femminile nelle aziende televisive italiane

L'ultima edizione del Global Soft Power Index (Brand Finance 2021) evidenzia come i governi realmente intenzionati a gestire al meglio i propri marchi internazionali e a migliorare la propria influenza in termini di Soft Power debbano puntare in maniera strategica sui giovani (in particolar modo sui *millennials*), considerati il target maggiormente recettivo al *nation brand*, e sulla leadership al femminile, capace di generare pratiche di *governance* sul piano politico e mediale, orientate da una agenda pubblica condivisa, che possano garantire una trasformazione resiliente. Entro questa considerazione si posiziona anche la riflessione proposta attraverso questo contributo, che intende soffermarsi soprattutto sul secondo aspetto, dimostrando l'incidenza di una leadership femminile nelle aziende medial e, in particolare, nel garantire l'innovazione di prodotto in alcuni settori strategici della televisione italiana, come la serialità/fiction, l'intrattenimento e l'informazione. Con poche eccezioni (Buonanno 2020), quella delle professionalità "behind the line" è una tematica affrontata ancora con scarsa costanza dagli studi sulla televisione e le sue professionalità, concentrati soprattutto sugli aspetti relativi ai contenuti e sui ruoli più visibili all'interno del "centro mediato della società" (Couldry 2003), come le giornaliste e le conduttrici (Buonanno 2008; Gavrila 2014). In effetti, la ricerca qui proposta, partendo da quanto emerso attraverso 20 interviste in profondità a produttrici tv, responsabili di produzione, direttrici di alcuni network televisivi pubblici e privati, responsabili di archivi audiovisivi, mira a restituire un identikit al femminile della televisione italiana degli ultimi due decenni, provando a delineare il contributo delle donne manager al miglioramento del prodotto e al posizionamento del contenuto audiovisivo italiano nei mercati nazionali e internazionali.

Giménez Cavallo, Maria (Columbia University, United States)

Filming the soul: The *cinema dell'anima* movement in contemporary Italian cinema

In recent years, there has arisen a new wave of Italian filmmakers who independently but consistently develop a humanist, posthumanist, poetic realist, and magical neorealist, form of cinema, in which they often shoot on 16mm, use a docu-fiction method, explore rural traditions, include non-human (animal) characters, and, above

all, illustrate the invisible nature of the soul. In a previous article, I proposed to name this movement *cinema dell'anima*, identifying Michelangelo Frammartino, Pietro Marcello, and Alice Rohrwacher as the forerunner auteurs who, each in their own individual way, seek to portray the soul onscreen. This talk will analyze how a posthumanist poetic and anthropological subjectivity can affect the viewer and change perceptions of the outside world through the cinematic medium. Delving more specifically into the theoretical groundings of this movement, I will explore its transcendental aspects via the film theories of Cesare Zavattini, Paul Schrader, and André Bazin, as well as its socio-political underpinnings through the posthumanist biopolitics of Roberto Marchesini and Elena Past. As Gilles Deleuze stated: "The question is no longer: does cinema give us the illusion of the world? But: how does cinema restore our belief in the world?" (187). By making the invisible visible, and, more specifically, by making palpable the intangible soul, *cinema dell'anima* can thus be considered an expression of faith and an effort to raise awareness around us in the hopes of making the world a better place.

Gipponi, Elena (Università IULM, Italy)

Il produttore cinematografico nei notiziari RAI (1954-1976)

In questa relazione mi focalizzerò sull'*immagine* dell'industria cinematografica, e in particolare sulla figura del produttore, all'interno dei programmi di informazione RAI, segnatamente i notiziari. L'ipotesi alla base della ricerca è che, mentre i programmi di intrattenimento hanno plasmato un'immagine caricaturale e sempre deforme del produttore cinematografico (cialtrone, ignorante, disonesto...), i telegiornali garantiscono invece una maggiore complessità e poliedricità nel racconto di questa figura: in quali occasioni dedicano servizi a produttori cinematografici? Con che termini li qualificano? Che relazione articolano tra cinema e televisione? Più in generale, quale immagine dell'industria cinematografica nazionale fanno emergere? Quali i suoi tratti salienti?

González, Jesús Ángel (Universidad de Cantabria, Spain)

National identity in Italian westerns and post-westerns

Since Thomas Schatz defined the Western genre as 'America's foundation ritual', several film critics have emphasized the role of the Western as a 'foundational fiction' similar to European national epics. Interestingly, just like US Westerns deal with American identity and its foundational myth, we can find Westerns and post-Westerns made in other countries that also deal with these countries' identities and foundational myths. Previous studies have shown the existence of 'transnational post-Westerns', that's to say, films set and made in countries away from the United States that also deal with issues of national identity, foundational myths and the status of minorities, such as *Into the West* (Newell, 1992) in Ireland, *800 balas* (De la Iglesia, 2002) in Spain or *Adieu Gary* (Amaouche, 2009) in France. Following these examples, this paper will discuss Western and post-Western films made in Italy that deal with Italian identity and foundational myths, like Pietro Germi's *In nome della legge* (1949) and *Il brigante di Tacca di Luppo* (1952), and also later films like *Bronte*, (Vancini, 1971), and bandit films like *Li Chiamarono Briganti!* (Squitieri, 1999). These films will be considered from the perspective of transnational post-Westerns in order to analyze the way they deal with the difficulties of integration of the North and the South of Italy, and present different perspectives on the Italian foundational myth of *Risorgimento*.

Grisolia, Raul (Independent Scholar, Italy)

Visioni periferiche fra Pasolini, Caligari e Zerocalcare

Roma, nel suo insieme, si presenta come una stratificazione di spazi temporali e sociali che si sovrappongono in modo caotico e conflittuale, narrata dal cinema italiano dai più svariati punti di vista: come spazio onirico, trasfigurato e proiettivo, come spazio storico, come spazio sociale, come spazio esistenziale. Se il caos e il conflitto caratterizzano, in diversa misura, tutti i grandi agglomerati urbani, le grandi periferie romane si distinguono per la ridotta compartimentazione sociale, economica ed etnica che è invece ben definita in altre grandi città europee. Le periferie, in continuo e incessante movimento, luoghi complessi, brutali, ma anche allegri e malinconici, diventano sempre più frequentemente gli scenari di film, di video, di serie. Non sono molti tuttavia gli autori che sono riusciti a percorrere questi spazi con uno sguardo puro, tenero, e allo stesso tempo crudele. Pier Paolo Pasolini (soprattutto con la Trilogia su Roma, 1961-1963) e più di recente Claudio Caligari *Non essere cattivo* (2015) e adesso Zerocalcare con il *cartoon Strappare lungo i bordi* (2021), di generazioni diversissime, diversi per sensibilità e cultura, sono accomunati dalla stessa empatica passione per la marginalità urbana che raccontano senza giudicare. Lo scopo di questa riflessione è analizzare le forme e i temi delle opere di questi autori, individuando gli elementi che, attraverso le immagini audiovisive, restituiscono punti diversi di vista sull'evoluzione di uno spazio urbano così importante e decisivo per la vita delle città.

Grizzaffi, Chiara (Università IULM, Italy)

L' 'officina delle favole'? Discorsi, retoriche e (auto)rappresentazioni dell'industria cinematografica tra il 1949 e il 1976

La relazione si focalizzerà sulla rete di discorsi, di narrazioni e di (auto)rappresentazioni prodotte intorno all'industria cinematografica fra il 1949 e il 1976 a partire da un regesto dei principali cinegiornali conservati nell'Archivio Luce. Si analizzerà il modo in cui questa produzione discorsiva concettualizza prassi e politiche produttive e contribuisce a costruire e a promuovere un sistema di valori condiviso. *In primis*, verrà presa in esame l'evoluzione dei modi della rappresentazione del sistema cinema e dei suoi protagonisti all'interno delle principali testate di cinegiornali del periodo considerato. Successivamente, a partire da alcuni affondi su casi specifici, la *scena* costituita da queste testate verrà messa a confronto con il *retroscena* rappresentato da altre fonti come le riviste *trade press*.

Gundle, Stephen (University of Warwick, United Kingdom)

KEYNOTE: Looking Back, Looking Forward: The Changing Shape of Italian Cinema and Media Studies

This address will explore the way the landscape of Italian film studies has changed in recent decades both in Italy and abroad. It will consider, among other things, the way in which ideas of a canon have been challenged and reinterpreted, evolutions in (and displacements of) efforts to interpret Italian film production as a whole, the impact of the decline of Italian cinema as a commercial and artistic powerhouse on the study of film, and the growing attention to television and new media. The address will re-visit and assess recent and not-so-recent attempts to judge the study of Italian cinema as a field or to shift the agenda in some way. It will conclude by seeking (modestly) to indicate some possible fruitful avenues of future research.

Hanich, Julian (University of Groningen, Netherlands)

Integral beauty. Paolo Sorrentino *versus* Terrence Malick

In this paper, I will compare two recent films that are strikingly different, and yet so similar: Paolo Sorrentino's *La grande bellezza* (2013) and Terrence Malick's *Knight of Cups* (2015). Both films focus on a male urban flaneur; both concentrate on their blasé protagonists' soul-searching quest for meaning; both revolve around upper-class emptiness against the backdrop of breathtaking, sun-flooded splendor, and both employ an episodic narrative structure and a spellbinding audiovisual style. However, and most importantly for my argument, both *present* and *negotiate* visual and acoustic beauty as an aesthetic category. To be more concrete, beauty is essential for what these films ultimately try to convey—the beautiful is “integral” to their meaning, to use Arthur C. Danto's felicitous term. My paper aims to demonstrate that in Sorrentino's *La grande bellezza* beauty serves an abundant and hedonistic (if you want: ‘Catholic’) end, while Malick's *Knight of Cups* strives for an ascetic and purified (call it: ‘Protestant’) understanding of beauty. This will eventually lead me to a more far-ranging plea: the field of film studies needs to reckon with and take more seriously the long-neglected, even shunned aesthetic category of the beautiful. While in recent years various aesthetic categories either received critical attention in film studies for the first time (the cute, the pretty, the eerie, etc.) or were rediscovered (the sublime, kitsch), the beautiful still needs more serious attention.

Haworth, Rachel (Independent Scholar, United Kingdom)

An icon of Italy in the making: Raffaella Carrà and *Canzonissima* (1970-1971)

‘The Queen of Italian television’. ‘A pop icon who made Italy a less narrow-minded place’. ‘An icon of Italy’. The star status of Raffaella Carrà is clear: as ‘showgirl, cantante, ballerina, attrice, conduttrice televisiva e radiofonica, autrice televisiva in Italia e in Spagna’ (Intravaia 2021), her activities during her career made her extremely popular and successful with fans across Europe and Latin America in particular. Yet Carrà's star persona is also seen to embody certain significances, shedding light on what type of Italian icon she is, and which Italy she represents. Indeed, upon her death in July 2021, the Italian press chose to underline her contributions to Italian television history in particular, in order to explain her significance as a star. In this paper, I will explore the ways in which Carrà's early television work shaped her star persona and significance, concentrating specifically on her appearances on *Canzonissima* in 1970 and 1971. I will examine how the intermedial and transmedial nature of the *varieta* programme informed Carrà's own transmedial and intermedial stardom, and created a space within which developed her lasting significance as an open-minded, modern, liberated star.

Heim, Julia (University of Pennsylvania, United States)

‘Da vicino nessuno è normale’: Queer resistance in Italian youth TV

The queerness of the characters in Italian youth television serve to spotlight the limitations and injustices that exist because of normative social expectation. Performing in-depth case studies of television shows *Mental* (Raiplay, 2021) and *La compagnia del cigno* (Rai1, 2019), this paper will investigate the ways that representations youth embody a queer resistance to hegemonic heterocentric and neurotypical norms. Their depictions allow for a challenging of the primacy of tradition and normativity within these programs, and thus call out common social norms and standards as harmful to the constituency they purport to serve. Highlighting the queer radicality of these kids points a possible future that allows for a more inclusive “normal,” but, by dissociating this queerness from members of the queer and LGBT community and non-heterosexual desire more broadly, there are perhaps

unintended consequences for minority viewers seeking to see themselves represented both in these shows and in larger society.

Hunter, Leonie (Justus-Liebig-Universität Gießen, Germany)

The regressive trajectory of political comedy: How Nanni Moretti's cinema reflects on the neoconservative appropriation of the comical

From a philosophical perspective, comedy has long been considered a subversive political force, standing not for order, but for a productive disorder that puts given structures and dynamics of power into question. However, against the backdrop of major shifts in the global political landscape over the past few years, this has changed fundamentally; procedures of comical distancing and ridicule no longer seem to automatically serve a progressive agenda. If nothing else, Trump's rise to power has shown the conservative effects of structurally comical approaches that ridicule all kind of standpoints and thereby undermine political commitment and responsibility. Italy has been an infamous vanguard of this political trajectory; here the fragmentation of the left and the rise of a new right by means of a private appropriation and division of the media landscape had already begun in the late 1980s. Nanni Moretti's so-called "Cinema of Resistance" has been a seismographic reflection of this development. Consequently, Moretti's approach to political comedy has changed: in *Palombella Rossa* (1989) he deals with the collapse of the Italian communist party by using classic comical motifs and strategies that line up with the progressive tradition of political self-criticism. In his 2006 film *Il Caimano*, however, which takes Berlusconi's second term in office to task, he departs from this earlier method. Instead of mocking Berlusconi, the film realizes a second-order self-criticism of comic reversals as a cinematic method by problematizing their stabilizing effects.

Iozzia, Alberto (University of Pittsburgh, United States)

Fast zombies and social rights: The case of Umberto Lenzi's *Nightmare City* (1980)

In 1981, Italians were called to vote in a referendum regarding a law that had been enacted in 1978. Law n. 194, which legalized abortion, is first and foremost a statement of the emancipation of Italian women and of their right to self-determination, which Italian citizens are to decide whether to keep or not. The resulting harsh debate between the radicals and the conservatives takes the shape of a quasi-eschatological clash between two ideological systems: two worldviews against one another. It is in this atmosphere of social tension and change – roughly one year before the May 1981 referendum – that Umberto Lenzi's *Nightmare City* is released. This film, originally titled *Incubo sulla città contaminata*, is included in several 'Best Zombie Movies' lists and tells the story of a news reporter who tries to survive while his city is attacked by a growing horde of people turned into ravenous blood-drinking creatures by radiations. Violent and gory, *Nightmare City* is relevant for at least two reasons: first, because it inaugurates an important and eventually rather successful variation of the zombie image: the fast zombie; second, as a reactionary commentary on the most salient social debate of those days. In my paper, I argue that Lenzi's film joined the Italian political dispute by openly opposing the emancipation of women and that despite this – or perhaps because of it – its aesthetic contributions to the genre participated in shaping the zombie iconography of the following years.

Jansen, Monica (Utrecht University, Netherlands)

Urban, Maria Bonaria (Royal Netherlands Institute in Rome, Italy)

The double trauma of Shoah and Desaparecidos: Vera Jarach's Memory Activism

“My name is Vera Vigevani Jarach and I have two histories: I am an Italian Jew and I arrived in Argentina in 1939 because of the Racial Laws; my grandfather was deported to Auschwitz where he died. There is no tomb. After many years, another place, in Argentina, and another history: my 18 years old daughter was deported to a concentration camp and was murdered on the death flights. There is no tomb. These two histories share the same destiny and make of me a witness and a militant of memory”. With these words, Vera Vigevani Jarach synthesizes, in a webseries produced by newspaper *Il Corriere della Sera*, her double trauma as a second-generation Holocaust survivor and as a mother of a *desaparecida*. Both left indelible traces in her personal life and in that of a transnational community, of Italian Jews and of migrants in Argentina. Starting from the concept of ‘plurimedial constellations of memory’ (Erl1 2014), this contribution aims to explore the transmedial narrations of Jarach’s family memories, which make her in the first place a victim of fascism and antisemitism and, secondly, of the dictatorial regimes she experienced as an Italian ‘transmigrant’ in Argentina who stayed connected with her homeland and hometown (she received decorations from the President of the Italian Republic and from the city of Milan). Jarach’s ongoing plurimedial engagement, as a *Madre de Plaza de Mayo*, aims to bring the memory of her daughter to schools, to mainstream media such as television and the Internet, but also to co-edited and co-written volumes on the history of the *desaparecidos*. With its focus on Jarach’s double trauma, this contribution aims to study in particular how her audiovisual and performative engagement in “transnational memory” (De Cesari & Rigney 2014) intersects with those spaces of traumatic and “divided memory” (Foot 2009) which connote contemporary Italy as a “Republic of victimhood” (De Luna 2011), and with the particular forms of “memory activism” which have shaped Argentina’s cultural memory of violence and genocide since the 1976-1983 dictatorship (Zaretsky 2020).

Józwiak, Karol (University of Lodz, Poland)

The Polish case in post-Second World War Italian cinema

In my paper, I will analyze the figure of Poland and Poles in Italian Post Second World War cinema. Despite a prominent presence of Polish immigration in Italy after WWII for geopolitical reasons, as well as the Polish contribution to the liberation of Italy, the Polish case is rarely present in cinematic WWII narratives. The few examples of such representation that I have identified point to a more general problem. From Michał Waszynski’s Italian films of the late 1940s, through the cold war remake of fascist film *Prigionieri del male* (Mario Costa 1955), to Giovanino Guareschi’s part of *La Rabbia* (1963), all films were confronted in one way or another with institutional obstacles during their distribution. I suspect this approach, as well as the general omission of the Polish case in the WWII cinematic narratives, were triggered politically – Poles, generally perceived as anti-communists, were an inconvenient subject for a left-wing dominated Italian film industry. As a victim of both Nazi and Soviet ruthless aggression during WWII and as an uncompromised adversary to them throughout the war, Poland was a challenging case to the dominant simplistic view on the division between good and evil forces during WWII. It seems Italian cinema is particular in this regard, since the figure of communist partisan fighting the Nazi oppressor was an indispensable element of its WWII mythology. Thus, references to Poland seem to bear a political significance relevant to the cold war tensions. On a more general level, the Polish case in Italian cinema would be a good starting point to revisit the general Italian film studies cliché about the alleged communist containment in Italian cinema, and to obtain a more nuanced understanding of the relation between ideology, politics, and the film industry in cold war Italy.

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

Once upon a time in Naples: Intermediality and *Bildung* in Sorrentino's *È stata la mano di Dio*

This paper considers Paolo Sorrentino's latest film, *The Hand of God* (*È stata la mano di Dio*) (2021), as self-reflexive cinematic *Künstlerroman*, Sorrentino's *Bildung* as filmmaker mediated through that of his avatar, teenaged Fabietto Schisa (Filippo Scotti), conceiving of a film career as he comes of age in 1980s Naples. Premiering almost simultaneously in cinemas and on streaming platforms, this Netflix-funded feature, Sorrentino's "most personal film yet," while it is a memory-work, is his least Fellinian, lacking Sorrentino's usual cinematographer, Luca Bigazzi, in a bid to let those "years speak," as he says, "in the way I remember them—in the way I experienced them, felt them." *The Hand of God* is anticipated in Sorrentino's contribution to *Homemade*, a 2020 Netflix short film series, in which action-figurines of Pope Francesco and Queen Elizabeth engage in a flirtatious *pas de deux*. "Voyage Au Bout de la Nuit" begins with a brief shot of Francesco bidding farewell to the retreating back of a Maradona figurine—"Adios muchachos!"—referencing the real-life meeting between the Argentine soccer star and Pope Francis during a 2014 Vatican visit. Along with more than one episode in Sorrentino's debut novel, *Hanno tutti ragione* (2011), *The Hand of God* transmutes several other important cinematic texts, beginning with its complex thematic intertextualization of Fellini's *Amarcord* (1973) and *I Vitelloni* (1953). This contrasts with the film's fictionalization of real-life influence, Neapolitan filmmaker Antonio Capuano (*Polvere di Napoli* (1998), co-written by Sorrentino), as well as Pietro Marcello's *Martin Eden* (2019)—a transposition of the London novel to postwar Naples—by circuitous way of Sergio Leone's final film, *Once Upon a Time in America* (1984)—the film Fabietto never gets to watch with his parents. Each, in its own way, a coming of age tale, these stories chart the *Bildung* of a youthful masculine protagonist, whose artistic inclinations are tempered by sexual (and sometimes criminal) impulses. Subtly self-reflexive, *The Hand of God* transfigures as it transmutes these other heroes and their filmic narratives, refracting Sorrentino's own formation in the city that he revisits even as his cinematic avatar overcomes his grief to find the strength to leave.

Labbate, Iaria (University of Malta)

'Occultura' e 're-incanto' nel cinema di Pier Paolo Pasolini

L'attrazione che la magia e l'occulto hanno continuato a suscitare in scienziati, filosofi, artisti e intellettuali in generale in seguito alla rivoluzione scientifica ha condotto diversi studiosi, quali – più recentemente – Jason A. Josephson-Storm, a riconsiderare l'entità del concetto weberiano di 'disincantamento' (*Entzauberung*) del mondo occidentale. L'alienazione dell'essere umano, principalmente riconducibile allo sviluppo pervasivo del capitalismo, non ha decretato la scomparsa di quella che Christopher Partridge ha definito 'occultura' (*Occulture*), ossia la forte diffusione di uno spiritualismo di natura eclettica e anti-ecclesiastica. Come dimostrano vari studi, tra cui quelli condotti da Fabio Camilletti e Fabrizio Foni, anche in Italia l'interesse per il fantastico e l'occultismo, riscontrabile nel panorama editoriale e cinematografico (ma non solo), conferma l'influenza che questa sottocultura ha esercitato in pieno ventesimo secolo, con un vero e proprio revival tra gli anni del *boom* economico e i Settanta. In tale contesto è possibile collocare anche l'attività poetica e registica di Pier Paolo Pasolini, imperniata sulla reintegrazione del sacro nella società contemporanea. Nel caso di Pasolini, la valorizzazione delle classi emarginate e la propensione a rivolgere il proprio sguardo al passato (con grande attenzione al mito) sono state perlopiù concepite da molti studiosi, per dirla con Massimo Fusillo, come una "involuzione estetizzante, di gusto arcaicistico". Lo scopo di questo intervento è di offrire un invito a rileggere invece l'opera cinematografica pasoliniana alla luce della dicotomia disincanto/re-incanto e della coeva, rinnovata attrazione per il mistero e l'irrazionale, anche in seno a quella borghesia che lo stesso Pasolini identifica come 'male' primario della società.

Lamarre, Thomas (University of Chicago, United States)

Travels in the infranational dimension: How Kawaii warps space-time

Accounts of cute often delineate its formal features quite precisely, as if such features were isolable cognitive universals, evoking the same kind of response in audiences everywhere. Cute implies a singularity, something about that is not entirely localizable or identifiable in positivistic terms. I propose first to explore this singularity or dark precursor through examples of *kawaii* drawn from the realm of Japanese character franchises. At the same time, Hansen's articulation of vernacular modernism informs a tentative hypothesis about the global uptake of *kawaii*: it is the singularity of *kawaii*, its warping of space-time, which allows it to travel, instead of positively identifiable formal features. I propose also to consider then how this warping that provides a kind of supernatural propulsion system for traveling in the infranational dimension, with reference to the role played by anime in deregulation of Italian television in the 1980s and rise of Italian multimedia corporations in the 1990s and 2000s.

Lauri-Lucente, Gloria (University of Malta)

Hauntologies in cinematic works of mourning: Francesco Munzi's *Anime nere* and Abel Ferrara's *The Funeral*

Francesco Munzi's *Anime nere* (2014) and its forebear *The Funeral* (1996) by Abel Ferrara will be read as "works of mourning" through the lens of the trope of "hauntology", or "hauntologie", the word in its French form coined by Jacques Derrida in his 1993 *Spectres of Marx*. The Tempio brothers in *The Funeral* and the Carbone brothers in *Anime nere* are afflicted by the traumatic effects of memory, both individual and collective, conscious and unconscious which, in Derridean terms, "signals the unbidden imposition of parts of the past on the present," to the extent that "the future is always already populated with certain possibilities derived from the past" in a sort of "futur antérieur", or "future anterior" (Wendy Brown, p. 36). These inheritors of the ghosts of the past, or of the others who came before them, and to whom they are shackled, are thus relentlessly assailed by what has already taken place. After having analysed the stylistic echoes and intertextual reminiscences which link Munzi's film to Ferrara's, the paper will focus more specifically on the grim and forsaken Africo, a remote village in the mountains of the Aspromonte in Southern Italy where most of the narrative of *Anime nere* unfolds. Within this phantom-laden landscape inhabited by phantom-laden figures, the Carbone brothers are confronted by an intergenerational trauma that takes on the cast of a haunting force that can be exorcised – if, indeed it can be exorcised -- only through the dissolution of the family.

Leotta, Alfio (Victoria University of Wellington, New Zealand)

Italian fantasy cinema: Mapping the history of an unpopular genre

Italian genre cinema has had a very rich and successful history as documented by a plethora of recent critical studies on this subject (Günsberg 2005; Koven 2006; Renga 2011; Bondanella and Pacchioni 2017). However, while Italian film-makers have embraced and made original contributions to genres such as horror, the western, and the historical epic, they have often shied away from fantasy. Despite the profusion of fantastical elements in Italian literature, fantasy has never flourished in Italian cinema (Lavarone, 2021). In the first half of the twentieth century notable exceptions included the adaptations of *The Divine Comedy* produced during the silent era, and *The Iron Crown* (Blasetti, 1941). In the postwar period fantasy was, again, confined to very few instances of Italian film history. More specifically, fantasy elements are found in both some of the *pepla* of the 1960s and in the brief burst of Italian *Conan*-clones produced in the early 1980s. Since the 2010s, however, some prominent Italian auteurs have started engaging more consistently with the fantasy genre. Gabriele Salvatores, for example,

attempted to kickstart the first Italian superhero franchise with *The Invisible Boy* (2014) and its sequel *The Invisible Boy: Second Generation* (2018). Similarly, Matteo Garrone experimented with the stylistic elements of the fairy tale movie in both *Tale of Tales* (2015) and *Pinocchio* (2020). During the same period, emerging filmmakers such as Grassadonia and Piazza also explored fantasy generic conventions in *Sicilian Ghost Story* (2018). After mapping the history of fantasy in Italian cinema, this paper aims to answer the following questions: why has fantasy been such a neglected and underrepresented genre in the Italian cinema of the twentieth century? What explains the new popularity of Italian fantasy cinema in the contemporary period?

Lepratto, Livio (Università di Parma, Italy)

‘Dagli Appennini alle Ande’. Il ‘Neorealismo globale’ nel dialogo internazionale tra Zavattini e Márquez

Con l’avvento del terzo millennio, taluni illuminanti studi latinoamericani (Paranaguá 2003) e italiani – tra i quali il recentissimo lavoro di David Brancaloneo (2019), nonché l’altrettanto recentissima mostra curata da Alberto Ferraboschi (*Zavattini oltre i confini*, Reggio Emilia, 2019) – hanno avuto il lodevole merito di colmare finalmente l’ingiustificato “vuoto” di studi sul fondamentale ruolo di Cesare Zavattini nella trasmissione del Neorealismo in America Latina, indicando inoltre un ulteriore e promettente filone d’indagine ancora da percorrere: ovvero il fecondo sodalizio culturale e artistico tra Zavattini e Gabriel García Márquez. Filone che il mio presente intervento intende appunto percorrere e indagare, a partire dal corso di regia tenuto negli anni Cinquanta al Centro Sperimentale di Cinematografia di Roma dal maestro italiano, e frequentato dallo scrittore colombiano. In questo mio intervento analizzerò in particolare le opere letterario-cinematografiche di García Márquez che meglio testimoniano l’influenza zavattiniana: dal capolavoro márqueziiano *Cent’anni di solitudine* (1967) alla sceneggiatura di *Milagro en Roma* (Duque Naranjo 1988), fino al racconto *La santa* (1992). Opere márqueziane – queste – tutte e tre particolarmente debitorie del neorealismo zavattiniano di *Miracolo a Milano* (De Sica 1951). Il mio intervento si concentra inoltre sull’analisi di numerosi materiali inediti, quali le lettere private tra i due autori (da me in parte reperite all’Archivio Cesare Zavattini di Reggio Emilia), che ricostruiscono il ruolo cruciale di Zavattini nella promozione del Neorealismo italiano in America Latina, nonché la paternità zavattiniana nella nascita e nello sviluppo del realismo magico. Il risultato dello sforzo e della collaborazione di Zavattini e García Márquez è rappresentato dalla fondazione nel 1986 a Cuba della Escuela Internacional de Cine y Televisión, istituzione che meglio rappresenta il cosiddetto “neorealismo globale”.

Lombardi, Giancarlo (College of Staten Island/CUNY and The Graduate Center/CUNY, United States)

(Not so) New (and not so) Italian epic? On *Romulus* and its international forefathers

My discussion of a recent Sky Italia production, *Romulus* (2020-) traces its genealogical legacy to the so-called “origin series” that have drawn the attention of countless viewers all over the world: *Game of Thrones* (2011-2019), *Vikings* (2013-2020), *Britannia* (2018-) and *Barbarians* (2020-). All the while, however, I maintain that in formulating its original retelling of the ultimate origin story -- the foundation of Rome -- *Romulus* tempers its transnational storytelling with an innovative take on Wu Ming’s *New Italian Epic*.

Lottini, Irene (The University of Iowa, United States)

L’originale e la copia. Il doppio in *Una storia senza nome* di Roberto Andò (2018)

Una storia senza nome di Roberto Andò (2018) narra, in un film nel film, la vicenda di un delitto irrisolto ben noto: il furto della *Natività con i santi Lorenzo e Francesco d’Assisi* di Caravaggio, sottratta dall’Oratorio di San

Lorenzo di Palermo nel 1969. Il fatto di cronaca, lo stesso che ha ispirato il romanzo breve *Una storia semplice* di Leonardo Sciascia (1989), serve da pretesto per una riflessione sul potere investigativo del racconto; un discorso sull'arte che si sviluppa in una serie di variazioni sul tema del doppio. Motivo caro ad Andò, che in *Viva la libertà* (2013) ha narrato la storia di uno scambio di identità tra due gemelli, il *topos* classico del doppio viene rielaborato, in *Una storia senza nome*, attraverso molteplici figure e livelli di lettura: dalla carrellata sulle gemelle che richiama esplicitamente il tema, alle maschere e ai travestimenti dei personaggi, dai continui giochi di scambio tra verità e finzione che investono la trama del film alle numerose citazioni e al procedimento di *mise en abîme* che trasferiscono il motivo del doppio dall'enunciato all'enunciazione. In un racconto dinamico e complesso, tra cenni storici e riferimenti alle istituzioni contemporanee, *Una storia senza nome* si presenta come un film sul cinema che si interroga sulla duplicità del reale e dell'opera d'arte.

Lowe, Victoria (University of Manchester, United Kingdom)

Participating in the Umbria Film Festival: The piazza, the film festival and civic identity

As Quinn has argued arts festivals provide 'occasions for expressing collective belonging to a group or place' (2005:927). This paper will use the example of the Umbria Film Festival to explore how it (re)asserts the importance of the collective spectator experience through the specific cultural and historical meanings associated with the town square (piazza), in the period pre and post COVID 19. The festival, which takes place in the Umbrian hill town of Montone, was set up by director Terry Gilliam and has been held annually in July since 1995. Movies are shown every evening in the main Piazza Fortebraccio and are accompanied by roundtable discussions and workshops during the day. One of its main strands is the innovative children's short film competition where the winner is voted for by the junior audience. Local children as a marginalised audience are key to the ideology of the festival as they are given agency through their participation in the selection and evaluation of the films. The central piazza in Montone thus effectively materialises the identity of the festival. Whilst the screening of films in the square draws from the tradition of open air cinema in Italy during the summer months, the occupation of civic space is notable because, in Italian social and political history, the 'piazza' functions as a site where the civic contestation of state authority can be understood spatially. This paper will explore how the film festival's occupation of the public space of the piazza draws upon the ideological significance of this location and the different meanings generated in both pre COVID and COVID times.

Luciano, Bernadette (University of Auckland, New Zealand)

Shaking up the spectator: Archival images and temporal disparity in Pietro Marcello's adaptation of Jack London's *Martin Eden* and Christian Petzold's film adaptation of Anna Segher's *Transit*

Archival footage was a term once mainly used with documentary film while "found footage" was more closely associated with experimental film and horror films. These distinctions however have become blurred and the archival "document" as Jaimie Baron suggests, might better be understood not as an object but as a reflection of the experience of the viewer. Sounds and images from another time period can be used to achieve a range of "effects" on the viewer, typically a feeling of loss brought about by the temporal disparity in which an emotional effect is produced. Petzold and Marcello in contrast, use the archival "document" – much as Brecht used the *gestus* – not to appeal to what Benjamin termed the spectator's capacity for emotional empathy but rather to purge the emotional attachment of the spectator through the use of interruption and thereby allow the spectator to "learn" to be astonished by certain real conditions. The shock (*Staunen*) effect achieved in these two films through the use of an elastic twentieth century time line, fluid geographic boundaries, and various anachronistic devices reflects this same didactic aim to present certain historical situations or conditions and prompt the thinking viewer to reflect on them. Referencing Benjamin's discussion of Brecht Epic Theater and the role of interruption, this

paper will examine instances of interrupted action in these films, in which certain socio-political realities, rather than being reproduced, are made “discoverable” to the viewer.

Magistrali, Silvia (Independent Scholar, Italy)

‘Cordiale umanità’ e ‘moderna nevrosi’: percorsi dell’immaginario cinematografico nella stampa d’informazione Rizzoli (1950-1965)

Nell’ambito della stampa periodica del secondo dopoguerra il cinema riveste una funzione privilegiata, nel susseguirsi di immagini che attraversano il territorio ibrido dell’attualità settimanale. *Oggi e L’Europeo*, settimanali dell’editore e produttore Angelo Rizzoli, si configurano come poli di un sistema d’informazione volto a soddisfare le esigenze di quella che viene vista come classe media in espansione, destinatario privilegiato in termini di nuovi consumi. A questo destinatario si rivolge l’antologia editoriale del cinema ‘d’autore’, scaturita da un complesso sistema di rapporti aziendali che da Federico Fellini si estende fino ai correttori di bozze e alla tipografia. Le modalità con cui i contenuti cinematografici circolano in ambito editoriale lascia presupporre l’instaurarsi di occorrenze normative e di nuove strategie di marketing. Nella tensione tra esigenze commerciali e prestigio culturale, standardizzazione e dinamicità dei processi editoriali, i periodici Rizzoli rivelano un sistema funzionale alle esigenze promozionali di un’importante sezione del cinema italiano. Prendendo in esame alcuni rilevanti case-studies, tra cui *La Dolce Vita* (Federico Fellini, 1960) e *Deserto Rosso* (Michelangelo Antonioni, 1964), l’intervento guarda alla rete dei rapporti che hanno contribuito a determinare le modalità e l’affermazione di iconografie diffuse, non di rado ricondotte dai periodici all’esplorazione dei lati oscuri e del glamour dei nuovi scenari nazionali. La divulgazione di prodotti e brand autoriali a livello internazionale viene esplorata alla luce delle dinamiche di un microcosmo aziendale profondamente radicato nel tessuto imprenditoriale italiano, nella commistione di paternalismo, familismo e nella gestione dei network istituzionali.

Maiello, Angela (Università della Calabria, Italy)

Becoming Italians: At the origins of the Italian postcard imagery

The popular imagery linked to Italy, which is conveyed today by media and cinema in an increasingly global market, is built around the beauty of the landscape and a specific Italian way of life. But how did this imagery take shape? A fundamental stage of this evolution is represented by the post-war national development, which coincided with one of the most important periods of Italian cinema. The goal of this talk is to present a path through non-fiction films which, between 1948 and 1968, represented the reconstruction of post-war Italy (i.e. newsreels by Remigio Del Grosso, Ubaldo Magnaghi, Ugo Saitta and others). Between the end of WW2 and the years of the economic boom, Italy, pictured as the golden coast kissed by the sun and the Mediterranean sea, became a mass tourist destination, increasingly recognizable inside and outside the national borders. The main purpose of these films was to construct, through a specific form of landscape, the idea of a modern Italy, a place that can welcome a large number of tourists, while preserving its own authenticity. What contradictions emerge from these films? And what forms of life do they represent and convey? The contribution will mainly focus on two aspects: the never-completed modernity of Italy and the role of women’s bodies within this landscape.

Mariani, Annachiara (The University of Tennessee, Knoxville, United States)

Historical authenticity and demythologization in *Borgia: Faith and Fear*

Should we learn history by watching popular television series? There is no easy answer to this question, but since an average audience would rather binge-watch an entire series, say, about the Tudor family than read books on the topic, a better question to ask is: what *kind of history* do we learn by watching popular television series? While we are undoubtedly learning a great deal about past events when we watch historical series, it is important to keep a critical eye and discern the facts that have been sensationalized (thus distorted) from those that display an authentic window into the past. This calls to mind the centuries-long debate between the historical authenticity that written texts supposedly render and the fictional history that contemporary media tend to portray. This paper aims to show how the television series *Borgia: Faith and Fear* (2011-2013) manages to create a sense of historical immersion, which I call 'historicity.' Even though the creators and writers alter and adapt certain facts, they successfully manage to make the audience 'travel through time' to virtually meet the characters and events that shaped Italian and European history from 1492-1503. Even if not all of the events that *Borgia* displays are historically accurate, they could have conceivably occurred in the context and milieu that the series illustrates. I intend to show how *Borgia* succeeds in de-mythologizing the Renaissance as the historical facts it remediates shatter the mythical depiction of a golden age and focus on the prevailing brutality and violence of the times. The narrative of *Borgia* does not shy away from displaying the most atrocious tortures, disfigurements, feminicides and male rapes. Although these scenes are certainly alienating, shocking, and may leave the audience uncomfortable and even appalled, they tend to create a unique sense of 'historicity,' that is, of something that 'might have happened' given the violent milieu of those years. This aspect of 'historicity' emphasizes the importance of rigorously studying and analyzing the plethora of new historical series available on streaming platforms in order to assist viewers in navigating the intricate interplay between fictional and authentic historical elements and, thus, crafting a more balanced knowledge of the past.

Marini, Alessandro (Palacký University Olomouc, Czech Republic)

La forma del paesaggio nel cinema di Matteo Garrone. Il caso *Terra di mezzo* (1996)

Nella filmografia di Matteo Garrone la scelta dei luoghi è sempre determinata da un marcato interesse per la realtà fisica, avvicinata attraverso un'ottica autoriale volta a rappresentare in essi i tratti fondanti della narrazione, le coordinate di un complesso sistema di relazioni umane, i segni dell'esercizio del potere, nelle sue molteplici declinazioni. Solo a partire da un tale atteggiamento, nel cinema garroniano il paesaggio si carica di una significazione profondamente legata al modo in cui viene osservato e ricostruito, assumendo costantemente uno spazio di assoluto rilievo. Nella sua prima opera, il film a episodi *Terra di mezzo* (1996), Garrone indaga lo spazio già pasoliniano della periferia romana, popolato adesso da prostitute nigeriane e albanesi disoccupati. Lo sguardo dell'autore rintraccia qui frammenti di esistenza nelle forme di un paesaggio eccessivo, incompiuto e concentrazionario, "epitome dell'instabilità": la banalità del sesso mercenario, i ricordi di un benzinaio egiziano, il morde e fuggi di clienti, automobilisti e improvvisati datori di lavoro. L'accelerazione verso l'indefinitezza e l'iteratività assume in questo contesto una chiara valenza allegorica, rimandando esplicitamente alla condizione di precaria impermanenza vissuta dai protagonisti. Il contributo proposto intende mettere in rilievo i caratteri più significativi del lavoro autoriale sulle forme del paesaggio di *Terra di mezzo*: la loro selezione, operata secondo un'ottica animata da una forte disponibilità ermeneutica, la conseguente tendenza ad una loro sovrasignificazione allusiva e paradigmatica, la presenza, in esse, della lezione dei modelli, riconoscibile nella costruzione sintetica delle inquadrature, nel loro montaggio in una struttura diegetica solo apparentemente segnata da impressionismo e spontaneità.

Marini-Maio, Nicoletta (Dickinson College, United States)

Nerenberg, Ellen (Wesleyan University, United States)

Evolutions of cuteness: *Winx Club*, figurations and formats

Since their first appearance in 2004, the fairies of the animated television series *Winx Club* (2004-) aspired to, and were inspired by, the concept of cute, or *kawaii*, popularized by Japanese anime from the 1980s and 1990s. In the case of *Winx Club*, *kawaii* synthesizes a number of attributes that are psychological, commercializing, and aesthetic. Manifestations of *kawaii* have evolved over the various seasons, formats, and spin-offs of *Winx Club*. Tracking the evolutions of cuteness across the series and its formats, allows us to study how the “aesthetic imperative” (Virginia Postrel) embodied by *Winx Club* invites the viewer consumer to embrace the “smart and pretty” in its eroticized and infantilized forms, producing a strong affective pull, and not infrequently, feelings of protectiveness as much as pleasure. We also propose to consider the recent developments of *Winx Club* within a larger process of “survival of the cutest” (Simon May), where vulnerability is accepted as an apparently innocent and powerless attribute.

Martínez Bonilla, Mariana (Metropolitan Autonomous University Mexico City, Mexico)

The potential reconstruction of memory. Formal strategies and counterhegemonic historical discourse in Yervant Giankian and Angela Ricci Lucchi’s *Pays Barbare* (2013)

This paper aims to analyze how Yervant Giankian and Angela Ricci Lucchi’s film *Pays Barbare* (2013) can be described as an exercise of potential history that takes form through several formal strategies, such as montage, reframing, tinting and slowing down the original reproduction speed of the images. The film is composed of archival footage from the 1920s and 1930s that belonged to several anonymous and private collections, and examines the role of the images within the rise of Italian fascism. One of the principal claims that I intend to develop through this conference is that the filmmakers rearrange and manipulate the materials to open a critical threshold to question the past and its relation to the development of the contemporary racial violence in Europe. To do so, I will follow the ideas of Ariella Azoulay (2019, 2013), for whom potential history is an exercise that rests in the inherent contradictions of historical events as the condition under which most of the colonial and war archives are constituted. Therefore, it reclaims the necessity of a re-construction of memory, through the imagination of other possible pasts and futures mediated by the montage as a temporal and narrative rearrangement, in the terms of carrying out a reconfiguration of the hegemonic histories and their relationship with the present. Finally, this means that the archive should and must be reactivated in several productive ways to discover what has been erased or left out from the historical construction of collective memory.

Martiniuk, Jill (University at Buffalo, United States)

Italy through Russian eyes: Italy’s evolving imagined geography in Russian cinema

From the paintings of Mateev in the 19th century to Bunin’s and Gorki’s writing in the early 20th century to Konchalovsky’s 2021 film *Sin*, Italy has captured the imagination of Russian artists, writers, and filmmakers for over a century. From Kalatozov’s *Red Tent* (1969) to Konchalovsky’s *Sin* (2021), Russian filmmakers have played with how Russians view Italy, and they offer viewers the opportunity to see Italy through Russian eyes. Whether in collaboration with Italian filmmakers or on their own, Russian directors have sought to explore Italy: both its real geography and its imagined one. But what does Italy mean to Russians? How has film shaped Russians’ understanding of the country, its borders, and its people? How has that meaning changed through the decades and across changing political landscapes? How have the collaborations with Italian film studios

influenced these depictions of Italy? This paper examines how Russian directors have defined Italy and its geography in their films and explores those questions through six Russian films: Kalatozov's *Red Tent* (1969), Ryazanov's *The Unbelievable Adventures of Italians in Russia* (1974), Tarkovsky's *Nostalghia* (1983), Mikhailov's *Dark Eyes* (1987), Kravchuk's *The Italian* (2005) and Konchalovsky's *Sin* (2021).

Mecchia, Giuseppina (University of Pittsburgh, United States)

From Naples to the transpersonal spacetime of class struggle: Pietro Marcello's *Martin Eden*

The cinema of Pietro Marcello has developed in the last 15 years always on the fringes of Italian mainstream production, distribution, and audience reception. Nonetheless, it has succeeded in becoming increasingly welcomed on the international scene, thanks to its presence on festival circuits and consistently high critical interest. My essay, mainly focused on *Martin Eden*, a 2020 release, shows how Marcello builds an unbounded, transpersonal spacetime of aesthetic, emotional and even political reception. The viewer is quickly aware that the movie transposes the eponymous 1909 American novel to an Italian, and more specifically pre-WW1, Neapolitan historical and affective landscape. But things are not that simple, as Marcello vastly expands the images, the sounds and ultimately the impact of the movie. Like the original novel a sentimental and political journey, Marcello's rendition of the story of Martin Eden transcends personal time, creating a cinematic present made of archival and original materials coming from the different times and spaces of 20th century class struggle. Ultimately, Marcello succeeds in mediating a multi-layered cinematic effect that returns to his Neapolitan grounding while also expanding its references to other spaces and times. The use of archival documentary footage coming from international anarchist and communist struggles, together with the casting of an international set of talented actors, allows Marcello to make full use of what Jean Epstein called "the intelligence of a machine": cinema as a way to work toward a transpersonal Time that expands the viewer's ability to feel and think. This paper is firmly grounded in phenomenological and Deleuzian theory, but is organized around the analysis of camera work, montage and dialogic structures in three specific scenes.

Menarini, Roy (Università di Bologna, Italy)

Autofiction e post-divismo all'italiana in *Vita da Carlo*

Il contributo intende analizzare la serie streaming di e con Carlo Verdone (Amazon Prime Video) alla luce della figura di Verdone, cresciuto dapprima come star comica televisiva poi come celeberrimo autore/attore cinematografico. Il recente avvicinamento alle piattaforme di Verdone e l'adozione della serialità (per la prima volta) con un soggetto che gioca con la sua stessa notorietà e su Roma permette di ragionare sul tema della celebrità cinematografica "localizzata" e sull'eredità del film stardom all'italiana nell'orizzonte della serialità nazionale.

Miller-Klejsa, Anna (University of Lodz, Poland)

Reception of Michelangelo Antonioni's Film's in the People's Republic of Poland, 1960-1976

The most important feature of the cultural policy of the Polish People's Republic – an undemocratic state that existed until 1989 and was politically dependent on the Soviet Union – was the rationing of access to products made in capitalist countries. Michelangelo Antonioni's films constituted an important exception – although not all of his films were released to the Polish public. To be exact, only 8 of his films hit Polish screens by 1989. The majority of them in 1960s - after the post-Stalinist political Thaw, which had triggered the mass import of films

from the West. As a result, in 1960 *Il grido* and *Le Amiche* were released in Poland (*Le Amiche* was shown only in the Discussion Film Clubs chain). By 1976, more films were released, such as *L'avventura*, *L'eclisse*, *La notte*, *Il Deserto rosso*, *Blow-up*, and *Professione: reporter*. However, Antonioni's films that were not shown in Poland until 1989 include: *Zabriskie Point*, *Il mistero di Oberwald*, *Identificazione di una donna*. This paper consists of two parts. First, the structure of film distribution in the People's Republic of Poland during the 1960s and 1970s is briefly explained. The second part of the paper focuses on the critical reception of Antonioni's films in the People's Republic of Poland – in particular *L'avventura*, *La notte*, *L'eclisse*, and *Il Deserto rosso*. This second part will be based on in-depth queries in Polish film magazines as well as archives of the National Audiovisual Institute in Warsaw.

Miralles, Joan Jordi (Tecnocampus - Pompeu Fabra University, Catalonia-Spain)

El gesto obsceno en la obra de Ciprì y Maresco: el caso específico del escupitajo

The television and cinematographic work of the Sicilian directors Daniele Ciprì and Franco Maresco is characterized by the construction of a world of its own. This world is inhabited by singular, unpleasant and, at the same time, fascinating creatures. These creatures are governed by a wide and heterogeneous repertoire of obscene gestural expressions, which hardly leave anyone indifferent and reinforce an imposing idiosyncrasy. If we consider that obscenity is all that puts an end to the gaze, to any representation, and that, instead of being related to concealment, it is related to extreme and disproportionate visibility (Baudrillard), we can intuit that the obscene gesture becomes a sensitive gesture that, in case of abuse, can cause the viewer's senses, overexcited, to become inhibited. Nevertheless, Ciprì and Maresco conceive the obscene gesture not as a superficial, anecdotal, impressive and spectacular expression, but as a gesture intimately linked to everyday life, it is a permanent attribute of bodies that have no other resources at their disposal. After outlining the main features of obscenity and obscene gestures, the main focus will be on the obscene gesture of spitting: a gesture of contempt and offense (Pitrè) that in the hands of the characters of Ciprì and Maresco takes on new and unusual meanings.

Miyake, Toshio (Università Ca' Foscari Venezia, Italy)

The glocalization of cute/kawaii girlhood: Intersecting whiteness, gender and age through Pretty Cure and Winx Club

Since the global success of the *Sailor Moon* franchise in the 1990s, the manga and anime subgenre of cute, fighting and transforming *magical girls* (*mahō shōjo*) has inspired an endless chain of adaptations at home and abroad. Among them, the anime series *Pretty Cure* (2004-today) in Japan and the animation series *Winx Club* (2004-) in Italy, targeted both to female children's audience, have repeatedly broken records in viewing ratings and merchandising revenues, becoming in the last two decades arguably the most influential media source of little or tween girlhood in both countries. This paper aims at exploring how representations of cute or kawaii girlhood has been extended from animated media to a wider media convergence and life-style practices, by focusing on the intersection of whiteness, gender and age, and how they may have affected emerging trajectories of femininity in Japan, in Italy and on the global scale.

Monaci, Sara (Politecnico di Torino, Italy)

Il viaggio social dell'eroe: Espressioni e linguaggi di attivismo in rete

In our contemporary realm dominated by a global awareness of the urgency of climate, humanitarian, health and economic crises, social movements increasingly become more active on online platforms such as Twitter, Instagram, Facebook with an unprecedented *quest for visibility* (Milan, 2018). Along with the global movements such as #MeToo and Black Lives Matter, a huge number of young activists in the domain of the LGBT issues gained, especially in Italy, significant visibility in recent times. Young girls and boys – many of them reporting their medical treatment to become woman/man – are actively using Instagram to share their individual experience and to promote a culture of respect toward the diversity of gender-related individual choices. At the same time they're significantly *remediating* storytelling strategies related to cinematic and screen languages such as for example the Vogler's "hero's journey" narrative model (Vogler, 2010). Facing the non-linear, participatory and open storytelling structure of social media platform, activists develop in fact a conversational storytelling (Papacharissi, 2016) which could be referred to a number of Vogler's model such as the "ordinary world", the "call to action", the "main trial" etc., through visual and textual elements (eg. photos, videos, stories, posts etc.) typical of social media ecologies. Through a qualitative content analysis of more than 30 social media profiles of Italian young activists in the domain of LGBT issues, the paper will investigate how the narrative model elaborated for Hollywood cinema could be accommodated to the evolving digital mediascape, and how Italian young activists exploit their social media storytelling strategies in order to communicate their diverse identities and to engage with their online audiences.

Mosca, Monica (Wroclaw University, Poland)

Dal romanzo Cipollino al cinema sovietico. Le evoluzioni nel tempo di un personaggio di fantasia, da eroe ad anti-eroe

Il mio intervento tratta di due adattamenti del romanzo Cipollino dello scrittore italiano Gianni Rodari (1951), un cartone animato (Boris Dyozhkin, 1962) ed un film musicale (Tamara Lisitsian, 1973), che hanno avuto un ampio successo nell'Unione Sovietica e in alcuni paesi satelliti del tempo. I due film raccontano la storia di un povero "ragazzo cipolla" che non sopporta l'arroganza dei nobili e dei potenti che governano il suo paese e, dopo alcuni episodi di conflitto, finisce col divenire capo di una rivolta popolare. Cipollino è un eroe che combatte per i valori della vita, come la giustizia e l'amicizia. Entrambi i film russi hanno un contenuto marcato ideologicamente; il film musicale ha un forte orientamento propagandistico anti-capitalistico e anti-militarista. La posizione ideologica di entrambi i film è sufficiente a spiegare la scarsa distribuzione che ha avuto nei paesi occidentali, quindi si analizzeranno alcune scene e alcuni episodi evidenziando il loro peso sociale e propagandistico. Sebbene il valore artistico dei film, specialmente del cartone animato, non possa esser messo in discussione, solo in tempi più recenti, con l'avvicinarsi del centenario della nascita di Rodari (2020), l'interesse per Cipollino si è rinnovato specialmente in alcune scuole dove è divenuto anche argomento di un progetto MIUR (Ministero dell'Istruzione, dell'Università e della Ricerca). In Italia, una rete di scuole pugliesi ha creato un laboratorio che ha prodotto una nuova versione di Cipollino con la tecnica dello stop-motion o animazione a passo uno. Inoltre è interessante notare che, da una decina di anni, Cipollino, in Russia, è stato bandito da tutte le rappresentazioni, da eroe del popolo, ad anti eroe.

Natale, Giuseppe (University of Nevada, United States)

***Carosello*, prodromo e allegoria del modernismo italiano**

Come sostiene Remo Ceserani, la *zeitgeist* del postmoderno ha iniziato a far sentire la propria presenza verso la fine degli anni cinquanta, al tramontare delle forme espressive della modernità. In realtà, nel panorama culturale italiano, il postmoderno si è incrociato con i prodromi tardivi della modernità, soprattutto in campo televisivo, dove, negli anni cinquanta, la programmazione era ancora in parte imbevuta di classicismi e miti passatisti. A dare una spinta decisiva all'ingresso del moderno ha contribuito certamente *Carosello*, il programma televisivo serale andato in onda per vent'anni, tra il 1957 e il 1977, il quale, per la sua lunga durata, può fungere da chiave di lettura di varie concatenazioni della storia italiana, televisiva e non solo. Nato come nucleo di informazione pubblicitaria, il programma ha portato un cambio epocale nella percezione e nel comportamento degli spettatori/consumatori, inculcando in loro un'idea di modernità caratterizzata da una fede quasi utopistica nel progresso e nel futuro. Grazie alla sua insolita struttura narrativa, *Carosello* è stato il crocevia di una serie di discorsi e pratiche sociali diverse: pubblicità e arte, mercato e famiglia, narrazione e slogan, impegno e ironia. Oltre all'aspetto sociale e culturale, *Carosello* è stato però determinante anche a livello affabulatorio, introducendo il concetto di serialità, non solo promozionale ma anche finzionale, coltivando, fra un episodio e l'altro, l'affezione e l'attesa del pubblico per una serie di personaggi indimenticabili, da Carmencita a Calimero. In questa nuova produzione di significato, gli sceneggiatori dei vari Caroselli hanno finito col mutuare tecniche artistiche altamente innovative, anticipando di fatto alcuni tratti del postmoderno, tra cui la parodia (Hutcheon) e il pastiche (Jameson). Il loro uso della serialità ha trasformato il presente e la storia in un mix di consumo culturale e affresco decorativo, una forma iterativa senza precedenti nella produzione televisiva italiana.

O'Healy, Áine (Loyola Marymount University, United States)

Manipulating affect: Migrant imaging in video art and experimental film

This paper examines the question of affect as it pertains to audiovisual images of migrant mobilities, endangerment, and expulsion. As previous studies suggest, the principal emotions elicited by conventional narratives of contemporary migrations are fear and empathy: fear triggered by a sense of invasion, and empathy elicited by images of vulnerable migrants (often configured as women and children) in need of humanitarian support. In their representation of migrant border crossing, Italian feature films can oscillate between these extremes even within the same narrative. A small number of experimental films and video productions, however, have challenged these conventional patterns of affective engagement with migrant mobilities by self-reflexively drawing attention to the lens or screen through which such images are mediated or transmitted and inviting more complicated responses. Examples are drawn from the video essay *Sudeuropa* by Raphaël Cuomo and Maria Ionio, as well a video installation by Adrian Paci and three short films by Carlo Michele Schirinzi. The radical potential of this work is nonetheless challenged by the predictable restrictions of distribution and exhibition associated with moving-image art and site-specific installations.

Pacchioni, Federico (Chapman University, United States)

Puppetry aesthetics in Lina Wertmüller's cinema

This paper investigates the influence of puppetry in the cinema of Lina Wertmüller. Drawing from interviews and new archival materials, the discussion unveils Wertmüller's early collaboration with Maria Signorelli, one of the most original Italian puppeteers of the 20th century. Signorelli's puppets, which Giorgio De Chirico and Giuseppe Ungaretti described as being able to uplift humble materials into lyrical plasticity, offer a novel interpretative key

to understanding Wertmüller's cinematic choices in expressing a compassionate yet satirical portrayal of human nature. The analysis of several scenes from Wertmüller's films shows a unique approach to choreography, acting, and mise-en-scène—which has its ascendant in 20th-century Italian avant-garde puppetry. Such analysis provides both cultural context and stylistic insight for the opus of a filmmaker who has left a poignant cinematic monument to human innocence and grace caught in the unruly nature of social life. The account of the aesthetic characteristics and collaborative history linked to the explicit and implicit presence of puppetry in Wertmüller's cinema opens to the assessment of a visual language that is intrinsic to Italian humanistic culture and traditions while also proving powerfully intermedial and posthuman.

Padovani, Cinzia (Southern Illinois University Carbondale, United States)

Social media regulation, freedom of speech and the ultra-right: A case study of Italian neo-fascist organizations and Facebook

Social media's role in the public sphere has been debated since the early 2010s. Although studies have focused on ultra-right organizations, such as CasaPound Italia (Froio et al 2020), and social media regulatory issues (Napoli 2014), scarce attention has been given to the discursive implications of freedom of speech, freedom from hate speech and social media regulations. This case study focuses on the discourse that has developed following the shutdown, in September 2019, of the Facebook accounts of two neo-fascist organizations, Casa Pound Italia (CPI) and Forza Nuova (FN) in Italy, for 'hate speech'. The decision was challenged by both organizations in the courts. Ultimately, the Rome Tribunal ordered Facebook to re-open the CasaPound account; the same tribunal, although a different section, instead sentenced that FB had the right to keep Forza Nuova out of its platform. I draw from Discourse Historical Approach (DHS) to investigate the thematic articulation of the discourse on freedom of speech and social media regulation surrounding this case study. DHS is particularly suited to unearth the contradictions between the seemingly democratic elements of these organizations' pro-freedom of speech discourses, the sentences of the Tribunal, and the regressive, conspiratorial elements of both CPI and FN's ideologies. The data include speeches by CPI representatives (during a conference and on national television), tweets by the leader of CPI and FN immediately following the shutdown, the two different tribunal's sentences, and relevant mainstream media reporting.

Pagello, Federico (Università D'Annunzio Chieti-Pescara, Italy)

Casoli, Sara (Università di Bologna, Italy)

I Manetti Bros e l' 'italianità' delle narrazioni audiovisive italiane di genere *crime*

From *Coliandro* (2004-) to *Song'e Napule* (2014), from *Ammore e Malavita* (2017) to *Diabolik* (2021), the films and TV series directed by Antonio and Marco Manetti have regularly paid homage to classical and contemporary models of Italian crime fiction, film and comics. The style and themes of their work thus offer a stimulating case study not only to highlight how Italian crime narratives have been always characterised by a combination of international influences and an indigenous tradition of crime fiction, but also to reflect on how this mixture is constantly evolving. This paper builds on the research completed in the frame of the H2020 project *DETECT: Detecting Transcultural Identity in European Popular Crime Narratives* (2018-2021) and the methodological framework that will guide the recently funded PRIN project *Atlante del giallo: Storia dei media e cultura popolare in Italia* (2021-2024). It will first present an analytical framework to address the issue of the Italianess of contemporary Italian crime narratives, engaging with scholarly debates about Italian and European crime narratives (Pieri 2011, Hansen et alii 2018), the role of glocalism in crime fiction (Damrosch et alii 2017) and the process of the "noirification" of contemporary popular media narratives (Locatelli 2017). Focusing on the work

of the Manetti Bros, and particularly on a few recent Coliandro episodes and the film *Diabolik*, we will argue that compared to other recent Italian productions they show an intriguing - and more specifically national - approach to the increasingly transmedia and transnational dimension of Italian crime narratives. From that perspective, we will investigate how iconic figures (Rieser 2013) like Coliandro and *Diabolik* help us to negotiate the boundaries of Italianness in the contemporary Italian audiovisual landscape.

Palermo, Chiara (École Nationale Supérieure d'Art de Limoges, France)

Past as a future expectation. De Martino's legacy in Pasolini and in the Italian artists of the 1960s to think about the crises of the present

According to the anthropologist De Martino, "pagan" culture is part of millenary settlements that cross the Roman era, Magna Graecia, popular culture and the fusion of which has allowed the survival of ancient rites - rituals, religious festivals, daily gestures are imbued with this culture. The bodies, as well as the affects, act in resonance with these distant fragments and their survival (De Martino). My intervention proposes to think about the role of these survivals in Pasolini's cinema and in the plastic arts of the Sixties in Italy (eg Kounellis, Mauri, Penone) to think about an echo of the respective works and their approaches in contemporary artistic manifestations in light of the crises that are going through our present. In Pasolini, an investigation into the "magic" of cultural diversity and its impoverishment in the acceleration of consumption provokes an apocalyptic vision to which only tradition can respond. As Georges Didi-Huberman writes, "in the Pasolini apocalypse, the Pasolini people become sacred and archaic" (Didi-Huberman 2012:130). This sacred dimension of existence is full of hope and reveals a constantly developing force of presence. Similarly, in the first period of the Italian Arte Povera current (1967-1971), the political commitment was nourished by a critique of the linear vision of history and progress to rethink tradition as a source of inspiration for the future. Following these reflections, I would like to rethink the objectives of current art committed to the future (cinema and plastic arts) between sacred and magic, giving some examples of the current resonances in this field of investigation.

Panarese, Paola (La Sapienza Università di Roma, Italy)

Giganti buoni, raptus e amori non corrisposti. Il racconto giornalistico del femminicidio di Elisa Pomarelli nella stampa italiana

Sebbene il femminicidio, inteso come *uccisione di una donna in quanto donna* (Radford, Russel, 1992), sia da qualche tempo collocato del sistema mediatico italiano all'interno di contesti e dinamiche di matrice patriarcale, l'estrema attenzione ai numeri, nonché la mancata concezione del fenomeno all'interno di una cornice sistemica, ha dato vita a un racconto spesso incapace di restituirne la complessità (Abis, Orrù 2016; Corradi et al. 2016; Violi 2015) e sistematicità (Spaccatini, Pacilli, 2019). Su queste basi, si è scelto di analizzare la narrazione giornalistica italiana di un caso di femminicidio, quello di Elisa Pomarelli, verificatosi nell'agosto del 2019, considerato peculiare per via del nutrito dibattito sulla rappresentazione della violenza di genere sulla stampa nazionale derivata dalla pubblicazione di un articolo de *Il Giornale* dal titolo "Il gigante buono e quell'amore non corrisposto". Un'analisi lessicometrica e un'analisi del contenuto di 159 articoli (135 articoli di cronaca e 24 di critica) sono state effettuate con l'intento di rilevare il peso, le posizioni, le argomentazioni, le cornici interpretative e gli stili comunicativi di chi guarda al femminicidio da prospettive diverse, ipotizzando una distanza tra articoli di cronaca e articoli di critica, tesi a enfatizzare un ordine di genere (Connell 2006) i primi, a discuterlo ed evidenziarne le distorsioni i secondi. I risultati confermano alcuni elementi di distanza tra le due narrazioni, ma anche la presenza di comuni "distorsioni prospettive": seppure evidenzino maggiore attenzione

alla tematica, gli articoli critici non sono immuni da riferimenti a spazi, modelli e aspettative diversi per donne e uomini.

Paulicelli, Eugenia (Queens College and The Graduate Center, CUNY, United States)

The catwalk in film: The *Cinegiornali*, the fashion film of *La Settimana Incom* between diplomacy, culture and politics

The crucial role cinema had in Italy's reconstruction and rehabilitation after the havoc left by WWII, a civil war and the fascist regime has been studied extensively and continues to be studied today. Fashion too and the launch of the "made in Italy" on a global scale played a crucial role in this process of rehabilitation. In my book-length studies, I have delved into fashion and cinema's contribution to Italy's post-WWII modernization examining non-fiction films such as newsreels produced by LUCE (1920s-1930s) or films belonging to the period of the secondo futurismo. This material is rich and demands to be further studied along with other audiovisual material that is now available in a number of archives or has been digitized, such as the *Cinegiornali* of *The settimana Incom*, the topic of my presentation. In this paper, I focus on the post-war period and take into consideration archival material that I had not considered in my previous studies. In particular, my paper will critically examine a selection of newsreels on fashion that were produced by the "Settimana Incom." These *fashion films* created both a discourse on and an image of the new Italy and italianità. They also document how innovation in design and fashion greatly contributed to Italy's rebirth. "La settimana Incom" was distributed in movie theatres from 1946 until 1965. It was founded after WWII by Sandro Pallavicini, was funded by the State and backed by Christian Democrat senator Teresio Guglielmone. In all, it comprises 2555 episodes that were screened in movie theatres before the main feature for two of the most crucial decades in Italy's process of modernization. My paper will focus on the *Incom* episodes related to fashion, textile and fashion shows organized in several Italian cities and venues: Florence/Palazzo Pitti; Milan; Venice and the International Film Festival; Rome. The *Settimana Incom* was very popular and was a widespread source of information for Italian audiences throughout the nation (A. Sainati: Lindau 2001). For the first ten years, the sole editor was Giacomo De Benedetti (1901-1967), born of a Jewish family from Biella. I have studied the fashion shows of the *Cinegiornali* Luce in my previous publications (*Fashion under Fascism* (2004) and *Italian Style. Fashion & Film from Early Cinema to the Digital Age* (2016)), but now I would like to extend my critical investigation and assessment of the material included in the *Settimana Incom* newsreels and also critically examine these films, along with the publication of *La Settimana Incom Illustrata*, the magazine that accompanied the films. I intend to carry out close readings of the short films, the role of the catwalk, models and objects, of Italian landscape in the narrative of a modern Italian identity and the impact of continuities and changes with the fascist regime. This material contributes to a deeper articulation and understanding of the political, cultural and diplomatic exchanges between Italy and the US and the period of Italy's reconstruction and rebuilding.

Pesce, Sara (Università di Bologna, Italy)

Monica Bellucci, vintage italiano e celebrità

Monica Bellucci è la più rappresentativa tra le attrici italiane contemporanee di una tradizione di corpi femminili procaci, emblema di un'attorialità esportabile all'estero anche grazie alla fotografabilità della modella. Il suo divismo è radicato nella moda, la diva si mantiene in vetta alle classifiche di bellezza e di sex symbol e richiama un passato cinematografico celebrato in termini di stile e production design. Analizzando i suoi ruoli di testimonial e madrina nella scena internazionale e usando il concetto di monumento, si propone di indagare le leve della

celebrità di Monica Bellucci mettendo a fuoco il dialogo che la diva innesca con il passato cinematografico nazionale attraverso la sua attivazione del gusto vintage della moda.

Petocz, Orsolya Katalin (University of Cambridge, United Kingdom)

With regards to the space-off and time-off: The (self-)query of Antonioni's *L'avventura* (1960)

Michelangelo Antonioni's *L'Avventura* has been considered as slow film; for Karl Schoonover (2016, 153) the slow film dwells on 'what it might mean to be productively queer.' The slow film, based on André Bazin's theorisation, involves the spectator: 'the slower the shot [...] the greater the effort required of the spectator'. This opens up a diegetic-extra-diegetic relationship between film/filmmaker/actor and active spectator echoing a Barthesian notion of 'writerly text', and aligns with an alternative definition of productivity, a concept queried notably by queer theorists such as J Halberstam. *L'Avventura* further complicates the notion of the slow film by a traversal of alternative spaces, offering, based on Siegfried Kracauer, a view onto the street as space of an alternative to a hegemonic narrative (through Teresa de Lauretis). I propose to further readings of *L'Avventura* through contemporary queer theoretical works such as Halberstam's *In a Queer Time and Place* (2005) and Elizabeth Freeman's work on 'Chrononormativity' (2010). The partly unseen 'queer' pathways of Claudia as she searches for Anna will thus be reconsidered as a queer/feminist practice of care for the other. Indeed, if Sandro's journey by conventional means (the train, notably), is included in *L'Avventura*'s framing, Claudia's diverging pathways are left in the 'space-off' (De Lauretis 1987). Acknowledging such 'obscene', or 'off-stage' (Williams, 2004) events as part of *L'Avventura* allows for a recognition of the eluding of cis-heteropatriarchy throughout the film – which includes the eluding of the film's frame by Anna – and the superiority of Claudia in the film's closing image.

Pollard, Damien (University of Cambridge, United Kingdom)

From hearing to listening: The forms and ethics of sound in Gianfranco Rosi's documentaries

In my paper I argue that Gianfranco Rosi's use of sound both subtends the aesthetic schemas of his documentaries, and grounds their cinematic ethics. Approaching Rosi's soundtracks as dynamic aural objects which fluidly interweave sound and silence, word and noise, the mechanical and the natural, the human and the inhuman, Pollard shows that this sound dynamism in *Sacro GRA* (2013), *Fuocoammare* (2016) and *Notturmo* (2020) poses profound ethical questions about his viewers' relationships to onscreen bodies and spaces.

Rascaroli, Laura (University College Cork, Ireland)

Saporito, Paolo (University College Cork, Ireland)

***Bella e perduta* or the (environmental) ethics of the lyric essay film**

Bringing theories of the essay film and lyricism to bear on Pietro Marcello's *Bella e perduta* (2015), we demonstrate that the film problematizes traditional definitions of the essay form by entrusting the delivery of its argument to a dialectical tension between documentary, fiction and lyrical components. While documentary elements contextualize this argument in the episodes of environmental injustice vexing the Campania region, the film's lyricism counters its narrative organization to extend the account of this injustice to nonhuman subjectivities and self-reflexively question cinema's role vis-à-vis representational idealizations of nature.

Rees-Roberts, Nick (Sorbonne Nouvelle University, Paris, France)

Fashion and nonbinary aesthetics: Luca Guadagnino's *We Are Who We Are* (2020)

Existing scholarship on the contribution of fashion to the cinema of Luca Guadagnino (de Pertuis 2012; Gilligan 2017; Rees-Roberts 2018) has to date focused on the director's incorporation of Raf Simons's disruptive designs for actress Tilda Swinton in *I Am Love* (2009) and *A Bigger Splash* (2015), films that were given a broader communications platform across on and off-line media by their fashion sensibility. The director's own ease in fashion advertising—making films through his production company, Frenesy, commissioned by luxury brands such as Armani, Fendi, Ferragamo and Pomellato (again with Swinton)—illustrates the extent to which his commercial work in advertising acts as the experimental ground for some of the formal ideas, which are more fully developed through dramatic narrative in his feature films. In this paper, I will explore the conjunction of fashion and costume design with queer/nonbinary aesthetics in the 2020 part-Italian, part-American coming-of-age TV mini-series, *We Are Who We Are*, co-conceived and directed by Guadagnino for HBO and Sky-Atlantic. Coming three years after the director's award-winning gay heritage drama *Call Me By Your Name* (2017), the series, set on a fictional US military base in Chioggia, uses costume creatively to tell the story of two queer and nonbinary teenagers. Drawing on contemporary queer affect theory, my analysis will seek to theorize the importance of fashion and sensibility to the series' aesthetic mode.

Rey, Ana Lía (Universidad de Buenos Aires, Argentina)

Rodríguez, Fernando Diego (Universidad de Buenos Aires, Argentina)

Noticias, negocios y política. Evita en Italia. Noticiarios y cine en una agenda común de posguerra

El viaje de Eva Duarte de Perón por Europa, durante el verano de 1947, conocido también como la *Gira del Arco Iris*, fue un acontecimiento de alta repercusión tanto para la política argentina como para las relaciones de este país con la Europa de posguerra. Nuestro trabajo se centra en su recorrido por Italia. Los registros documentales en la prensa gráfica y fílmica argentina e italiana son, además de abundantes, reveladores del significado político y económico de la travesía de Eva Perón. Ella fue recibida por los medios europeos como una diva del cine moderno, sin embargo, el registro de sus actividades dio lugar a una modificación de los supuestos que la prensa, especialmente la escrita, tenía sobre Evita. Su condición de actriz, su juventud y el rol que asumió como primera dama, excepcional para la época, despertaron curiosidad, intereses y por cierto fascinación por su figura, lo que quedó plasmado en el celuloide. En simultáneo su viaje fue recuperado por los noticiarios argentinos. Este trabajo se propone colocar en perspectiva aquellas imágenes de ese viaje atravesado por las necesidades convergentes de Italia y la Argentina, que tuvo en Eva Perón a una protagonista notable y sobre lo acaecido más tarde en el vínculo entre ambas industrias cinematográficas. Nuestra hipótesis afirma que, más allá de lo que las cámaras de entonces registraron, una serie de emprendimientos fílmicos entre ambos países se desarrollaron al calor de esta visita y de los vínculos políticos y económicos que impulsó. Dos ejemplos de ello son los viajes de Aldo Fabrizi y Amedeo Nazzari a Buenos Aires y las películas por ellos protagonizadas entre 1948 y 1949.

Romanelli, Claudia (The University of Alabama, United States)

'It's life and also death': Federico Fellini's visions of Pier Paolo Pasolini in *The Book of Dreams*

In 1960, Federico Fellini was undergoing therapy with the Jungian psychoanalyst Ernst Bernhard when he started to keep a notebook where he recorded his dreams, which were the subject of his analytical sessions. These

recordings constitute what is now known as *Il libro dei sogni* or *The Book of Dreams*. With its array of colors, and its many lines and shapes, *The Book of Dreams* exceeds its mere therapeutic function. It is well known that Fellini used his dreams as a source of inspiration for his cinematic work. It is also true that his films informed his psychic life. Fellini's night-time fantasies include many references to his artistic collaborators, including his screenwriters, as he sought to express his nostalgic feelings and playful attitude toward them especially during periods of creative stagnation. Of all his screenwriters, Fellini most often dreams of Pier Paolo Pasolini, who worked on *Le notti di Cabiria*, *Viaggio con Anita* and *La dolce vita*. Fellini dreamt of Pasolini when he was at a crossroads in his career and could not make up his mind whether to make *Viaggio con Anita* or not. This was, in fact, a film project that preoccupied Fellini until Pasolini's death. However, Fellini's dreams also reveal his fascination with Pasolini's homosexuality and his idea of death. In other words, the poet had struck a deeper chord in the director, triggering a strong emotional response to feelings and impressions that could not be otherwise verbalized.

Sabato, Milena (Università del Salento and Università di Foggia, Italy)

Leggere il cinema storico. Il caso dell'Inquisizione romana moderna nelle recensioni sulla stampa italiana (1968-2018) e questioni di identità

Mai come in questo momento, nell'era del Web 2.0, il ruolo principe della recensione sembra stia collassando. Appare spalancato lo iato tra cultura come luogo di un'iniziazione eletta e cultura come arena dei più incontrollabili narcisismi. E la recensione, che diviene nel tempo e con un valore che cambia notevolmente alla luce del contesto di pubblicazione, è la pratica che meglio mette in rilievo certe contraddizioni, a conferma della natura camaleontica e liminare di questo particolarissimo genere. Il cinema storico, in particolare, su cui negli ultimi decenni si è sviluppata un'ampia riflessione, continua a essere di difficile decifrazione, come varia e contraddittoria è ancora la valutazione della ricostruzione del fatto storico e degli approcci alla storia e al cinema. Vale tuttavia la pena di superare la rigidità di analisi epistemologiche e tassonomiche, e considerare invece questioni concrete, che, nello specifico, hanno a che vedere con i caratteri identitari della storia italiana. Questo paper considererà il cinema italiano sull'Inquisizione romana moderna negli ultimi cinquant'anni – da *Galileo* di Liliana Cavani (1968) a *Menocchio* di Alberto Fasulo (2018) –, cinema che ha in qualche modo rimediato a una serie di falsificazioni storiche. Tenendo sullo sfondo il modello della recensione accademica (D. Motta-Roth), al centro sarà la documentazione recensoria del cinema inquisitoriale italiano in Italia, con i modi diversi di valutare il tema, dettati da metodi, strumenti e sensibilità diversi. Al di là delle controversie, i film sull'Inquisizione romana sono capaci di interrogarsi su un trauma cancellato e portare a riflettere sulle conseguenze meno evidenti dell'Inquisizione romana sul carattere degli italiani, sul rapporto cattolicesimo-identità italiana da una prospettiva differente.

Salmaso, Nicolò (Indiana University - Bloomington, United States)

From Raffaella Pelloni to Raffaella Carrà: The creation and evolution of an Italian star

I analyse Carrà's media image and more specifically the ways in which Carrà skillfully crafted her media persona throughout her career and how, through a skillful communication strategy based on a combination of transgressive and reassuring traits, Carrà became a star who could reach an extremely broad and varied target audience.

Sannicandro, Joseph (University of Minnesota, United States)

Spaghetti westerns and Eastern mysticism: Disorientalism in Italian soundtrack music

Even in a CFP as detailed as this one, with an expanded view of media and an *eye* towards the future, there is not a single mention made of sound nor of music. What might we learn by approaching the history of Italian film through soundtracks? The circulation and remediation of soundtracks abroad has played an important role in the construction of the identity of Italian cinema. Italian film soundtracks and library music have become sought after by record collectors, frequently sampled by hip hop producers. Some have labeled the aesthetic which grew out of the experimentation of 1960s “Spaghetti Sound,” testifying to film’s historiographic influence. This oeuvre is a common touchstone for contemporary artists, such as INVERNOMUTO, Heroin in Tahiti, and Toni Cutrone, whose work explores trans-Mediterranean identity, often articulated through the traditions and history of the *Mezzogiorno*. While the most interesting soundtracks tend to be attributed to the *filoni* of the 1970s, tracing this genealogy leads back to the ethno-documentary films of directors including Luigi Di Gianni, Cecilia Mangini, and Mario Gallo. I propose to reconsider these films through an analysis of the soundtracks of Egisto Macchi. In part due to this association with ethno-documentaries, and the broader interest in “Eastern mysticism” throughout the countercultures of the 1960s and 1970s, much of this music exhibits a characteristic I term “disorientalism,” suggesting a trans-Mediterranean identity consonant with left politics and Third Worldism of the era.

Sborgi, Anna Viola (University College Cork, Ireland)

Screening housing precarity in contemporary Italian cinema and television

Increasingly prominent on Italian screens in recent years, the precarity of home has been depicted in documentaries on the state of public housing and the “case popolari” (*Cityzen*, Ruggero Gabbai, 2015; *Aperti al Pubblico*, Silvia Bellotti, 2018) in addition to the migrant crisis as it interconnects with housing needs (*Dove Bisogna Stare*, Gaglianone, 2018) as well as televisual accounts of race, gentrification and the ‘right to the city’ (*Zero*, Netflix, 2020). COVID-19 further exposed housing inequality in Italian society. As the country was the first to be hit by the pandemic in Europe, representations of Italian homes in lockdown went viral on YouTube while also appearing in documentaries (*Messages from Quarantine*, Niccolò Natali and Nikola Lorenzin, 2020; *Fuori era Primavera*, Gabriele Salvatores, 2020). While these productions vary in style and genre, they all share a focus on the home as a site of instability and inequality, as well as an increased attention to questions of race, class, gender, and, frequently, citizenship. The contemporary housing crisis has generally been discussed in relation to countries like the US, Ireland and the UK, while Italy’s largely family-based structure of property somehow differentiates its housing system from others. However, I argue that questions of housing precarity in Italian society are increasingly crucial and their screen representations require systematic and in-depth scholarly attention. Focusing on selected examples from this corpus and adopting an intersectional and sociohistorical approach to the study of screen spaces, I will set them in conversation with wider, transnational representations of the European and global housing crisis.

Semenova, Alexandra (Universidad Autónoma de Madrid, Spain)

Firefly manifesto: Pier Paolo Pasolini through the eyes of Albert Serra

At first glance, it might seem that the themes connecting the two directors, Pier Paolo Pasolini and Albert Serra, are limited by an interest in the controversial legacy of the Marquis de Sade or a special attention to the aesthetic component of their work. However, their relationship has a much more subtle structure. Based on the investigation of Pasolini’s texts and poetry as well as some phenomena within them, such as ‘fireflies’, which became a basis

for Georges Didi-Huberman's enigmatic work, we are longing to rethink and rebuild the connection between these two artists. It is paradoxical how such an ephemeral, almost mythological question like the 'survival of fireflies', as Didi-Huberman titled his essay, becomes the crucial key term leading to a closer understanding of these figures, as well as of Shakespeare's and Dante's work. In addition to the texts of Pasolini and essays by Serra, this investigation is based on studies by the German contemporary philosopher Alexander García Düttmann and, as mentioned above, George Didi-Huberman. Boredom, nudity, body, abjection, evil, vulnerability, symbol, allegory, metaphor, voyeurism, the image of forest, the chaos - all of that absorbs and reflects the complexity of both cinematic languages. There are various works by both directors to be mentioned, such as *Salò*, or *the 120 Days of Sodom* (1975), the last work of Pasolini, and *Liberté* (2019) by Albert Serra.

Sforzi, Eleonora (Università di Chieti, Italy)

New raw material for fashion: Divulcation and animation in Polymer's corporate films

Gli utility film (ovvero i film non-entertainment) possono contribuire a tracciare nuovi percorsi nella storia del cinema (Elsaesser 2016), offrendo inoltre l'occasione per indagarla alla luce dei contesti culturali, delle pratiche mediali e spettatoriali. Primaria ispirazione, in tal senso, è fornita dai seminali studi anglofoni sui film d'impresa (Hagener/Vonderau 2009) e sui film pubblicitari (Florin/de Klerk/Vonderau 2016), che hanno portato all'attenzione critica generi filmici a lungo trascurati, in grado di far emergere inedite traiettorie e molteplici intersezioni con la cultura visuale e materiale in cui sono stati realizzati. Sulla scia di questo orizzonte di studi, il presente contributo propone di considerare alcuni film sponsorizzati dalla Montecatini, un'impresa chimica italiana che ha ricoperto un ruolo centrale nella sperimentazione tecnico-produttiva degli anni sessanta, influenzando anche l'ambito della moda e il suo consumo. Se la moda in sé costituisce un fenomeno culturale stratificato e multiforme, denso di incroci con il contesto socio-economico e industriale-tecnologico, i film della divisione tessile della Montecatini, denominata Polymer, valorizzano la rilevanza delle fibre sintetiche nel processo di modernizzazione in atto nel settore dell'abbigliamento, sulla scia delle coeve esperienze estere. Saranno posti al centro della riflessione alcuni materiali filmici d'impresa appartenenti al Fondo Montecatini e conservati presso l'Archivio Nazionale del Cinema d'Impresa, un archivio audiovisivo di grande rilievo per indagare il contesto italiano degli utility film. In particolare, saranno considerati una serie di caroselli dedicata al poliestere, introdotto in Italia da Rhodiatoce (consociata della Montecatini) e commercializzata con la denominazione "terital" e un film industriale dedicato a una particolare fibra brevettata dalla ditta risultante dalle sperimentazioni nel campo della petrolchimica. Poiché, sulla scorta di numerose riflessioni nell'ambito dei *fashion studies*, considerare la moda significa anche tener conto dei cambiamenti in sede produttiva e di consumo (Segre Reinach 2008; Scarpellini 2017), il contesto delle materie tessili sintetiche diviene un crocevia di notevole importanza per indagare le innovazioni che hanno caratterizzato la cultura della moda. Non soltanto la storia delle fibre artificiali e chimiche si è sempre distinta per la necessità di "educare" la clientela al loro utilizzo (Garofoli 1999), ma i film sponsorizzati dalle aziende produttrici manifestano un esplicito intento illustrativo e formativo verso gli spettatori-consumatori. Questo aspetto assume particolare rilievo negli anni sessanta, quando i processi di modernizzazione nazionale che danno forma al "miracolo economico" trovano una notevole cassa di risonanza nelle produzioni audiovisive, favorendo molteplici dialoghi intermediali. Come le principali aziende di abbigliamento confezionato, anche il settore dei tessili chimici, rappresentato dal caso della Polymer, si avvale delle immagini filmiche per orientare gli spettatori verso nuove scelte di acquisto, puntando sui cardini del comfort e della praticità già alla base della "moda pronta". Valorizzando materiali filmici d'archivio finora non studiati in sede critica e assumendo una prospettiva spettatoriale, vedremo come questi contenuti si traducano in termini rappresentativi sulla base del contesto di fruizione dei film. Inoltre, vedremo come gli inserti animati, realizzati da figure nazionali di spicco nel settore, abbiano svolto un ruolo centrale nell'intento divulgativo e formativo, recuperando l'aspetto pedagogico già riconosciuto alle forme d'animazione anche nell'ambito dei film sponsorizzati e d'impresa (Cowan 2014).

Speranza, Paolo (Liceo statale ‘P. E. Imbriani’ di Avellino, Italy)

La lezione del neorealismo nel cinema di Cuba e del Cile

“Cesare Zavattini: alma del Neorealismo”, titola la rivista “Cine Cubano” nel primo numero del 1990: da questo tributo culturale al principale teorico e “poeta” del Neorealismo si intende ripercorrere la storia e i caratteri, la continuità di ispirazione, la lezione etica, il costante rapporto di relazioni tra il più importante movimento cinematografico italiano e il Nuevo Cinema Latinoamericano. Sulla base di film, documenti, interviste e di un’ampia bibliografia si approfondirà il legame col Neorealismo nel contesto più generale del rinnovamento del cinema d’autore in America Latina, in misura forse anche più rilevante rispetto all’Europa ed agli Usa nel corso degli anni Sessanta. Lo studio di questo fenomeno sarà condotto attraverso un percorso diacronico sui caratteri e gli effetti della “nuova onda” cinematografica latinoamericana sia rispetto alla filmografia precedente sia in relazione al contesto artistico e produttivo attuale. Contestualmente, si svilupperà una comparazione tra la *koinè* estetico-ideologica di questa stagione di rinnovamento e ricerca e le specifiche peculiarità dei movimenti nazionali più importanti: il Nuevo Cinema Cubano e il movimento degli autori di Unidad Popular in Cile, soprattutto, con riferimenti ineludibili anche al Nuevo Cinema Latinoamericano ispirato dai registi Fernando Birri e Fernando Solanas ed al Cinema Novo brasiliano. L’analisi delle direttrici storiche procederà in maniera complementare con l’esame della filmografia dei registi più importanti e il loro specifico linguaggio visivo e sonoro: le tecniche particolari di ripresa e montaggio, il rilievo della fotografia, l’importanza attribuita a vari generi musicali e alla canzone popolare, rimarcando la nuova declinazione di quel peculiare carattere del cinema latinoamericano che è fin dalle origini (si pensi ad esempio alla filmografia brasiliana degli anni Trenta) la diffusa contaminazione tra documentario e *fiction*. In particolare, saranno analizzati il film-manifesto del Nuevo Cinema, *La hora de los Hornos* (1968); una delle opere più importanti del caposcuola del cinema di Unidad Popular Miguel Littin, *La tierra prometida* (1973) e la *Cantata de Chile* (1975) di Humberto Solas, due film emblematici sia della sinergia tra i cineasti di Cuba e del Cile in una breve ma intensa stagione politico-culturale sia del comune ancoraggio alla realtà storica, soprattutto nei suoi eventi ed aspetti in precedenza oscurati dal potere; e *Memorias del subdesarrollo* (1968) di Tomas Gutierrez Alea, uno dei risultati più notevoli della “nuova onda” cubana per la capacità di coniugare la qualità artistica con l’ispirazione letteraria e il richiamo all’attualità politica e sociale. Nell’ambito di questa analisi sarà delineata, nelle linee salienti, una ricognizione storica dei rapporti tra l’Italia e le cinematografie dei Paesi latinoamericani e dell’interazione tra cinema, letteratura e politiche culturali. Nel paragrafo conclusivo del saggio si proverà a delineare un bilancio storico di quella stagione cinematografica, esaminandone anche l’esaurirsi della fase propulsiva ma soprattutto la notevole portata autoriale e gli effetti sul cinema attuale nel continente sudamericano, segnato dall’emergere di una nuova generazione di registi (soprattutto in Cile e Argentina) e da importanti riconoscimenti internazionali: un discorso di prospettiva che, di riflesso, investe l’*appeal* culturale e produttivo del cinema italiano, indubbiamente attenuatosi rispetto alla stagione del Neorealismo.

Urrutia Neno, Carolina (Universidad Católica de Chile, Chile)

Actualizaciones (neo)realistas en el cine de ficción latinoamericano contemporáneo. Chile, Argentina y México

Desde *Los olvidados* de Luis Buñuel el neorealismo ha tenido una presencia indiscutible en la producción del cine de ficción latinoamericano. Tanto los nuevos cines (de las décadas de los sesenta y setenta) como en los novísimos cines latinoamericanos contemporáneos, se trabaja sobre elementos que fueron instalados en la Italia de la posguerra, relativos al trabajo con actores no profesionales, al registro de paisajes reales dando cuenta de interacciones sociales cotidianas, afectos, comunidades. Es interesante constatar que los signos que ahí aparecen no solo perviven, sino que se acrecientan en la producción cinematográfica actual de Latinoamérica. Me interesa en esta ponencia explorar los materiales expresivos películas recientemente estrenadas, específicamente de

México, Argentina y Chile, que actualizan de modo novedoso algunos de los principios neorrealista, complejizando el concepto del realismo que ha subsistido y preponderado en la historia de los cines globales. A partir de *Noche de fuego* (México, Tatiana Huezo, 2021); *Mis hermanos sueñan despiertos* (Chile, Claudia Huaquimilla, 2020) e *Implosión* (Argentina, Javier Van de Couter, 2021), quisiera explorar los modos en que estos filmes se adhieren a lo real y exhiben ciertos tópicos pertenecientes a las contingencias actuales de la región, y que dan cuenta de un compromiso estético y político con los tiempos actuales.

Vannucci, Alessandra (Università Federale di Rio de Janeiro, Brazil)

Non voglio più fare la diva. Italia Almirante in Brasile (1936-1941)

Nel campo di ricerca che riguarda la mobilità transnazionale nell'industria cinematografica italiana, risulta poco indagato il caso del trasferimento in Brasile di Italia Almirante Manzini, nel 1935 e la sua misteriosa morte sei anni dopo. Interprete di Sofonisba in *Cabiria* (1914), grazie alle sue pose iconiche e *toilettes* strabilianti, l'attrice fu diva incontrastata del cinema muto molto prima che s'imponesse lo *star system* hollywoodiano: una stella al femminile, e all'italiana. Era figlia d'arte; perciò calcò i palchi dell'America Latina, prima con la compagnia di Ruggieri (1916) e poi con la sua compagnia, diretta dal cugino Luigi (1926), tornandovi dieci anni dopo per risiedere a São Paulo, insieme alla sorella Raffaella Almirante Chenet che là gestiva una boutique. Contrariando la fama di altera ed inaccessibile, si dedicò alle filodrammatiche locali e diede scandalo, sia per il comportamento emancipato, sia per i temi che la attraevano – storie di schiavitù in pieno secolo XX – considerati scabrosi in una Repubblica che desiderava proiettare di sé un'immagine “civile”, ovvero sbiancata. Ad un giornalista che nel 1936 le rimproverava d'aver perso la statura (e la taglia) da diva, rispose che la colpa era “delle fotografie. Credo che io sia l'attrice più fotografata del mondo [...] in tutte le posizioni. La gente si innamora delle mie pose ed io lascio fare. Ma ora basta. Non voglio più fare la diva”. La ricerca riporta a galla, attraverso interviste e immagini, l'ultima tappa della vita di Italia Almirante, fra l'altro sfatando la leggenda che la fece morire a causa della puntura di un insetto velenoso; morì invece, prosaicamente, di cancro al seno.

Varade, Kristina (Borough of Manhattan Community College, CUNY, United States)

La città postumana: Articulating posthuman urban spaces in Paolo Sorrentino's La grande bellezza

In Paolo Sorrentino's 2013 film *La grande bellezza*, protagonist Jep Gambardella muses, “In fondo, è solo un trucco” while referring to his ‘romanzo.’ When related to contemporary stories of the urban spaces of Rome, however, this trick provides complex layers of meaning that can only find expression in the visual and cinematic, rather than the human. Sorrentino's film reconsiders the relationship between the human and the posthuman vis-à-vis the cinematic gaze and the urban space of Rome; this new posthuman urban horizon supports what Eugenio Bolongaro has posited as reaching out “not only to other biological beings but also to the inorganic and to the intersection/mediation of organic with inorganic beings” (2020). Using the work of Bolongaro, Cangiano, Haraway and others, the following questions will be addressed: How, for example, do protagonists manifest their own senses of identity in the posthuman urban setting, and what are their primary concerns? How does Sorrentino's cinematic gaze foster new posthuman relationships between the nonhuman city and its human protagonists? How does filmic style support or undermine a posthuman agenda? Finally, what statement does Sorrentino ultimately wish to propose about the contemporary social milieu of Rome, seen through the relationship between Sorrentino's protagonists and the city as a nonhuman protagonist itself? In answering these questions, I conclude that Sorrentino's cinematic gaze undermines and redefines traditional approaches to story and cinema, achieving new levels of complexity and meaning facilitated through the intersection of the human and the posthuman.

Vargau, Marina (Independent Scholar, Canada)

L'effetto Federico Fellini nel cinema argentino. Il caso di Leonardo Favio

Artista autodidatta formato inizialmente accanto a Leopoldo Torre Nilsson e considerato oggi dalla critica del suo paese e dai suoi congeneri come il più importante cineasta argentino, Leonardo Favio (1938-2012) si è pronunciato spesso sul cinema italiano in generale e sul cinema di Federico Fellini in particolare, senza mai riconoscere apertamente la loro presenza nei suoi film. La mia ipotesi è che, nonostante questo posizionamento, Favio riprende nei suoi primi film (*El amigo*, 1960, *Crónica de un niño solo*, 1965) alcuni temi, soggetti e maniere di fare del cinema neorealista, mentre che alcuni film ulteriori si trovano sotto l'effetto del cinema di Fellini. Il mio intervento vuole interrogare appunto la manifestazione di quest'effetto nei alcuni film di Favio tra i quali spicca *Soñar, soñar* (1976). Nella mia lettura, l'effetto, opposto all'influenza, suppone un incontro e un dialogo e in questo senso interpreto questi film di Favio come territori aperti e laboratori che accolgono personaggi, figure, temi, gesti, atmosfere, musiche del cinema di Fellini. Quest'incontro, senza mai togliere all'originalità e alla specificità di questi film di Favio che rimangono 100 % argentini, li trasforma in una sorta di casse di risonanza per gli echi felliniani. Due domande centrali costituiscono gli assi intorno ai quali si articolerà la mia dimostrazione. Come si appropria Favio i personaggi, le figure, le atmosfere, i temi, le musiche di Fellini, facendogli suoi ? Come è diventato il controverso *Soñar, soñar* il film argentino più felliniano che sia ?

Villa, Paolo (Università degli Studi di Udine, Italy)

Light diggers: Portraying dams and lanscape in Italian post-war documentaries

Sponsored by Italian government and public institutions, transnational organisations like the ERC Plan, or private electric companies (AEM, SADE), films about the building and functioning of dams and powerplants were numerous in post-war Italy. These documentaries present a clear “rhetoric of the dam”, making it a symbol of the nation’s successful reconstruction while depicting a peculiar relationship to the landscape, both exploited for the national wealth and (apparently) “improved” by industrial progress and human intervention. Alongside photographic campaigns, photobooks and postcards, these documentaries create a visual discourse that praises the dam as the quintessential infrastructure to dominate and use nature, while pretending to establish a harmonious relationship with the environment. Examining specific cases from this large corpus of more than 40 “dam documentaries” (sometimes realised by remarkable directors such as Dino Risi, Nelo Risi, Ermanno Olmi, Francesco Pasinetti), my paper will point out 1) the combined educational, propaganda and celebratory purposes of these films; 2) the common visual and narrative features of the “rhetoric of the dam” that they share, but also 3) some differences that can be observed within the corpus; 4) the films’ active role in shaping a specific image of the landscape and the national relationship towards it, in particular referring to the Alps; 5) the end of the “dam documentary” phenomenon, after the Vajont disaster in 1963. Combining pragmatic, ideological, economic, and symbolic aspects, these short movies delineate the concept of “utility film” at multiple levels. Meanwhile, they reveal the “iconem” they portray, the dam, as a crucial element to better understand environmental perception and landscape transformations in Italian post-war decades.

von Garan, Émilie (University of Toronto, Canada)

The hybrid gaze of the giallo: Point-of-view perspective and the rise of the posthuman

This paper examines early articulations of a posthuman sensibility in the Italian giallo film, surveying the complex entanglements between Italian formulations of horror and violence, proposing the concept of a “hybrid gaze”

before exploring the terror it engenders. Within these films, which often carry a strong emphasis on visibility (or lack thereof), the gaze has remained a distinctive feature. This obsession with the gaze and visibility is amplified by the use of point-of-view perspective cinematography, most poignantly showing that of the killer and their intended victims. Less explored, however, is how some Italian gialli moved beyond a human gaze altogether. Establishing an ecology of Italian horror by looking at three films: Mario Bava's *A Bay of Blood* (1971), Sergio Martino's *Torso* (1973), and Dario Argento's *Phenomena* (1984)—featuring insects' first-'person' perspective shots, this paper carefully traces the formation and subsequent development of a gaze in these films, one that disrupts the understanding of this gaze as human. This focus enables a consideration of the ways in which this implementation and evolution of the hybrid gaze is reflective of the context within which it emerged, one that triggered deep-seated anxieties and also questioned our own humanity.

Zagarrio, Vito (Università di Roma Tre, Italy)

Al 'Centro del discorso'. Sperimentazioni e battaglie ideologiche al Centro Sperimentale

Partendo dall'esperienza personale del proponente (che è stato allievo di regia nel periodo 1973-75 e docente/tutor di regia nel periodo 1998-2003), il paper vuole contestualizzare nella Storia italiana due gestioni importanti del CSC: la presidenza di Roberto Rossellini e quella di Lino Micciché. Un regista e un critico cinematografico, entrambi interessati alla sperimentazione e impegnati in una forte battaglia ideologica. Il primo crea un interessante laboratorio, eliminando i corsi specialistici e puntando a una sinergia tra "umanesimo" e "scienza" (mentre coinvolge gli allievi nei suoi film televisivi); il secondo si batte per fare del CSC un centro di eccellenza accademica, coniugando i corsi tecnici con moduli teorici e storici, e investendo nella sperimentazione linguistica e tecnologica. Sono, d'altra parte, due periodi storici molto importanti per l'Italia (e non solo): il periodo del cosiddetto "riflusso" del '68 e il passaggio dal vecchio al nuovo millennio, caratterizzato dal trauma dell'11 settembre e dalla rivoluzione digitale.