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Abstracts

Alessandra Abate (New York University, USA)

Feminist practices through the screen: Audiovisual representation of labor in Adriana Monti's *Scuola senza fine* (1983) and *Filo a catena* (1986)

In the 1970s, Italy witnessed an outburst of revolutionary collective practices intricately interwoven with media and documentary production. The feminist movement actively contributed to these practices, manifesting through dedicated collectives for activism and portrayals of feminist ideologies. Adriana Monti, a documentarist whose oeuvre is situated in the context of 1970s and 1980s Milan, embodies a pivotal figure within this transformative milieu. This article analyzes the relationship between the interviews and the visual representations of laboring female bodies in Adriana Monti's *Scuola senza fine* (1983) and *Filo a catena* (1986). In *Scuola senza fine*, the collective interview allows for a plurality of female voices to come together under a whole, a polyphonous unity. In *Filo a catena*, a plurality of voices renders their individual experiences in the small factory through voiceover interviews, with no names to their voices. In the realm of visual narratives, Monti's portrayal captures women whose bodies engage in both intellectual and manual labor within diverse spatial contexts ranging from enclosed to open spaces: a field, a school, a factory, a kitchen, and *a room of one's own*. Within this framework, these spaces assume dual roles as agents of both freedom and oppression. Through Portelli's analysis of interviews in *An Approach to Oral History* (1985) and Adriana Cavarero's description of relationships between women in *Tu che mi guardi, tu che mi racconti* (1997), this paper, sustained by a conversation with Adriana Monti herself, investigates the relationship between the portrayal of laboring bodies and the production of oral history.

Sole Anatrone (Vassar College, USA)

Politics of intimacy: Race, gender, and queerness in the Italian TV hit series *Mare fuori*

This paper delves into the intricate web of the politics of intimacy portrayed in the acclaimed Italian television series, *Mare fuori* (2020-2023). The series, known for its compelling narrative and dynamic characters, provides a unique lens through which to explore the intersections of race, gender, and queerness in contemporary Italian society. *Mare fuori* unfolds against the backdrop of a picturesque Italian coastal town, offering a seemingly idyllic setting that belies the nuanced social dynamics at play. This paper employs a multidisciplinary approach, drawing on critical race theory, gender studies, and queer theory, to dissect the ways in which the series addresses and challenges prevalent norms and stereotypes. The analysis focuses on the intimate character relationships that explicitly engage with conversations about race, gender and sexuality, such as the dynamic between Kubra and Pino, and Cucciolo and Milos, paying attention to how these are narrativized on screen as well as the ways in which they are treated in the media and fandom. The paper explores how the series navigates and disrupts racialized and heteronormative structures by providing a platform for queer voices and experiences and interrogating norms of racialized power dynamics, without downplaying the very real bigotry that keeps these subjects marginalized. Through a close reading of key episodes and character dynamics, this paper contributes to the broader discourse on the representation of marginalized identities in global media. It emphasizes the role of popular culture in challenging and redefining societal norms, offering a nuanced understanding of the politics of intimacy in a contemporary Italian context.

Fabio Andrezza (Università di Chieti-Pescara, Italy)

La nascita del campo cinematografico

Nei primi decenni del Novecento il settore cinematografico italiano si configura sempre più come un “campo”, vale a dire uno spazio sociale dotato proprie istituzioni, modalità di funzionamento, schemi di percezione e di valutazione, specifiche poste in gioco e persone interessate a partecipare a questo gioco (Bourdieu 1992). Tale processo storico è fortemente condizionato da un’articolata produzione discorsiva, che proviene da molteplici ambiti professionali (scienze, letteratura, giornalismo ecc.). Questa pluralità di discorsi contribuisce da un lato alla legittimazione culturale del nuovo medium (attraverso un trasferimento di capitale simbolico da campi più consolidati) e dall’altro a far germogliare, all’interno del settore cinematografico, un’esigenza di delimitazione dei confini del campo per proteggerlo dalla penetrazione di logiche eteronome. L’intervento che propongo si concentra sulla fecondità di questa tensione. Che è una tensione sociale, prima ancora che culturale.

Silvia Angeli (The University of Manchester, UK)

Crafting time and myth: Alice Rohrwacher’s *La chimera*

In Greek mythology, the *chimaera* is a fire-spitting, monstrous amalgamation of different animal parts (lion, goat, and snake). In common language, the term has evolved into a symbol for something bizarre and implausible, akin to a dream with highly unlikely chances of realization. The film’s title, therefore, seems particularly apt for Alice Rohrwacher’s latest work—an unconventional creation that defies generic conventions and spans various registers and tones. Unsurprisingly for those even only somewhat familiar with Rohrwacher’s work, *La chimera* is profoundly steeped in a rich tapestry of mythological and literary influences. The film serves as the culmination of the (unofficial) “trilogy of the Tuscia”, alongside *Le meraviglie* (*The Wonders*, 2014) and *Lazzaro felice* (*Happy as Lazzaro*, 2018). It not only makes (if at times only subtle) reference to numerous Greek mythological figures like Icarus, Narcissus, Orpheus, Ariadne, and Cybele but also clearly echoes epic poems typical of medieval narrative. Rohrwacher’s reliance on myths aligns seamlessly with the thematic elements of the film and her unique perspective on time as a continuous and interconnected process where different moments coexist, contributing to the overall understanding of our existence. This paper delves into the significance of *La chimera*’s distinctive blend of temporal

dimensions, urging us to ponder the intricate interplay between myth and history while also extending an ethical call to acknowledge the impact of the past on our present actions and future possibilities.

Andrea Baldi (Rutgers University, USA)

The economic boom and unlawful labor practices in Monicelli's *Renzo and Luciana*

My paper analyzes the way in which *Renzo and Luciana* – the first “act”, directed by Mario Monicelli, of the collective film *Boccaccio '70* (1962) – rearticulates *The Adventure of a Married Couple*, a short story by Italo Calvino. In his brief narrative, Calvino distills his critique of the dangers of mass society in a tight geometric structure. The tale offers a melancholy portrait of the dire effects the accelerated rhythms of industrial production have on the working class's everyday life. The constraints of Elide and Arturo's opposite work schedules (he works the night shift, she leaves for work early in the morning) do not allow them to nurture their love relationship and sentimental attachments. Their emotional life is at a standstill, and their embraces are confined to fleeting moments. Their only form of resistance against alienation consists in fantasies of physical intimacy. While Calvino denounces the high “prices of modernization” workers are forced to pay, in terms of material and emotional sacrifices, Monicelli focuses on the allure of social mobility and affluence, and addresses some of the issues plaguing women in the workforce, such as sexual harassment and discrimination regarding marital status. In my paper I argue that, even though Monicelli claimed he intended to unmask the “monstrous mechanism of speed and maximum efficiency of labor,” his sketch reveals the drawbacks of the myth of Italian modernity and progress. Drawing on Calvino's rejection of industrial culture and consumption rituals, *Renzo and Luciana* exposes unlawful labor practices, discrediting the dreams of economic success and social mobility.

Alberto Baracco (Università della Basilicata, Italy)

Navigating the Mediterranean. Reflecting on contemporary Mediterranean identities through cinema

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Guest-editors:

Giovanna Summerfield (Auburn University, USA)

Rosario Pollicino (University of South Carolina, USA)

Looking at the Mediterranean as a geo-cultural space in which different people have met, transformed and acquired hybrid patrimonies, but also affirmed traditions and mutually recognized their differences, my contribution focuses on how cinema represents and expresses this multifaceted, complex reality. Adopting a Mediterranean studies perspective that moves from pre-defined national borders to underscore innovative contacts, circulations and exchanges, the paper reflects on the process of identity formation, and how films are pivotal in creating a contemporary Mediterranean cultural identity that does not belong to a group of sameness but to a group of people that embrace intricate connections of being, belonging, and becoming. In this context, following the Berger-Araund's effective approach to the “constellation of Mediterranean cinema” (2010), some films by directors like Emanuele Crialese, Gianfranco Rosi, Vincenzo Marra, and Edoardo Ponti will be examined as relevant case studies to show how cinema becomes a powerful cultural tool and unparalleled witness of identity formation. Through film analysis, particular attention will be given to the study of the correlation between aesthetic-stylistic elements and social-psychological dimensions of characters, an aspect that is crucial in the context under consideration.

Juliette Bellacosa (University of Pennsylvania, USA)

Reproduction as an Italian idiom: Revisiting the past in Peter Greenaway's *The Belly of an Architect*

Peter Greenaway's 1987 film, *The Belly of an Architect*, traverses Rome's architectural landscape through the gaze of Stourley Kracklite, an American architect. The foreigner/protagonist is positioned as a voyeur who progressively becomes more alienated from his surroundings and personal relationships as events unfold. What emerges from the plot and *mise-en-scène* is the paramount role that reproduction plays in Rome's historically charged space. In the tension between character and ground, Greenaway articulates a sensibility and nostalgia for antiquity that echoes fifteenth and sixteenth century Italy, in which the Humanist agenda sought a revival of the classics to forge the present. Kracklite engages with this Humanist sensibility throughout the film in the form of reproductions of art and architecture from antiquity, as well as the sixteenth century. The experience of these events is, however, somehow assimilated through a kind of osmosis, gradually, and unconsciously. The osmosis demonstrates a need for reproduction as a lens onto the world and the self. In Greenaway's words, Rome itself is envisioned as "a third character," performed by its monuments. In this paper, I propose a reading of *The Belly of an Architect* that articulates the way in which reproduction delineates a distinctly Italian formulation. "Reproduction" (literally and figuratively) is thus revealed to be an "Italian idiom", a *modus operandi* that does not connote a derivative or unoriginal approach, but rather signals a deep contemporary intellectual investment in the models of the past, and a yearning for legacy that is experienced in the present as visual nostalgia.

Elena Benelli (Concordia University, Canada)

Border crossing: Reimagining the borderscape in *Io sto con la sposa*

From a satellite perspective, our planet is borderless. However, if we look at an atlas of the world, the Earth is divided into states, separated by borders: human-made constructs that actively include or exclude human beings. Borders are lines that seal the territory and, according to Mezzadra and Neilson, are crucial sites of intervention for scholars and political activists. In my paper, I analyze how the visual representation of migration disrupts the bordering logic of Fortress Europe and creates new 'borderscapes'. This concept highlights the dynamic nature of borders, emphasizing that the border is not a fixed entity but a fluid space. Following Suvendrini Perera's and Chiara Brambilla's insights, the borderscapes are shaped by social constructs that incorporate a spectrum of practices, including acts of resistance. My paper focuses on the documentary *Io sto con la sposa (On the Bride's Side)* by Gabriele Del Grande et al. (2014). I analyze how borders are deconstructed and reconstructed in the narration. The documentary follows a group of refugees travelling illegally across multiple European borders (from Italy to Sweden) while they recount their past migration experiences. Their narratives collapse time and space because they are filmed moving toward their future while memories of the Mediterranean crossings resurface. The migrants' narration questions the existence of borders: in a world where border control is becoming increasingly important, artistic practices and interventions like those of Del Grande's, as suggested by Giubilaro and Giudice, can change the borderscape logic and create "new alternative spaces of resistance" (79).

Marco Bernardi (Università di Torino, Italy)

Seventy years of history in television: A quanti-qualitative overview of themes and narratives of Italian Resistance in RAI programs

TV programs are a major source of Italian culture. One of the most practical uses of TV programs is investigating the use of the past in the public sphere; the most discussed and perhaps relevant past within Italian public discourse is probably the issue of Fascism/anti-Fascism. My paper aims to inquire into the themes and forms of RAI programs on this subject since the mid-1950s. More specifically my paper will explore the narratives concerning Resistance and anti-Fascism within Italian public television programs (RAI) since the mid-1950s. The research was performed primarily with primary sources from the RAI archives, and it investigates both documentaries and entertainment programs. It is a quanti-qualitative study

as it examines quantitative features (such as the number of programs and preference for themes) as well as qualitative ones (such as aesthetic features, historical and moral judgments, and links with mainstream historiography). The research analyses TV programs through seventy years, dividing it into periods that are consistent with what concerns the forms and themes which are described through examples and case studies. The research is a history of media and cultural history investigation with at least a twofold value: first, it is a documented and long-term analysis of a relevant part of RAI production; second, since it is a study in the field of public communication of history, the research is a valuable contribution to the progress of historiography on the issue. Indeed, the relationship between Italian public television and the communication of anti-Fascism is still scarcely investigated, especially for what concerns the more recent years.

Andrea Bini (The American University of Rome, Italy)

Il cinepanettone e la crisi del cinema comico contemporaneo

In questo intervento mi propongo di riflettere sul cinema comico Italiano, ed in particolare sul cosiddetto cinepanettone, nato ufficialmente nel 1983 con il celebre *Vacanze di Natale* dei fratelli Vanzina, e prodotto dalla Filmauro di Luigi ed Aurelio de Laurentiis. La tesi della mia presentazione va controcorrente rispetto all'opinione comune su questi film. Difatti sia i suoi denigratori che i suoi estimatori sono d'accordo sul fatto che questi film abbiano rappresentato un grande fenomeno di costume, monopolizzando i gusti del pubblico sulla farsa popolare come mai era avvenuto prima. A mio parere invece il cinepanettone rappresenta non il trionfo bensì la *crisi* del cinema comico italiano, e questo non solo nel senso della sua qualità ma anche del consenso di pubblico. Il cinema comico (da non confondere con la commedia vera e propria) Italiano entra una crisi profonda negli anni '80 a causa della competizione della televisione, e il cinepanettone della Filmauro è una sorta di soluzione di compromesso (anche se indubbiamente felice) caratterizzata dall'accumulo di comici di origine televisiva tutti concentrati in un unico film. La qualità mediocre difatti è dovuta non tanto alla presunta "volgarità" di questi film, quanto all'utilizzo meccanico, "televisivo" delle situazioni e dei tormentoni. L'aspetto veramente interessante del cinepanettone è stato invece raramente notato: nonostante si dica che abbia un pubblico popolare e "di destra" quello che stupisce è la mancanza di valori tradizionali, di elementi religiosi. In breve, questi film riflettono in maniera impietosa la secolarizzazione completa della società italiana prodotta dal secondo boom economico.

Claudio Bisoni (Università di Bologna, Italy)

La televisione e il cinema italiano contemporaneo in dialogo con la Queer Theory: *Leonardo e Maschile singolare*

Il Sistema dei media italiano ha accumulato un consistente ritardo rispetto ad altri paesi occidentali per quanto riguarda la rappresentazione e la narrazione delle questioni di genere. Negli ultimi anni, e soprattutto nell'ultimo decennio, tuttavia sia la televisione sia il cinema sono diventate istituzioni che considerano spesso economicamente e politicamente profittevole raccontare le identità non conformi e promuovere una retorica di inclusione sociale intorno a questi temi. Il presente paper analizza due prodotti mediali diversi tra loro che sono stati distribuiti nello stesso periodo in Italia: la serie tv *Leonardo* (2021) e *Maschile singolare* (Matteo Pilati, Alessandro Guida, 2021). *Leonardo* è una coproduzione seriale anglo-italiana che ha ottenuto un discreto successo internazionale. *Maschile singolare* è un "Mainstream Gay-themed Movie" (David. A. Miller) distribuito da Prime Video - Italia. Il paper ha tre obiettivi principali: 1) mostrare che analizzare questi prodotti audiovisivi solo con gli strumenti della queer theory può creare problemi di interpretazione difficilmente risolvibili; 2) analizzare le principali differenze produttive tra il film e la serie mostrando quanto queste stesse differenze influenzino i modelli di rappresentazione dell'omosessualità maschile sullo schermo; 3) mostrare come, in uno dei due *case studies*, l'omosessualità del protagonista viene messa in scena rileggendo la storia passata italiana alla luce di "problemi di genere" in passato trascurati e che soltanto oggi sono diventati attrattivi per le audience occidentali transnazionali.

Glen Bonnici (University of Malta, Malta)

Metacinema and autobiography in the Neapolitan landscape of Paolo Sorrentino's *È stata la mano di Dio*

Paolo Sorrentino's film *È stata la mano di Dio* (*The Hand of God*) (2021) will be read as a text that intersects metacinema and autobiography and blurs the boundaries between reality and fiction. Sorrentino's blending of personal experience with cinematic self-reference takes place against a spatial backdrop – Naples – that is crucial to the narrative's nuanced exploration of both personal and filmic identity. For this reason, the discussion will also take into account Sorrentino's cinematic signature style and its evolution to shed light on how it impacts the metareferential aspects of his latest work.

Giulia Borrini (University of St Andrews, UK)

Transmedial cultural praxis: Towards the dissipation of Italian colonial amnesia

How do creative practitioners use transmedial praxis to illuminate Italian colonial amnesia and the persistence of colonial subjectivities in the present? In this paper, I examine one example of how writers, artists and activists engage with transmedial practices in an attempt to both dispel Italy's colonial amnesia and highlight the persistence of the colonial mentality. '[Viva Zerai!](#)' is an interactive map that was published on the blog of the writer collective Wu Ming in January 2021. The widespread distribution of coloured pins across Italy's geographical map shows a considerable number of streets, squares, monuments and public buildings that, to this day, bear the names of colonial massacres, imperial possessions and historical figures that enabled the expansionistic project. Expanding on Henry Jenkins' theory, I interpret the colonial residues in Italian topography as the transmedial process that was enacted by both the liberal and fascist regimes to disperse colonial propaganda systematically across urban landmarks and road networks for the purpose of creating a unified consensus for Italy's imperial aspirations. Under the umbrella of 'La Federazione delle Resistenze' activist collectives across Italian cities use the website www.resistenzeincirenaica.com and social media to share cultural practices, historical knowledge, and organise initiatives uncovering colonial meanings in urban toponymy. I argue that these organizational strategies align with Sasha Costanza-Chock's concept of 'transmedia organizing'. Examining digitally enhanced collaboration and meaning co-creation, I demonstrate how these groups strengthen social movement identity, achieve political and economic victories, and alter public consciousness regarding Italy's colonial past and its present repercussions.

Francesca Borrione (University of Virginia, USA)

'Sono stata l'eccezione alle regole del mondo': Femminile e immaginario in *Bang Bang Baby* (2022)

Questo saggio analizza la prima serie italiana interamente prodotta da Amazon Studios, la serie di mafia *Bang Bang Baby* (Andrea Di Stefano, 2022) come una produzione sperimentale e innovativa nel panorama televisivo italiano. In linea con *Gomorra. La serie* (HBO) e *Suburra* (Netflix), *Bang Bang Baby* ne condivide l'afflato internazionale, la narrazione da romanzo di formazione e un(a) protagonista giovane alla scoperta della figura paterna e delle proprie radici. Tuttavia, in contrasto con i predecessori, *Bang Bang Baby* rappresenta una rottura, in forma e contenuto. Nella forma, si contraddistingue per l'ibrido di generi—tra storia di mafia, teen drama, e melodramma—e per la estetica pop—in controtendenza rispetto al realismo e iperrealismo di *Gomorra* e *Suburra*—ricca di riferimenti al mondo anime, al cinema dei Cohen e di Tarantino, e ovviamente alla Alice di Lewis Carroll. La serie costruisce attorno alla figura di Alice in not-so-Wonderland un immaginario ricco di riferimenti nostalgici alla politica e cultura degli anni '80. Nei contenuti, la serie mette al centro della narrazione una adolescente, non (ancora) donna di mafia. Alcuni studiosi (O'Rawe, Vegna, Pickering Iezzi) sottolineano come anche i *mafia movies* replichino la dimensione patriarcale e gerarchica della mafia che rappresenta un ostacolo verso la felicità e l'emancipazione della donna (Morreale). Nella serie, la mafia non è tanto un ostacolo quanto uno strumento, verso la realizzazione di sé e il consolidamento del legame padre-figlia, mentre il vero antagonista diventa la ambivalente figura matriarcale, a cui Alice si oppone come agente della storia.

Edward Bowen (University of Kansas, USA)

Long takes and the grotesque in Ettore Scola's *Brutti, sporchi e cattivi* (1976)

This paper examines several long takes in Ettore Scola's *Brutti, sporchi e cattivi* (1976), offering a close analysis of what the long takes accomplish individually and together. It investigates how this repeated stylistic feature further enhances the development of the narrative and partially accomplishes what two deleted scenes from the screenplay, featuring Pier Paolo Pasolini, had intended to address - that of announcing and emphasizing the grotesque register for viewers. This study will also underscore the metacinematic qualities of the film's grotesque portrait of a shantytown, including intertextual references to *Miracolo a Milano* (De Sica 1951) and *Accattone* (Pasolini 1961). I argue that Scola linked the rhetorical strategies of accumulation and hyperbole to his use of the grotesque register in several long takes to provoke viewers to have a greater reflection on their own views regarding poverty and Rome's housing crisis in the mid-1970s. I will situate Scola's commentary on Rome's housing crisis by making comparisons to contemporary works of non-fiction on the same topic, including Ugo Gregoretti's documentary *Dentro Roma* (1974) and two collections of essays on life in Rome: *Contro Roma* (Laterza, 1975) and *Roma sbagliata: Le conseguenze sul centro storico* (Bulzoni, 1976). Beyond analyzing the screenplay, this study draws from original interviews with a couple of the film's crew members who worked on the long takes and it examines several rare documents, including a detailed unpublished collection of illustrations and notes on how all scenes in the film were shot.

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

Cinema d'immigrazione: *Io capitano* (2023) di Matteo Garrone

Ci sono stati articoli interessanti come quello di Barboni (in *Passato e Presente nel Cinema Italiano*) che tratteggiano la storia del cinema italiano di immigrazione a partire da *Pummarò* (1990) di Michele Placido, dividendo abilmente la produzione filmica tra il 1990 e il 2020 in sei categorie molto utili per lo studio della materia, suddivisione da cui gli studiosi di cinema possono trarre beneficio. Il cinema italiano, infatti, si concentra sempre di più sulle problematiche legate al fenomeno dell'immigrazione nel nuovo millennio con film (e documentari) come *Il villaggio di cartone* (2011) di Ermanno Olmi, *Terraferma* (2011) di Emanuele Crialesi, *La prima neve* (2013) di Andrea Segre, *I corpi estranei* (2013) di Mirko Locatelli, *Io sto con la sposa* (2014) di Gabriele Del Grande et al., *Fuocoammare* (2016) di Gianfranco Rosi, e *L'ordine delle cose* (2017) di Andrea Segre, per citare i più recenti. Ci sono stati film che hanno avuto successo ma, nel complesso, riteniamo sia giunto il momento che gli studiosi di cinema accedano a questo problema sociale chiedendosi quale divario esista tra finzione filmica e realtà, con lo scopo di stabilire quali siano le implicazioni politiche connesse alla resa filmica di questo 'fenomeno': possono i film fornire una risposta che possa aiutare gli spettatori a favorire l'integrazione? Questi film possono fornire coesione comunitaria nella società? Queste domande saranno esplorate nella decostruzione di *Io capitano* di Matteo Garrone (2023).

Alessandro Brunazzo (University of Oslo, Norway)

People of the Delta: Wetlands labor in the Po Delta Valley

Accounts of fishermen's lives and working conditions have a long-standing presence in Italian cinema – Visconti's *La terra trema* (1948) and Rossellini's *Stromboli* (1950) are just two major examples. However, an analysis of fishing in Italian media in terms of an activity that creates entanglements between human and non-human worlds still needs to be done. Stefania Barca, for instance, enlists fishing, teaching, and nursing among those forms of reproductive labor essential to the 'development of human nature in its interdependency with the non-human world' (2020:6). In this paper, I take the fishermen of the Po Delta Valley as a point of departure. The Po Delta is a liminal condition where land and sea, fresh and salty waters meet and clash. Such a hybrid condition reverberates in its dwellers, both human and non-human. If water 'both connects us and differentiates us' and 'facilitates our becoming' (Neimanis 2017:111), what happens

to those people living and working in wetlands? Taking the premises of the specific wetland environment, I suggest reading against the grain classic and contemporary films and documentaries portraying the fishermen of the Delta. From their very titles, works like Antonioni's *Gente del Po* (1947) or Sgarbi's *Uomini del Delta* trilogy (2015) seem to confirm the centrality of men over the environment. Under the radar, however, the amphibious condition of the Delta undermines such an anthropocentric approach. It requires us to ask how the wetland affects and entangles the fisherman in new, precarious, and liminal form of lives.

Simonetta Buffo (Università Cattolica; IULM, Italy)

Transmedia storytelling and digital media for the Italian maisons. A semiotic perspective

This study aims at investigating the profound innovation in the construction of fashion imagery from 2010 to 2023, which proved to be particularly significant as soon as the contribution of social media to dynamics of social communication became substantial. The focus here is on those Italian labels that have been using the Internet to improve their narrative power by sharing new types of fashion stories. In the *post-advertising era* (McKee and Gerace, 2018), featured by the supremacy of the web, brand images generate different tales, revolving around a core of connotative content. This approach is called *Transmedia Branding* (in Bertetti and Segreto, 2020), a narrative process used by brands to inspire the *tribes* (Medvedev, 2015) and Online Brand Communities (Martinez-Lopez, Aguilar, Molinillo, 2016) that inhabit their world. Doing so, they also turn their consumers into brands' storytellers. The analysis embraces a semiotic perspective, considering the brand narration as a literary genre. Transmedia branding, in fact, directly stems from Transmedia Storytelling, originally theorized by Jenkins in 2003. As Scolari wrote (2009): "In other words, the study of Transmedia Storytelling, a concept introduced by Henry Jenkins (2003), could be enriched if analyzed from a semi-narratological point of view" (Scolari, 2009, p. 586). In this paper I will debate on transmedia storytelling and especially on transmedia branding, moved by the following question: what type of innovation has it generated in fashion imagery? Moreover, what effects can it produce for Italian maisons, also considering the role of OBCs (Online Brand Communities) in these new dynamics?

Arianna Bussoletti (Sapienza Università di Roma, Italy)

Digital feminism tra activist-influencers e logiche delle piattaforme

Il contributo proposto analizza le pratiche di 11 activist influencers italianæ su Instagram, particolarmente visibili in relazione a temi e prospettive femministe e/o di genere. Collocandosi nel filone di analisi dell'hashtag feminism (Myles, 2018) e del networked feminism (Clark-Parsons, 2022), la riflessione adotta una prospettiva di mutual shaping fra genere e tecnologia (digitale). La scelta di Instagram è dettata dal suo essere fortemente caratterizzata dall'*influencer-culture* e dalla presenza di numerosi account esplicitamente femministi. Essendo un ambiente prevalentemente basato su forme di comunicazione (audio-)visive e sul ricorso agli hashtag, Instagram rappresenta inoltre un punto di osservazione particolarmente interessante dal quale analizzare il rapporto fra le logiche di visibilità che caratterizzano i social media (VanDijck e Poell, 2013), in cui operano il «popular feminism» (Banet-Weiser et al., 2018) e il «neoliberal feminism» (Rottenberg, 2014), e le dinamiche di vulnerabilità alle quali possono essere espostæ influencer e content creator. Focalizzandosi su temi affrontati, hashtag, stili espressivi, forme di auto-presentazione e, in particolare, le principali critiche mosse dalle e dagli utenti, l'analisi prende in considerazione i post prodotti dallæ influencer in un arco temporale di tre mesi. Lo scopo è mettere in luce scenari e limiti dell'attivismo femminista e di genere su Instagram, evidenziando le possibili contraddizioni legate all'influenza del popular feminism e del neoliberal feminism suæ creator individuata ed evidenziando tendenze e pratiche generali nel panorama dellæ *activist-influencer* italianæ.

Leonardo Campaner (New York University, USA)

‘The sense of being there’. Sonic mediation and the role of the human voice in the short documentaries of Vittorio De Seta

In the 1950s, Vittorio De Seta produced ten short ethnographic documentaries chronicling traditional labor and cultural practices in rural Southern Italy. Inaugurating a new, immersive mode within Italian documentary filmmaking at their time of release, these films have recently enjoyed renewed critical attention, not least because of their creative manipulation of live-recorded sound. A key feature of De Seta’s approach is represented by the central role the human voice acquires in the atmospheric evocation of cultural identity. This foregrounding is made possible by two formal strategies: firstly, through asynchronous sound editing, voices are disembodied, populating public and private spaces yet belonging to everyone and no one; secondly, they are de-semanticized, for the ear is directed to the materiality of the voice itself rather than its semantic content. By these means, the director liberates the voice from the rhetorical superstructures embedded in language, emphasizing what Adriana Cavarero has called “the simple truth of the vocal, announced by voices without even the mediation of articulate speech.” This paper investigates the role of the human voice in De Seta’s shorts from critical perspectives advanced in the field of voice studies. I argue that, despite the frequent accusation that their painterly images essentialize their subject matter, the films’ sonic dimension displays a far higher degree of mediation than their visual one; and in turn that such mediation, relying on the disembodiment and de-semanticization of the voice, participates in an aestheticized abstraction of the world and the people it seeks to portray.

Francesca Cantore (Sapienza Università di Roma, Italy)

L’invenzione di un attore. Alberto Sordi tra gli anni Trenta e Quaranta

Questo intervento ricostruisce una fase poco nota della carriera di Alberto Sordi. Gli anni Trenta e Quaranta sono un periodo decisivo per la sua formazione. Nel 1936 esordisce nel teatro di rivista, dove in breve si ritaglierà uno spazio di rilievo come attore comico, ballerino e cantante. Contestualmente, nel 1937, si afferma come voce italiana di Oliver Hardy, vincendo un concorso di doppiaggio indetto dalla MGM. L’attività nell’avanspettacolo e nel doppiaggio rappresentano la palestra in cui mettere a punto le fondamenta della sua tecnica attoriale, ma anche la via di accesso a quel mondo privilegiato e lucente a cui ambisce da sempre, il cinema. L’intento è dunque di rintracciare quegli elementi già profondamente significativi che daranno forma a una serie di pattern recitativi e di “tipologie umane” caratteristici dei suoi personaggi successivi.

Marco Benoît Carbone (Brunel University, UK)

Southern temptators: The sexualised ‘terrone’, colourism and social class in Italian Eighties comedy

“Should I slice the baguette, or would you enjoy it whole?”. In an infamous scene from Italian comedy film *Fantozzi contro tutti* (Parenti/Villaggio 1980), Milan-born, Apulian-heritage actor Diego Abatantuono plays Cecco, a raunchy, working-class baker intent on seducing Pina at the expense of white-collar husband Ugo Fantozzi. Pina is scammed into buying tons of bread, enticed by the womanizer’s chant: “I’m diabolical in the sex act. Disproportionately endowed”. The baker’s lurid innuendos are complemented by a hyperbole of Italian Southerner-ness traits: afro-like hair, moustache, a tan complexion, and an over-the-top parody of a pseudo-Apulian accent. Cecco embodies a particular kind of Southern body and voice as much as a sex and class threat, expressed through Eighties’ Italian comedy through the paroxysm of body performance. In this paper, I initiate an outline of cinematic “terroni” (a pejorative albeit recently reappropriated moniker of Southern Italians) as condensation sites for stereotypes of Southerners and as comedic devices that interrogate migration-fuelled anxieties in post-economic boom Italy. Here, I sketch out an initial exploration of the sexualised Southerner in relation to language, class, and gender by focusing on the comedic

“terrunciello” mask played by Abatantuono in films like *Fantozzi contro tutti* (Parenti/ Villaggio, 1980), *Il tango della gelosia* (Steno, 1981), and *I fichissimi* and *Eccezzziunale... veramente* (Vanzina 1981 and 1982). My analysis of performative and somatic aspects of Southern-ness and on the relationships between actors and comedic characters draws on critical masculinity studies to contribute to a broader outlook on the Southern body as a regionalist figure of difference.

Paolo Benvenuti (Regista, Italy)

Puccini e la fanciulla (2008 [2024])

Sinossi:

Torre del Lago, 1909. Doria Manfredi è una giovane donna impiegata come cameriera presso la villa di Giacomo Puccini. Benvoluta dal Maestro e dalla moglie Elvira, Doria divide la sua vita tra la Villa e la sua umile dimora, sospesa sul lago di Massaciuccoli. Impegnata a rinfrescare le stanze, Doria scopre la *liaison* tra Fosca e Guelfo Civinini, il giovane librettista de *La fanciulla del West*, opera che il Maestro sta componendo in quei mesi. La figliastra di Puccini, preoccupata per la sua reputazione, è decisa a rendere inoffensiva Doria. Colto un ammiccamento di intesa tra la cameriera e Puccini, Fosca provoca la madre rivelandole i suoi sospetti. Convinta di aver visto il proprio marito corteggiare Doria sulle rive del lago, Elvira la allontana dalla Villa, umiliandola pubblicamente. Segretata nella propria camera, calunniata e screditata, morirà suicida come le eroine dei melodrammi pucciniani.

Mary Ann McDonald Carolan (Fairfield University, USA)

Foreign exchange: American stories and Italian films

Screenwriters, producers, and directors from Italy and the United States have participated in a transatlantic dialogue since the early days of cinema. Beginning with the historical epic in the 1910s, Italian filmmakers have exerted a profound and sustained influence on American cinema. The professional and economic possibilities of Hollywood have in turn captivated Italian filmmakers. In the past decade or so, a number of Italian directors have decided to adapt American texts to the screen, signaling a new chapter in the relationship between the cinema cultures of Italy and America. This is an unusual phenomenon since historically the reverse has been true: in the past, American filmmakers selected Italian novels and short stories as subjects for their films. Gabriele Muccino directed *The Pursuit of Happyness* (2006), which is based on Chris Gardner’s 2006 eponymous memoir that tells his rags to riches story with Will Smith in the lead role. Luca Guadagnino helmed *Bones & All* (2022), a teenage cannibal love story starring Timothée Chalamet, which also originated as a novel that was written by Camille DeAngelis in 2015. Paolo Virzi’s *The Leisure Seeker* (2017), a retelling of American author Michael Zadoorian’s eponymous 2009 novel about an elderly couple, shifted direction as Donald Sutherland and Helen Mirren set off on a road trip from Massachusetts to Florida. This talk will focus on one particular case study: Paolo Virzi’s trenchant class critique in *Il capitale umano/Human Capital* (2013), an adaptation of the 1977 murder mystery by American writer Stephen Amidon which was transported across the Atlantic into an Italian context. This investigation into the cinematic translation of texts into films across cultures challenges certain assumptions of how we determine a film’s national origin. In our globalized world, we need to reconsider cinematic classifications given the multinational nature of their material, production, casting, and direction.

Jim Carter (Boston University, USA)

Alice Rohrwacher’s politics of revolution

With her 2018 film *Lazzaro felice*, Alice Rohrwacher presents us with a title character who embodies the antithesis of progressive theories of revolution. Lazzaro’s labor is exploited, but he does not for this reason come to consciousness about the material conditions which surround him. Instead of revolting against his

oppressors, Lazzaro grows happier the more he denies his own interests. This paper attempts to define Alice Rohrwacher's politics of revolution as a critique of Marxist teleologies that dominated Italian labor narratives of the twentieth century. While touching on her other films, it focuses closely on *Lazzaro felice*, analyzing the title character's atypical and incomplete path to revolutionary subjectivity. Lazzaro does not become a revolutionary because his labor is exploited. He becomes a revolutionary 'by accident,' because an historical contingency protects him from capitalist development. When Lazzaro finally enters modernity, he does so not as a class but as an individual, and one whose presence owes little to dialectics. Notwithstanding the originality of Rohrwacher's contribution, it also allows us to recognize a certain tradition of proletarian skepticism in Italian cinema, which the paper will briefly identify with directors like Pier Paolo Pasolini, Elio Petri and, very recently, Michele Riandino.

Achille Castaldo (Emory University, USA)

The gestures of labor and the organization of space in Rossellini's fiction films for television

The humble presence of manual labor haunts many scenes of Rossellini's television films. However, its role remains opaque, not immediately definable in the balance of these works, all centered on the protagonism of "great historical figures." On the one hand, the laboring bodies, from ancient Greece to Renaissance Italy, from the late Empire to seventeenth-century France, testify to a precise documentary impulse that guided Rossellini in those years. On the other hand, however, the silent repetition, the signs of fatigue, the never completely tamable habitus in the gestures of the anonymous extras, seem to play a much more important role, which silently clashes with the exemplary plots traced by the "lives of illustrious men," on which Rossellini's educational project was based. What we observe here is not simply the pathos of the collective as opposed to the individual, typical of that historical moment between the 1960s and the 1970s. As I will show in this paper, the gestures of labor – and this is a well-rooted tendency in Rossellini's work – rather advance an autonomous counternarrative that organizes and complicates the filmic space. I will interpret it as a work of revelation of the unrepresentability of historical events, which, as Barthes and Jameson argued in different ways, is what stings and wounds, thus inevitably undermining the heroic narrative of the protagonists, making it, at the same time, truly exemplary.

Carolina Ciampaglia (Cornell University in Rome, Italy)

Riflessi di passato e presente in tre film al femminile: *La bella estate* (2023), *Chiara* (2022), *Mi fanno male i capelli* (2023)

Tre importanti registe e autrici italiane, Susanna Nicchiarelli, Laura Luchetti e Roberta Torre, nei loro recenti film si sono rivolte al passato per raccontare storie di donne e trarne spunto per rompere schemi e aspettative rispetto ai personaggi e al loro racconto per immagini. In *Chiara* (2022) Nicchiarelli narra una Santa Chiara energica e rivoluzionaria e, a partire dal contesto storico del Medioevo, restituisce tutta la universale contemporaneità della sua figura. Al centro di *La bella estate* (2023), liberamente tratto dal romanzo breve di Cesare Pavese, Luchetti mette la storia di una ragazza, Gina, e del suo corpo che cambia, trasportata dal desiderio di esistere, di essere vista e amata. Ambientato nella Torino fascista degli anni '30, il sentire dei giovani protagonisti risulta più attuale che mai. In *Mi fanno male i capelli* (2023) una giovane donna, che sta progressivamente perdendo la memoria, dialoga visivamente con Monica Vitti, attraverso lo schermo televisivo prima e lo specchio poi. Torre riflette sul legame fra identità corpo e memoria e realizza al contempo una struggente dichiarazione di amore per la grande attrice del passato. Da sempre il cinema contribuisce all'interpretazione collettiva della realtà in quanto dispositivo in grado di generare importanti riflessioni sul rapporto fra società e storia e come strumento di mediazione tra passato e presente. Obiettivo di questa relazione è l'analisi delle modalità con cui le tre registe hanno interagito con la rappresentazione visiva del passato e, rielaborando e attualizzando le sue forme, siano riuscite con lievi ma sostanziali spostamenti del racconto, a parlare dell'oggi.

Matteo Ciccognani (University of Leicester, UK)

Exploring Italian corporate films between authorship and sponsorship through Giulio Latini's *Image-Worlds*

The forthcoming QR book *Image-Worlds* by Giulio Latini, which I contributed to re-edit into this new English version, is an extended cartographic analysis of how worldwide corporations have developed, depicted and promoted their industrial labor processes and outputs, especially in the United States, United Kingdom, Germany, France and Italy. Tremendous employment of financial and logistic resources resulted in vast filmic harvests that, besides shaping corporate identities and their internal circulation among workforces, represented the turning point for the birth of media economics as a geopolitical and ideological instrument for self-promotion. The communicative power of cinema is the instrument through which documentary and even fictional content shape manifold techno-industrial, sponsored films on behalf of some of the most influential corporations. Hundreds of thousands of corporate-sponsored samples materialise a significant aesthetic and affective world-making operation that articulates an increasingly integrated global industrial-economic architecture. Nonetheless, among these perspectively industry-oriented gazes, a growing chorus of critical voices emerges, patently trespassing the cultural and ideological limits of that purely cultic religion named capitalism. Authors like Olmi, Ivens, Orsini, Pontecorvo, Taviani and many others displayed the national evolution of electrification, radiocommunication and industrial automation against world conflicts, decolonisation, labour disputes and environmental risks generated by energy consumption. Drawing on the cited book, this presentation shows that Italian corporate films convey a snapshot of potent historical memories, producing a *sui generis* mix of critical authorship and corporate subsumption. Still, they crucially expose the relationship between humans, systems and modes of production, environment, and marginalised individuals.

Giovanni Ciofalo (Sapienza Università di Roma, Italy)

La più amata dagli Italiani: Raffaella Carrà tra televisione, mediatizzazione ed empowerment femminile

Il presente contributo punta ad analizzare la figura di Raffaella Carrà a partire da un periodo estremamente rilevante per il nostro paese come gli anni Ottanta. Nell'ambito di quel decennio, infatti, si innesca una ridefinizione complessiva del rapporto tra media e società. In particolare, è la televisione a porsi come un habitat comunicativo estremamente centrale al cui interno, accanto alle moltiplicate forme di mediazione, si affiancano anche iniziali processi di mediatizzazione in grado di ri-produrre, oltre che di rappresentare, la realtà italiana dell'epoca. Da questo punto di vista, le modalità di abitazione e di interazione che Raffaella Carrà instaura all'interno di un simile scenario appaiono particolarmente interessanti sia per comprenderne l'impatto socio-culturale e mediale, sia per coglierne la valenza anche in termini di empowerment femminile. In tal senso, si intende effettuare un'analisi approfondita del percorso e della trasformazione professionale intrapresi da Raffaella Carrà dall'inizio degli anni Ottanta, alla luce di tre fondamentali tappe (la consacrazione in Rai, il passaggio a Mediaset, il ritorno in Italia con 'Carramba! Che sorpresa'), esaminando le caratteristiche dei diversi ruoli svolti (cantante, ballerina, attrice, soubrette, conduttrice, autrice, etc.), dei diversi programmi e dei prodotti culturali che ne hanno visto il coinvolgimento e delle derivanti forme di rappresentazione e di auto-rappresentazione. L'obiettivo è sia di elaborare una ricostruzione storica di un importante personaggio televisivo, sia di delineare un ritratto multidimensionale di una donna capace di veicolare, attraverso il suo lavoro, e di incorporare, attraverso il suo agire, modelli, tematiche e valori complessi (dalla sessualità alla emancipazione) del femminile.

Rory Conlin (Wellesley College, USA)

Rory has enthusiastically served the *Journal of Italian Cinema & Media Studies* as an editorial assistant since February 2023. Her work with the Journal primarily consists of editing and assessing academic articles,

book reviews and interview transcripts, among other texts submitted for consideration to the Journal; along the way, she has had the invaluable opportunity to engage with the fascinating and cutting-edge lines of inquiry brought to the Journal by authors from all over the world. Alongside her editing, she also works with the Principal Editor on various research projects.

Tania Convertini (Dartmouth College, USA)

L'ABC di Alberto Manzi, maestro degli italiani

(Edizioni Anicia, 2024)

Nel 2024 si celebra il centenario della nascita di Alberto Manzi, in concomitanza con il 70° anniversario della RAI che ha ospitato il suo innovativo programma "Non è mai troppo tardi". Manzi era un maestro, un autore, un umanista per eccellenza e, in particolar modo, un antesignano dell'educazione attraverso i media. Il mio libro *L'ABC di Alberto Manzi, maestro degli italiani* accompagna il lettore in un viaggio di scoperta del maestro attraverso un alfabeto dei valori e delle idee che hanno guidato la sua carriera. Partendo dalla 'A' di 'accesso', simbolo della convinzione di Manzi che l'alfabetizzazione fosse la chiave di ogni libertà, attraverso la 'G' di 'gioco' e la 'T' di 'tensione cognitiva', per finire con la 'Z' di 'Zitti' per esplorare il rapporto tra parola e silenzio, l'alfabeto esplora il ricco tessuto della filosofia pedagogica di Manzi, sottolineandone al contempo la sua attualità. L'attenzione di Manzi per l'alfabetizzazione e il suo impegno a un'educazione che utilizzasse una varietà di mezzi e strumenti, incluso il mezzo televisivo, è esplorata attraverso l'intero libro.

Giulia D'Alia (Università degli Studi Roma Tre, Italy)

La cultura dell'inchiesta. Avanguardia, giornalismo e ricerca storica nei documentari di Antonello Branca, tra Rai e cinema indipendente

Sebbene non ancora sufficientemente nota, l'opera di Antonello Branca (1935-2002) annovera alcuni titoli *cult* del cinema politico della nuova sinistra italiana, da *What's Happening?* (1967), realizzato con i maggiori esponenti della scena Beat e Pop newyorkese, a *Seize the Time* (1970), film a cavallo tra finzione e documentario che segue dall'interno il Black Panther Party negli anni più duri della repressione. Regista indipendente, fotografo e giornalista, Branca è stato attivo principalmente tra Italia e Stati Uniti (1961-2001), ma anche in Inghilterra (1959-63) e in Angola (1975-76), lavorando per storici programmi di informazione giornalistica della Rai (TV7, Libro Bianco, Primo Piano) e come corrispondente esteri per Agenzia Giornalistica Italia (AGI) e Lotta Continua. Di formazione internazionale, fin dall'inizio della sua carriera Branca si è mostrato in sintonia con le istanze più innovative del cinema documentario, contribuendo a rivitalizzare lo stile dell'informazione giornalistica televisiva della Rai degli anni Sessanta attraverso pratiche e modelli produttivi che hanno significativi punti di contatto con alcune esperienze del New American Cinema Group. Ripercorrendo le tappe della sua produzione tra Italia, Inghilterra e Stati Uniti, tenendo conto del ruolo dell'intervista e del montaggio di materiali d'archivio nel coevo cinema documentario americano, il presente intervento espone le prime coordinate per una ricostruzione del retroterra culturale internazionale dal quale ha preso corpo una nuova idea di cinema, a cavallo tra giornalismo e ricerca storica, e delle specificità che la cultura dell'inchiesta ha assunto nel contesto italiano.

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

Franca Faccioli (Sapienza Università di Roma, Italy)

Ironia e comunicazione pubblica. Per una lettura critica dei luoghi comuni di genere nei monologhi di Lella Costa e Luciana Littizzetto

Le attrici si interrogano sull'uso dell'ironia nell'articolazione del discorso pubblico televisivo che è promosso da donne, nella prospettiva di contribuire a valorizzare conoscenza e consapevolezza su temi legati alla parità/disparità dei diritti sociali. Una delle domande che guidano la ricerca è se e come l'ironia femminile possa svolgere una funzione sociale nella costruzione e decostruzione dei luoghi comuni sulle differenze di genere. La ricerca si incentra sull'analisi dei monologhi di due comiche, Lella Costa e Luciana Littizzetto, interpretati in programmi televisivi della RAI nel decennio 2013-2023 e che riguardano alcune tematiche principali quali: la violenza di genere; le differenze dei ruoli e il cambiamento sociale; le disuguaglianze e gli stereotipi presenti nella rappresentazione mediale. Emergono profili diversi di donne che contribuiscono con la leggerezza dell'ironia a diffondere messaggi di utilità sociale e a promuovere una comunicazione incentrata sul servizio, senza cadere nella trappola della ricerca dello spettacolo di successo e della necessità di aumentare lo share, richiamando toni volgari contro le donne per raggiungere l'obiettivo di "far ridere". Nella visione delineata dalle due attrici, l'ironia è un modo per interpretare il mondo che può aiutare a cambiare il proprio punto di vista per affrontare con leggerezza e autoironia le contraddizioni della realtà quotidiana, ma anche le proprie debolezze e fragilità.

Luciana d'Arcangeli (Flinders University; Australia and The American University of Rome, Italy)

Laura Lori (Melbourne University, Australia)

I sogni che valgono una vita in *Io capitano* di Matteo Garrone (2023)

In *Io capitano* (2023) Matteo Garrone osserva un'umanità che insegue sogni modellati su schemi e valori estranei a sé e tanto più affascinanti quanto più irraggiungibili. Il suo sguardo, ancora una volta, sceglie di osservare il fenomeno dove la distanza tra realtà – le sue storie sono tratte dalla cronaca – e aspirazione è più estrema, quasi per definizione incolmabile. Stavolta si parte da una Dakar coloratissima, riscaldata dall'affetto di famiglie numerose e giovanissime, curate da madri attente quanto indaffarate, per arrivare in acque italiane con un viaggio fatto di auto, autobus, camionette, deserto, prigione e torture. Seydou e Moussa partono di nascosto verso un'Italia conosciuta soltanto tramite i video musicali visti nei loro telefonini. La speranza di Moussa è il raggiungimento della fama per l'amato cugino Seydou, il protagonista, che a sua volta vorrebbe invece un riscatto socio-economico, per dare una vita migliore alla sua famiglia, prendendo pienamente e deliberatamente su di sé il peso del ruolo lasciato vacante dal padre assente. Al netto del contesto migratorio, la storia è simile a quella di altri protagonisti dei film di Garrone, uno per tutti Luciano (*Reality*, 2012) che inizialmente controvoglia, poi sempre più ossessionato, sogna di vincere Il Grande Fratello, per perdere alla fine tutto quello che ha al grido di 'Never give up!'. Il nostro intervento intende analizzare lo sviluppo delle tematiche care a Garrone in parallelo con i suoi film precedenti, in cui le azioni dei protagonisti sono sempre spinte dal desiderio di realizzare un sogno, costi quel che costi.

Massimiliano L. Delfino (Northwestern University, USA)

Italian political cinema and the Cold War: The case of Elio Petri

Elio Petri's *Todo modo* is one of the most controversial films ever to have been produced in Italy. Released in 1976, the film was censored, then withdrawn from distribution, and its copy in the Cinecittà archives was burned. In Petri's film, inspired by Leonardo Sciascia's homonymous novel and set in an alternative present-day Italy, the Christian Democratic party meets in a hellish underground hotel for a spiritual retreat, only for the protagonists to be mysteriously killed one by one in a secret ploy. Scholarship on *Todo modo* has mainly focused on its scathing attack of the Christian Democratic party, which ruled Italy since the end of World War II. So far, however, we lack a thorough reading of the film in light of the larger historical period of the Cold War. From this perspective, Petri's political target is not simply the Christian Democratic party. Rather, Petri openly denounces the collusion between the Italian government and American secret services, which were part of the US containment strategy against the 'Red Menace'—represented in Italy by the Communist Party, at the time the largest and most powerful in the Western world. By examining the film's grotesque aesthetics and its unique thematization of political violence through a close reading of key

sequences, in my paper I thus reveal the anti-imperialistic thrust of Petri's film. I show how Petri represented Italy as a country that partially lost its sovereignty and was torn apart by internecine violence aimed at maintaining the ruling class in power.

Jacopo Della Porta (*Gazzetta di Reggio*, Italy)

Il delitto d'onore nel processo 'Saman'

Nel maggio 2021, le redazioni degli organi d'informazione della provincia di Reggio Emilia hanno appreso della scomparsa, da Novellara, di una ragazza di 18 anni, Saman Abbas, che in precedenza aveva denunciato i genitori per "tentata induzione al matrimonio". Presto, il caso ha assunto un grande rilievo nazionale. Fin dall'inizio, i carabinieri e la procura hanno inquadrato la vicenda nell'ambito del delitto d'onore, considerando anche il fatto che la famiglia Abbas proviene dal Punjab pakistano. Durante il processo, iniziato il 10 febbraio 2023, pubblica accusa, parti civili e alcuni difensori dei cinque imputati si sono trovati concordi nel ritenere che il movente vada ricercato nella ribellione della ragazza alle regole familiari. Secondo le parti civili e il pubblico ministero, nessuna scriminante può essere concessa in virtù di orientamenti religiosi e valoriali. Il difensore di un imputato si è detto d'accordo su questa impostazione, ma ha contestato l'aggravante dei motivi "abietti o futili", sostenendo che se il movente culturale non deve scriminare il suo assistito, non può nemmeno indurre a un trattamento sanzionatorio più grave. La Corte d'Assise, come si evince dalle motivazioni della sentenza, ha accolto questa impostazione difensiva, pertanto ha escluso l'aggravante.

Silvia Dibeltulo (Oxford Brookes University, UK)

Feminist film history and the archive: Methodological challenges and opportunities

Like other fields of historical enquiry, film history has long been affected by a tendency to marginalise women from historical accounts along with mainstream research approaches. In the last few decades a growing body of scholarship, as well as research projects, have countered this tendency not only by uncovering women's contributions to film industries across the globe in both above- and below-the-line roles, but also providing alternative historiographical methodologies imbued with feminist approaches. In the Italian context recent scholarship on women's labour, ranging from the silent period of cinema to contemporary audiovisual sectors, has countered dominant narratives about male auteurs and producers of the heyday of Italian cinema. The collaborative research project 'Women in Italian film production: industrial histories and gendered labour, 1945-85' builds on existing feminist film history, and systematically investigates the place of women in Italian cinema by looking at a diverse range of professional roles in the period in question. The project will analyse oral histories and archival sources, which will be included in a digital archive. This paper considers a number of methodological, practical, and ethical questions in relation to the process of doing feminist film history through the archive. These reflections pertain both to our work on collections held by our project partner, Cineteca di Bologna, as well as private and non-institutional archives. In particular, I will focus on the issues of collaborative work and unfinished films, while considering the opportunities offered by collaboration with cultural institutions in terms of shaping feminist archival practices.

Lisa Dolasinski (University of Georgia, USA)

A decade of (a)sexual seniors in Di Gregorio's films: From *Gianni e le sue donne* (2021) to *Astolfo* (2022)

Historically, Italian cinema has refrained from addressing the topic of sexuality in old age, or it has taken pleasure in portraying the over-sixty-five population as fodder for demeaning comedy. Di Gregorio's *Gianni e le sue donne* (2011) and Verdone's *Posti in piedi in paradiso* (2012) put forth aging men in pursuit of the

biomedical-enhancements promised by Viagra. In both features aging characters' supposedly inappropriate sexuality is a device used to shame them through derisive comedy, and it is used to excise them from normative spaces of Italian society. Documentaries and docuseries, like *Quella certa età* (Segre, 1996) and *Non ho l'età* (RAI, 2020), which are part of an ongoing initiative to portray the elderly in meaningful ways, project realistic representations of sexuality in old age. Aiming for authenticity, Italians over sixty-five candidly discuss their own experiences of love, dating, and sexual desire. Following an introduction that provides context to the broader topic of sexuality in old age in Italian cinema, in this paper I analyze representations of (a)sexual seniors in *Astolfo* (2022), Di Gregorio's most recent feature. On one hand, I show that Di Gregorio recycles tropes that demean and/or undermine elderly Italian's sexuality, including those present in his earlier films. On the other, I illustrate that Di Gregorio — a now 74-year-old actor-director acutely aware about the impact of stereotyping older Italians as asexual — is invested in educating the public that the desire for emotional and physical intimacy is a normal, timeless, and, most importantly, 'age'-less impulse that binds communities.

Simone Dotto (Università di Udine, Italy)

When industry sponsors 'Made School'. On the production and circulation of Italian corporate films for the educational circuit

The practice of 'sneaky sponsorship' in educational cinema is most often associated with the context of post-WWII United States (Smith 1999; Prelinger 2006). Albeit on a smaller scale, Italian industrial firms also produced and circulated films for school-age audiences. After 1956, when the formerly fascist Educational Film Library (Cineteca Scolastica) was reformed as the National Centre for Audiovisual Aids (Centro Nazionale per i Sussidi Audiovisivi), some enterprises tried to work their way through the small-size film circuit supervised by the Ministry of Education and to renew a catalog that was exclusively composed by remnants of the Fascist era and USIS sponsored shorts (Bonifazio 2014; Grasso 2022). My paper will reconstruct the lobbying stances displayed by utility film producers' representative bodies as well as the production practices adopted by business companies' film units to enter public school distribution. On a diplomatic level, institutional bodies such as ANICA's National Union of Specialized Cinema (UNCS) called for the abolition of the Ministerial ban on sponsored contents; on a practical level, companies such as Montecatini, Edison, Fiat, and Italsider managed to creep into the schools of highly industrialized urban centres by adopting a 'downplayed corporate identity' (Russell and Foxon 2021). As I will demonstrate, the Italian mode of 'sneaky sponsorship' responds to a wide governmental scope, a long-term strategy pursued by corporate enterprises to shape school students' education alongside the rational thinking and the occupational necessities of a then industrializing country.

Simone Dubrovic (Kenyon College, USA)

Incontro con Monica Guerritore

Attrice, regista, drammaturga e scrittrice, Monica Guerritore è senza dubbio una delle figure più importanti del cinema, del teatro e della cultura italiani. Ha debuttato, giovanissima, al cinema come attrice con Vittorio De Sica (*Una breve vacanza*, 1973) e ha lavorato con Ettore Scola (*Signore e signori, buonanotte*, 1976), Gianni Amico (*Io con te non ci sto più*, 1983), Mauro Bolognini (*La venexiana*, 1986), Giuseppe Bertolucci (*Strana la vita*, 1988), Gabriele Lavia (*La lupa*, 1996) e Ferzan Ozpetek (*Un giorno perfetto*, 2008). Ha debuttato in teatro con Giorgio Strehler (*Il giardino dei ciliegi*, 1974-77), continuando il suo lavoro di attrice con Giorgio De Lullo (*La dodicesima notte*, 1979), Gabriele Lavia (tra gli altri, *Don Carlos*, 1983; *Spettri*, 1986; *Zio Vanja*, 1990-91). Ha anche scritto e realizzato sue proprie regie teatrali: *Giovanna D'Arco* (2005-09); *Amore e psiche* (2009-10); *Fallaci – Mi chiedete di parlare* (2013 -2015) e ha avuto da Woody Allen l'autorizzazione a ridurre per il teatro la sceneggiatura del film *Mariti e mogli* (2017-18). Ha inoltre scritto un libro autobiografico, *La forza del cuore* (Mondadori, 2010) e *Quel che so di lei. Donne prigioniere di amori straordinari* (Longanesi, 2019), sull'assassinio di Giulia Trigona, zia di Giuseppe Tomasi di Lampedusa. In questo intervento presenterà il suo ultimo progetto di lavoro: un film da lei scritto e diretto

su Anna Magnani, in fase di pre-produzione ma in attesa di copertura finanziaria. Ci si interrogherà, nel dialogo con l'artista, su come un film che racconta l'attrice italiana più profondamente legata al mito italiano del cinema (e alla propria immaginifica forza iconica), possa altresì rivelarne la segreta, autentica autorialità nella scrittura consapevole dei propri personaggi, al di là di generiche nozioni quali 'sensibilità', 'intuizione', 'passionalità', riconoscendo a Anna Magnani tutto il lavoro creativo e intellettuale che dà forma ai suoi personaggi.

Valeriano Durán Manso (Universidad de Sevilla, Spain)

El metacine en la cinematografía italiana: Los personajes de *Bellissima* (Visconti, 1951) y *La signora senza camelia* (Antonioni, 1953)

El metacine es un subgénero que permite reflexionar sobre el medio cinematográfico. De enorme interés en el cine clásico, la década de los 50 fue prolífica con filmes como *Sunset Boulevard* (Billy Wilder, 1950), protagonizada por una estrella decadente del cine mudo; *Singin' in the Rain* (Stanley Donen y Gene Kelly, 1952), musical sobre la transición al sonoro; *The Bad and the Beautiful* (Vincente Minnelli, 1952), que ofrece las miradas de un director, una actriz y un guionista; *The Barefoot Contessa* (Joseph L. Mankiewicz, 1954), narrada desde las perspectivas de los personajes masculinos que conocieron a la protagonista; o *A Star is Born* (George Cukor, 1954), sobre el ascenso de una humilde cantante. En esa década, Cinecittà acogió los rodajes de numerosas películas americanas, convirtiéndose en un segundo Hollywood y acentuando el interés de la sociedad italiana por el celuloide. Dos cineastas de origen neorrealista, Luchino Visconti y Michelangelo Antonioni, rodaron dos películas enmarcadas en el metacine que ofrecen un punto de vista crítico a través de sus personajes femeninos: *Bellissima* (1951) y *La signora senza camelia* (1953). Con el objetivo de reflexionar sobre cómo el cine representaba una evasión, pero también una salida laboral, para la empobrecida sociedad de posguerra, se analizan a sus protagonistas, interpretadas por Anna Magnani y Lucía Bosé, como persona (Casetti y Di Chio, 2007) y como profesional (Durán Manso, 2022). Así, se conocen las aspiraciones y las frustraciones de dos personajes de origen social humilde que recurren al cine para salir de su precariedad.

Antonio Falduto (UNINT Roma, Italy)

Roberta Waldbaum (University of Denver, USA)

Cinema and music: Artistic syncretism or incoherence of expressive codes?

Cinema and music are two forms of expressive interpretation united in the objective of communicating the same meaning, but communication requires a language and a code of reference. In this paper, we will consider the ways that cinema and music possess these characteristics and if music is a communicative code equipped with its own syntax, as Umberto Eco (1987) has declared, or rather if this syntax of sounds is only form without a logical content as the linguist Viktor B. Sklovskij (1923) affirms. We will also discuss the functions that carry out such music and its diegetic and extradiegetic levels; that is, its internal and external levels, and the final aim of the score as an interior discourse in the spectator so it is not perceived, as claimed by the Russian formalist, Boris M. Eichenbaum (1926). We will also analyze the concept of music for film not only as simple accompaniment, but also as comment, as prof. Sergio Miceli (2001) asserts, and the creative process of this dialectal relationship through the musical scores of the Italian composer and arranger, Ennio Morricone. We will do so by examining the documentary film, *Ennio* (2021, dir. Tornatore), containing archival and original materials and interviews with the composer, as well as two linguistic and audiovisual case studies: *Il deserto dei Tartari* (1976, dir. Zurlini) drawn from the eponymous story by Dino Buzzati (1940), and the videoclip *I'm Waiting Here* (2013, dir. David Lynch and Liykke Li).

Giovanna Faleschini Lerner (Franklin & Marshall College, USA)

Rooting a transnational future: *El lugar de las fresas* (2013) by Maite Vitoria Daneris

In this paper, I take an eco-critical approach to Spanish filmmaker Maite Vitoria Daneris' award-winning documentary, *El lugar de las fresas (Il posto delle fragole)* (2013), to explore the histories of the plants that populate the agricultural landscapes of Piedmont and their participation in the networks of transnational mobility that have crisscrossed the oceans and seas for centuries. The mobility and adaptability of seeds and plants both reflect and enable the adaptability and mobility of people, in a web of connectivity that goes often unexplored. In Daneris' film, this interconnectedness is, first, narrative, insofar as it spotlights the growing relationship between the filmmaker, Lina—a farmer in her seventies who sells her produce at the Porta Palazzo market in Turin—and Hassan—a 35-years-old Moroccan migrant, who starts working for Lina and comes to embody, for her and her husband, the future of a centuries-old local agricultural tradition. The interweaving of different strands of mobility and rootedness is also stylistic and structural, as the film is steeped in the transnational dimensions of “polyglot cinema.” This multi-ethnic, multi-cultural dimension of the film is underscored by Andrea Gattico's original music, performed by the multi-national Orchestra of Porta Palazzo. The Spanish-language voiceover is accompanied by dialogues in Italian, Piedmontese, and some Arabic. An eco-critical approach allows me to argue that the transnational dimension of this film is deeply rooted in the metaphoric and concrete flourishing of the plants that the characters cultivate as they attempt to ground themselves in the lands they inhabit.

Cosetta Gaudenzi (University of Memphis, USA)

Re-examining the Italian cinematic past: Kidnapping in the films of Germi, Salvatores and Bellocchio

Kidnapping is the unlawful act of capturing and carrying away a person against their will, often involving holding them in false imprisonment, a confinement without legal authority. This heinous action crime has been variously represented in Italian cinema throughout history. In this paper, I examine the political use that Pietro Germi, Gabriele Salvatores and Marco Bellocchio have made of kidnapping in, respectively, *Sedotta e abbandonata* (1964), *Io non ho paura* (2003), and *Rapito* (2023). My study of these films will depart from the contribution to our understanding of kidnapping made by scholars in the social sciences such as Edwin M. Schur and David Finkelhor. In addition, I will draw from Michel Foucault's discussions on discourse and the use of power, especially in *Discipline and Punish*. Far from portraying the phenomenon of kidnapping as a simple appropriation of the Other, the three cineastes have depicted it as stemming from complicated desires, involving issues of gender, social class, religion and, in more general terms, of authority. In this light, the representation of kidnapping in the work of the three filmmakers becomes a means not only to let the audience see the pervasive supremacy of one social group or person over another one, but, most importantly, to focus on major social deficiencies in contemporary Italian society in terms of gender, and economical and religious relations. Regardless of their varying approaches Germi's Salvatores' and Bellocchio's films all aim to evoke strong emotional reactions such as empathy and outrage, which can potentially become seeds for future social changes.

Mihaela Gavrila (Sapienza Università di Roma, Italy)

Donatella Raffai, una donna controcorrente. Narrazioni in giallo per contrastare gli stereotipi di genere e il disagio sociale

L'intervento si sofferma su un ambito dell'audiovisivo italiano, quello della cronaca nera, tradizionalmente presidiato dalle donne e considerato un significativo spazio di innovazione e riferimento per altre forme narrative televisive (Fishman e Cavender, 1998). Dopo aver mappato il panorama italiano e delineato alcuni aspetti caratterizzanti la narrazione dei misteri e della cronaca, verranno illustrati il ruolo e le modalità attuate dalle professionalità femminili nel racconto del disagio sociale, con un focus sulla prima conduttrice e autrice di alcuni di questi programmi: Donatella Raffai. Nota soprattutto per il suo contributo a trasmissioni come *Telefono giallo* e di *Chi l'ha visto?*, ma anche attrice cinematografica, curatrice dell'immagine di musicisti, imprenditrice dello spettacolo, regista e autrice di documentari del ciclo “I mestieri delle donne”

dell'Istituto Luce, regista e conduttrice di vari programmi radiofonici di RadioRai, Donatella Raffai si avvicina alla televisione alla fine degli Anni Ottanta, con l'avvio della Rai 3 di Angelo Guglielmi, ottenendo molteplici riconoscimenti pubblici e riscontri di ascolto rilevanti. Lo studio presentato poggia sul presupposto che Donatella Raffai sia stata una delle autrici e conduttrici che più è riuscita a usare la parola e il linguaggio audiovisivo e la propria auto-testimonianza per “normalizzare” i ruoli creativi delle donne nell'audiovisivo e per svegliare dal “torpore narcisistico” (McLuhan 1964) i pubblici della tv degli Anni Ottanta e Novanta, attraverso una decisa e anticonformista analisi delle cause sociali del disagio, andando alle radici delle storie di vita dei casi di cronaca nera.

Sara Gelao (University of Amsterdam, Netherlands)

La meraviglia del cinema dell'anima: Un'etico-estetica contro la Futuralgia

L'automazione delle interazioni sociali e molteplici crisi planetarie stanno attualmente paralizzando la volontà e l'immaginazione collettiva, ovvero, il possibile (Berardi 2019). Partendo dal lavoro di Franco 'Bifo' Berardi, questa presentazione percorre un viaggio nel pensiero cine-filosofico che si propone di teorizzare una relazione a doppio legame tra la *new wave* italiana del *cinema dell'anima* e ciò che propongo di definire *futuralgia*, intesa come la (in)capacità socio-tecnica di (ri)immaginare il futuro e il dolore che ne consegue. Decenni fa, Gilles Deleuze (1989, 171-172) affermava che “il legame tra l'uomo e il mondo è spezzato [...] il cinema deve filmare, non il mondo, ma la fede in questo mondo, il nostro unico legame.” Rispondendo allo stesso modo ai nostri tempi e all'appello di Deleuze, il cinema dell'anima costituisce una nuova forma di cinema in grado di reinserire nello spettatore “una fede nel mondo” attraverso una “sostanziale dimensione spirituale” (Giménez Cavallo 2021). Attraverso l'analisi dei film *Futura* (Munzi, Rohrwacher, Marcello, 2021) e *Quattro Strade* (Rohrwacher, 2020), verrà pertanto indagata la tensione esistente tra immagini, creazione di immagini e immaginazione. Il presente studio cercherà di mostrare come l'etico-estetica di questo movimento cinematografico emergente permetta una rianimazione eco-filosofica delle condizioni epistemiche per la meraviglia nel contesto del cinema italiano contemporaneo e non solo. In che modo il programma *spirituale* del “cinema dell'anima” contribuisce al ripensamento delle nostre relazioni immaginarie con un ambiente più ampio ed esaurito? Risposte provvisorie vengono trovate fondendo cinema e filosofia, anima e materia, passato e futuro, l'umano e il non-umano, tecnica e sensibilità.

Maria Giménez Cavallo (Independent filmmaker, USA)

Transformative cinema: From Michelangelo Frammartino's *Alberi* to *La foresta che cammina*

Michelangelo Frammartino's *Alberi* (2013) is a cine-installation portraying an arboreal ritual in which men cover themselves in ivy and walk through the streets to convene in the town center. By the end of the film, we no longer see people dressed in tree branches; rather, we see trees moving in the middle of the square. The humans have thus transformed themselves into a forest. Inspired by an ancient Carnival rite in Satriano di Lucania of the Basilicata region, this idea of transformation takes on a strong spiritual dimension in revealing the fluidity between species and the intrinsic union between humans and nature. As Gilles Deleuze has stated, “it is the artist's duty to believe and produce belief in a relation between man and the world.” *Alberi* re-aligns the spectator within a non-anthropocentric world and invites us to embrace a post-humanist perspective. In 2020, I went to Satriano to investigate the impact that Frammartino's work had on the festival and discovered that it had inspired the entire community to revive and transform their own tradition by reproposing it as portrayed in *Alberi*. Indeed, Frammartino's *mise-en-scène* breathed new life into a fading ritual as the local inhabitants re-invented their ancient tradition, believing in its cinematic version, and thus reinstalling Deleuze's “link” between this particular community in Basilicata and nature. I will first provide a close analysis of *Alberi* through a post-humanist lens and then present my short ethnographic documentary, *La foresta che cammina*, which demonstrates and reflects its effects on the tradition.

Rachel Grasso (University of Toronto, Canada)

She has been an Editorial Assistant for the *Journal of Italian Cinema & Media Studies* since February of 2022. She is responsible for proofreading and editing of articles submitted to the journal. She corrects errors regarding spelling, syntax and clarity in the text. She also provides solutions and suggestions to these issues in addition to asking the author clarifying questions if necessary. She has thoroughly enjoyed learning more about Italian cinema and media while editing the submissions and looks forward to seeing each text in the upcoming volumes of the journal.

Stephen Gundle (University of Warwick, UK)

Reconfiguring Suso Cecchi D'Amico: Methods and sources for the study of a screenwriter

This paper will consider the challenges involved in assessing the career Suso Cecchi D'Amico, who was the most prolific and arguably the most influential of postwar Italian screenwriters. Trusted by producers and directors alike, she contributed to well over one hundred film scripts, her name often appearing among several others in film credits. Active between the 1940s and the 1980s, she was widely honoured in later life but has been the subject of very little scholarly attention. Some of this is due to the relatively low profile of screenwriters in general, as well as the collaborative nature of their work, that very rarely entailed attendance on set. But Cecchi D'Amico's modesty (she always considered herself an 'artisan' rather than an 'artist'), her channelling of conventional feminine qualities and spaces, and her decision to throw away many of her papers lend specific dimensions to her relative obscurity. In the paper, the challenges involved in restoring her to a place of prominence in the history of postwar cinema – practical, conceptual and industrial – will be considered and various strategies for dealing with these assessed.

Assia Noris. la complessità di una star 'tipica'

Questo intervento esamina le varie sfaccettature della *persona* schermica di Assia Noris, una delle attrici più prolifiche e popolari del periodo che fu in qualche modo il prototipo delle cosiddette 'ingenu' del cinema italiano. Bionda, facile alle lacrime e bamboleggiante in certi suoi modi, Noris piaceva sia ai giovani uomini che la vedevano come fidanzata ideale che alle ragazze che la prendevano a modello. Legata al cinema dei telefoni bianchi, scomparve dagli schermi del dopoguerra come quel genere cinematografico. In questo intervento si cercherà di mostrare come l'immagine insipida dell'attrice celi degli aspetti impegnativi e contraddittori. I suoi personaggi furono spesso più problematici di quanto si pensa e la sua immagine schermica più ricca e complessa. Inoltre come attrice Noris non fu mai accondiscendente o passiva e accettò tra l'altro di fare il verso a se stessa nel film *Dora Nelson* in cui interpreta sia una diva capricciosa che una ragazza semplice che prende il posto della diva quando quest'ultima improvvisamente abbandona il set.

Jessica L. Harris (American Academy in Rome, Italy; St. John's University, USA)

'Lola?': Transmitting Blackness on RAI in the late 1960s and early 1970s

This paper will examine the Italian television career of African American singer, dancer, and actress Lola Falana, paying particular attention to her appearances on two of RAI's variety programs, *Sabato sera* (1967) and *Hai visto mai?* (1973). Despite having a relatively brief career in Italy, Falana is important as she was one of the few women of color to have a significant presence in Italian television and film at the time. The focus on *Sabato sera* and *Hai visto mai?* will allow for an analysis of Falana's positionality in a post-Fascist and postcolonial Italy that, despite its non-discriminatory intentions articulated in the 1948 constitution, was noted for its "colonial unconscious." This mental state allowed for the racist discourse and discriminatory practices from the colonial endeavors during the Liberal and Fascist eras to persist in the new Republic thereby affecting Falana's representation in Italian media. However, the ongoing Cold War and strong attraction of American popular culture in Italy granted Falana a certain cultural capital, allowing her to be

depicted in a rather progressive way in comparison to her female African counterparts. As such, Falana occupied a unique position in Italian culture and society in the late 60s and early 70s. In addition to demonstrating Falana's positionality, the paper will also discuss the role that RAI played in transmitting ideas about female Blackness to white Italian audiences during this time, and whether or not Falana's "Americanness" and presence in the country's culture influenced how Italians understood notions of race and gender.

Rachel Haworth (University of Leeds, UK)

Showcasing popular music on Italian television: The case of *varietà* in the 1950s

On 3 January 1954, a regular television broadcast service began in Italy. In the hands of the then director Sergio Pugliese, television 'è concepita come un mezzo «innocuo»: certo s'ispira al triplice motto della Bbc di informare [...], educare [...] e intrattenere; ma è pensata soprattutto come un «teatro familiare», un teatro borghese nelle sue differenti articolazioni (la prosa, la rivista, il varietà), o una «radio con le immagini»' (Scaglioni 2013: 610). It is from this context that the *varietà televisivo* emerged as a popular entertainment programme genre during these early years of television. These *varietà* made use of 'altri riferimenti culturali, «saccheggiando» generi e repertori della radio, del teatro, del cinema' (Monteleone 2021: 410). In this paper, I explore the impact of one specific example of these cultural references: that of the inclusion in *varietà* of popular music of the period, and in particular of *canzoni all'italiana*, a genre particular to Italy which gained popularity during the twentieth century and is most clearly associated with the songs of the Sanremo Festival. I analyse the extent to which the showcasing on television of these popular songs and famous popular music stars contributed to the ongoing codification of the *canzone all'italiana* as something specifically Italian in this period, shedding light on the extent to which Italian television and *varietà* served to establish and reaffirm national popular music tastes during the 1950s.

The Many Meanings of Mina: Popular Music Stardom in Post-war Italy

(Intellect, *Trajectories of Italian Cinema and Media Series*, 2022)

Anna Maria Mazzini – Mina – is one of the best-loved popular music stars in Italy and beyond, with a large fan base across Europe, Asia, and South America. An Italian popular music icon whose sixty-year career began in the late 1950s and reached its peak in the 1960s and 1970s. While Mina retired from public appearances in the late 1970s, she remains popular and successful today. She continues to release new material and her albums consistently debut at number one in the Italian charts. Mina's rise to fame and continued success is a model for understanding how stardom is constructed and what stars can reveal about the society from which they emerge. This book examines the different facets of Mina's iconic image and explores the significance of her star status in post-war Italy, tracing the process by which she has come to embody the values and ideals of contemporary Italian society.

Julia Heim (University of Pennsylvania, USA)

The aesthetics of traumatic memory: Depictions of LGBT history in contemporary Italian cinema

This paper investigates the aesthetics of traumatic memory in the portrayal of LGBT history in contemporary Italian cinema. Focused on four films, namely *Stranizza d'amuri*, *Le Favolose*, *Nuovo Olimpo*, and *Baci rubati*, this paper unravels the nuanced ways that aesthetics (re)shape the politics of LGBT memory. The chosen films serve as compelling case studies, each employing distinct aesthetic strategies to engage with traumatic events and historical milestones. *Stranizza d'amuri* navigates the complexity of forbidden love and societal norms, providing a poignant commentary on the challenges faced by the LGBT community. *Le Favolose* takes a unique approach, blending humor and sensitivity to depict the struggles and triumphs of queer individuals in an ever-evolving Italian society. *Nuovo Olimpo* intertwines LGBT history with broader sociopolitical contexts. Through its cinematic language, the film positions queer temporality as a pathway through both political upheaval and social normativity. Finally, *Baci rubati* uses hidden narratives to pull on

audience heart strings, using the trope of the resilience of love in the face of adversity, to explore one of the most homotransphobic sanctioned moments in Western history. This paper draws on queer theory, trauma theory, and the politics of aesthetics to seek to understand the contemporary framing of historical LGBT experience. What is revealed in this exploration is an aesthetics of nostalgia, where often across these films the slow pans and static shots pair with sentimental music that evokes a longing for a love that can no longer be. The centering of lost love makes the obstacles that impede these queer identities from finding happiness in one another seem inevitable and uncontrollable. Thus, what comes to light is that queerness is defined only through what or who it cannot have, and the individual bodies that perform or repress queerness are significant in relation to one another and not in and of themselves. Not only are these forbidden bodies understood through forbidden love, but the picturesque framing of these narratives makes us long for this romantic impossibility at the expense of any collective ownership of systemic discrimination.

Jorge Iturriaga (Universidad de Chile, Chile)

Italian films banned during the Chilean dictatorship: 1973-1990

During the military dictatorship in Chile, state censorship enforced by the Consejo de Censura Cinematográfica (CCC) banned almost 500 feature-length films for various reasons, like morality, public order, religion and extreme violence, among others. About a third of them were Italian films, which were by far the most punished industry during that period. The objective of this presentation is to analyse this body of films, based on categories such as genre, director, cast and plot. Through the information obtained from a database built from the CCC rating minutes, intertwined with data from the Internet Movie Database (IMDb), I seek to identify the most recurrent film genres, directors, actors and plot keywords. Even when the censorship banned films of all kinds, such as *giallo*, *mondo*, *poliziotto*, *spaghetti western* and even “quality” cinema— including works by renowned artists such as Federico Fellini, Marcello Mastroianni, Sofia Loren, Monica Vitti and Vittorio Gassman— the repression was mainly directed at the *commedia sexy* movies, represented by names such as Michele Tarantini, Nando Cicero, Mariano Laurenti and Edwige Fenech. In this paper, I reflect on what aspects of that eroticism were considered unacceptable by dictatorial censorship. Despite the absence of this type of information in the minutes, through press articles and films themselves, we can reconstruct those criteria and establish that even though these films present a dominant patriarchal perspective (women as sexual objects), they still contain controversial aspects for it, mainly women with sexual desire and initiative, unpunished promiscuity and frequent bisexual and homosexual relations.

Marie-Louise James (Princeton University, USA)

Screening the Venetian uncanny: Luchino Visconti's *Death in Venice* (1971) and Nicolas Roeg's *Don't Look Now* (1973)

Venice's association with the uncanny is hardly new: one might think of the writings of Edgar Allan Poe, Georg Simmel, or Thomas Mann. However, it is not just these references that contribute to the city's uncanny effect. The image of a slowly sinking Venice, yielding to each visitor's step, haunts us with greater urgency today. Informed by the resurgence of the term ‘uncanny’ in ecocritical discourse (Ghosh 2016; Morton 2018), my paper turns to two canonical films which are contemporaneous, yet seldom addressed together: Nicolas Roeg's *Don't Look Now* (1973) and Luchino Visconti's *Morte a Venezia* (*Death in Venice*) (1971). I argue that through their self-reflexive use of cinematic form, both films stage the uncanny as a material, rather than purely psychological, reality. My paper thus revisits the scholarly tendency to read these films within Gothic or Romantic tropes and asks instead how, through the modality of the uncanny, these cinematic representations lend themselves to a recursive remediation of the political and environmental realities of Venice during the 1970s. Here I also draw on the contemporary theoretical investigations of the Venice School (Manfredo Tafuri, Aldo Rossi). The paper ultimately argues that by playing to the uncanny, the environmental textures of both films gesture to a historical reality beyond the screen: the record-breaking

flooding of the late 1960s, the depopulation that followed, and the Years of Lead. Together the two films offer a historically informed case study for the material politics and aesthetics of the uncanny.

Montagu James (Brown University, USA)

The Mussolinization of Saint Francis of Assisi

In 1925, Benito Mussolini proclaimed that Italy had given to the world the ‘most holy of saints to Christendom and humanity’: St. Francis of Assisi. The following year, as part of the ‘Holy Franciscan Year’ in celebration of the 700th anniversary of the saint’s death, the Duce proclaimed Francis’ feast day a national holiday. In this paper, I examine how the 1926 anniversary impacted Francis’ legacy in the context of Italian culture, fascist ideology, and shifting Church-State relations. I will trace this history through several works linking contemporary issues with the saint, including Fr. Paolo Ardali’s *San Francesco e Mussolini*, a book which attests to the attempted rapprochement between the Holy See and the Italian National Fascist Party in the lead up to the 1929 Lateran Pacts. Ardali’s 1926 text exemplifies the radical reinterpretation of St. Francis’ political legacy considering Mussolini’s cult of personality and autocracy. Placing Ardali’s work in conversation with theories of charismatic leadership and fascism as itself a form of political religion, I also argue that Ardali’s comparison between Mussolini’s embrace of Catholic rhetoric and St. Francis anticipates a broader cultural, post-war afterlife of the fascist co-option of religious ideas.

Dunja Jelenkovic (Ca’ Foscari University of Venice, Italy)

The suffering woman – Cinema, victimhood and the Trieste crisis

This paper analyses representation of female trauma in films about the Italo-Yugoslav conflict over the North-East Adriatic borderlands. Concentrating on the Istrian exodus and the *foibe* massacres, the paper depicts the evolution in the portrayal of (Italian) victims and (Yugoslav) perpetrators from the early post-war until the contemporary populist context. The analysis compares the first Italian feature film that entirely focused on this conflict, the melodrama *La città dolente* (M. Bonnard, 1949), with two contemporary RAI productions: the mini-TV series *Il cuore nel pozzo* (A. Negrin, 2005) and the film *Rosso Istria* (M. E. Bruno, 2018). In doing so the paper charts the evolution of the political use of images of borders and boundaries as sources of anxiety in Italian cinema, as they gradually move to represent the (Italian, female) victims as less and less powerful, and the (foreign, male) perpetrators as more and more bloodthirsty.

Jiayao Jiang (University of Cambridge, UK)

Visualising the housing revolution in post-war Italy: Sponsored films and the construction of modernity

Between 1948 and the late 1950s, Italian government and international agencies commissioned numerous short films covering various topics like unemployment, rural and urban revitalisation, and democratic reinstatement. These sponsored films actively engaged in their sponsors’ endeavour to make the postwar “housing revolution” a catalyst for social and psychological change. This article aims to demonstrate how these sponsored films advocated a specific vision of modernisation and industry, revealing their role in promoting a particular form of neoliberal state building. This article emphasises the transnational cooperation among American, British, and Italian film interests, mirroring the collaborative effort in the housing project. Influential entities like Italy’s Centro di Documentazione (CdD), the US Economic Cooperation Administration (ECA) film unit, and UNESCO with its participatory media programs are examined. Additionally, it compares sponsored films with neorealism films. Sponsored film harnessed images of masculinity and optimism to propagate the ideas of the Italian Republic, often in contrast to the house crisis and narratives presented in neorealism films. Notable cases such as *Aquila* (Erbi, 1949), *Cristo non si è fermato a Eboli* (Gandin, 1952), *Tiriamolo le somme* (Paolucci, 1953), and *Puglia il lavoro* (Saraceni,

1953) are scrutinised within this framework. These sponsored films endorsed the concept of “aiutare ed aiutarsi” (“help and self-help”), prevalent in the Marshall Plan and the United Nations Relief and Rehabilitation Administration (UNRRA) information campaigns, intersecting with the principle of solidarity. In this vein, this article will contribute to a deeper comprehension of Italy’s postwar national identity construction and the shaping of modernity.

Karol Jozwiak (University of Lodz, Poland)

Eastern European displaced persons in Italian post-war cinema

This paper analyses *Lo sconosciuto di San Marino* (1947), *Donne senza nome* (1950) and *Stromboli, Terra di Dio* (1950) focusing on the presence and significance of the figure of Eastern European refugees and displaced persons in early Cold War Italian culture and politics. By tracing the social and political context of their presence, as well as their depiction in cinema, the paper will expose the limits of what could be openly addressed in public discourse. The figure of Eastern European refugee seems to be an inconvenient and disturbing theme in post war Italy. It recalled the atrocities and injustices of the recent war as well as the cold war geopolitical tension between liberal democracies of Western Europe and totalitarian states of Eastern Europe under the imperialist dominion of Soviet Russia. Hence, the paper will point at the political dimension of those films, at the same time uncovering the impact of Eastern Europeans engaged in those productions.

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

The red thread: Alice Rohrwacher’s *La chimera* (2023) as cinematic psycho-katabasis

In Alice Rohrwacher’s *La chimera* (2023) the hero’s cinematic psycho-katabasis unfolds alongside a manifestation of a feminist re-writing of Italian history, allegorized in an early ‘80s period film set in Tuscany. In this paper, I analyze *La chimera* in the context of Rohrwacher’s oeuvre to date: *Corpo celeste*, *Le meraviglie*, *Lazzaro felice*, *Futura*, etc. In a pair of key scenes, a contemporary troubadour musically recounts the protagonist’s exploits as preternaturally gifted archaeologist-cum-*tombarolo*. Arthur (Joss O’Connor) is drawn inexorably toward the underworld of Etruscan tombs, a modern-day Orphic Theseus led through the labyrinth by his Eurydicean Ariadne. In this light, the major intermedial register in the film is Fellini, whose *Roma* (1972) is directly referenced in an extraordinary sequence in an as-yet-touched Etruscan tomb moments before the all-male *tombaroli* break in. The absence of the (living) human in this scene underscores *La chimera*’s conjuring of an allegorical underworld space into which Arthur enters in the film’s opening scene, aboard a train, invoking the opening of Fellini’s *City of Women* (1980). But where in Fellini the entire film unspools as the protagonist’s nightmare, in Rohrwacher the hero is awoken from the dream that is his only hope to be reunited with his beloved—the choice of life-in-death over life and the inevitable desecration of all he most loves, the hidden or forgotten part of Italy’s patrimony—the property inherited from one’s father, which here is subsumed into the feminine, feminist, neo-matriarchal family (inspired by Arthur’s other love interest, named ‘Italia’) whose only existence, for now, is cinematic.

Gabriele Landrini (Università degli Studi di Bari ‘Aldo Moro’, Italy)

Vespe, lolite, vitelloni. Motorizzazione e identità giovanili nell’Italia degli anni Sessanta

Negli anni Sessanta, sulla scena socio-culturale italiana emerge una nuova categoria di pubblico: i giovani. Con questo termine, inteso non in senso esclusivamente anagrafico, si definiscono dei nuovi agenti sociali, attivi e autonomi, facenti parte di una collettività generazionale, con specifiche caratteristiche, simboli e desideri. Al fine di modellare la loro identità, i giovani rivolgono lo sguardo all’industria dei consumi, la quale trova in essi un remunerativo target. Tale legame è raccontato anche dall’industria culturale, primo fra tutti il cinema, in un’ottica più che mai sistemica. Inserendosi in questo quadro, il presente intervento

ragionerà sul rapporto tra gioventù, consumo e media, concentrandosi su un settore merceologico significativo: la motorizzazione. Adottando strumenti propri alla storia culturale, si rifletterà su come il cinema e i discorsi da esso derivati abbiano assorbito e influenzato forme di consumo parallele, orientando le mode giovanili, suggerendo stili di vita e modellando una particolare idea di identità giovane, anche in chiave gender. Nello specifico, l'intervento si svilupperà in tre parti. In un primo momento, si ragionerà su come la motocicletta sia assunta a simbolo di unità generazionale, attraverso narrazioni in cui la collettività giovanile utilizza con coscienza Vespe *et similia*. In seconda istanza, si rifletterà su come le motociclette siano associate ai beniamini e alle beniamine del pubblico giovane, in una sorta di inscindibile legame identitario. Nella terza parte, si indagheranno le modalità attraverso cui le motociclette sono inserite sullo sfondo in narrazioni altre, dove sono però ugualmente elette a simbolo di giovinezza.

Gloria Lauri-Lucente (University of Malta, Malta)

Luigi Pirandello and the 'Devilish Talking Machine' of cinema

In the 1929 essay "Will the Talkies Abolish the Theatre?" which had originally come out with the title "Se il film parlante abolirà il parlato?", Luigi Pirandello expresses his fear of the advent of sound and exhorts cinema not to emulate the narrative techniques of literature but to develop instead its own vocabulary. Pirandello argues that this medium, which he describes as being propelled by the "silent expression of images and a language of appearances", is charged with the potential for signifying not through words but rather through "cinemelography", a union of pure music and pure vision. In analysing Pirandello's essay, references will be made to Virginia Woolf's "The Cinema" which was first published in the New York journal *Arts* in June 1926. Significantly, high modernism's widespread suspicion towards mass culture did not prevent both Pirandello and Woolf from confronting their own craft with the rapidly advancing technology of cinema which was rapidly taking on the cast of literature's still amorphous but powerfully threatening Other.

Flavia Laviosa (Wellesley College, USA)

Story-(re)making in Liliana Cavani's *Francesco di Assisi*

Francesco di Assisi, Liliana Cavani's first feature film, was commissioned by RAI and broadcasted in 1966 on the 6th and 8th May. Upon its release, it sparked controversy, and its legacy is that of the never-ending debate it left in its wake. Cavani's novel interpretation of Italy's Patron Saint divided viewers from all spheres, though its impact was felt particularly by the press and Catholic groups. Indeed, the film attests to the difficulty of describing a rebel figure who does not oppose the *auctoritates* of his time but accepts them in order to transcend their imposing structures. Cavani's aesthetic choices and radical narrative freedom shape a revolutionary image of Francesco. She highlights his search for personal freedom and commitment to human renewal. This paper focuses on the thematic elements and stylistic features that characterize Cavani's film and will be informed by a critical literature review and recontextualization of Francesco, the Medieval man, as a modern character.

Silvia Leonzi (Sapienza Università di Roma, Italy)

Serena Dandini: Una, nessuna, centomila

Il paper indaga la figura di Serena Dandini nell'ambito del contesto del media system italiano, analizzandola in prospettiva transmediale al fine di far emergere la sua propensione a incarnare una forma peculiare di empowerment femminile centrata sulla transmedialità. Il personaggio Serena Dandini, infatti, appare interessante non solo per popolarità e successo, ma anche e soprattutto per la coerenza di un percorso che, attraverso ironia e satira, persegue l'obiettivo di mettere in scena differenti figure di donne, per sostenere esplicitamente i processi di autodeterminazione femminile. Tanto nel ruolo di autrice e conduttrice che in

quello di spalla comica, Dandini ha mantenuto nel corso degli anni la capacità di proporsi come driver di un dibattito volto a denunciare problemi legati alle discriminazioni di genere, offrendo narrazioni e riflessioni puntuali, in grado di produrre immagini e discorsi innovativi, capaci di raggiungere anche il grande pubblico. Il contributo propone infine l'analisi di due dei programmi televisivi ritenuti più significativi in questa prospettiva: *La TV delle ragazze* del 1988, e *La TV delle ragazze – Gli stati generali 1988-2018* del 2018, di cui Serena Dandini è stata autrice e protagonista. Il confronto tra i due prodotti attraverso l'analisi dei loro elementi fondamentali (temi, personaggi, stereotipi, setting, conduzione, pubblico in studio, pubblico da casa) consente di approfondire l'evoluzione della rappresentazione mediale della donna (nei diversi contesti: familiare, lavorativo, amicale, sociale, sessuale, sentimentale, etc.) nel corso dei trent'anni che separano le due trasmissioni.

Silvia Leonzi (Sapienza Università di Roma, Italy)

Michele Balducci (Sapienza Università di Roma, Italy)

Places of Rome. I luoghi della Città Eterna come protagonisti delle narrazioni audiovisive

La narrazione audiovisiva dei simboli e degli immaginari di Roma è profondamente legata alla rappresentazione dei luoghi della Città Eterna, che contribuiscono alla costruzione di uno storyworld funzionale alla narrazione. Questo simbolismo può riferirsi ad alcuni luoghi o monumenti (dalla Scalinata di Piazza di Spagna al Palazzo della Civiltà Italiana) ma anche a interi quartieri come Ostia, Tor Bella Monaca, EUR, Rebibbia o Parioli. La semantizzazione narrativa dei luoghi è rafforzata dalla frequente contrapposizione tra le zone periferiche e il centro storico di Roma, che custodisce l'immaginario storico di Roma (quello della Roma Antica e della Hollywood sul Tevere), e al tempo stesso ne alimenta altri a seconda del ruolo che assume nella narrazione. Il paper, che si inserisce nell'ambito del progetto di Ateneo "Rome Wasn't Built in a Frame" (P. I. Silvia Leonzi) presenta di una ricerca sulla rappresentazione dei luoghi di Roma nelle narrazioni audiovisive e il loro ruolo nella costruzione di un "nuovo" immaginario legato alla Città Eterna, vista come un universo narrativo a cui applicare un approccio transmediale. Viene sviluppata un'analisi qualitativa dei contenuti su un corpus testuale composto da film ambientati a Roma (o con un forte riferimento allo storyworld di Roma) selezionati tra quelli usciti a partire dall'anno 2000. La ricerca mette in luce, in aggiunta alla forte dicotomia "classica" tra il centro della città e la periferia, la presenza di una "terza via" rappresentata dai quartieri borghesi fuori dal centro (Parioli, Piazza Bologna, EUR), che si configurano come potenziale "culla" dei nuovi immaginari.

Alfio Leotta (Victoria University of Wellington, New Zealand)

From The Godfather to The White Lotus: Mapping the convergence of film and tourism in Taormina

The hilltop town of Taormina, located on the east coast of Sicily, is one of the most popular tourism destinations in Southern Italy. Taormina became an established stop of the Grand Tour in the second half of the nineteenth century, when a number of European artists gave the town international visibility by depicting it as a quintessential Mediterranean paradise. In the 1950s the launch of the Taormina film festival, which quickly became the second most prestigious festival in Italy after Venice, contributed to increase the tourist appeal of the Sicilian town. In the following decades, the serendipitous combination of factors such as the town's scenic beauty, its cosmopolitan reputation and its extensive tourism infrastructures, made Taormina a popular film location as well. In the second half of the twentieth century a number of Italian and international film productions such as *L'Avventura* (1960), *The Godfather* trilogy (1972-1990) and *Le Grand Bleu* (1988) were shot and set in Taormina. More recently, Taormina featured prominently in the second season of the HBO TV series *The White Lotus*, which in turn led to a new significant tourism boom to the Sicilian town. This paper examines *The White Lotus* screen-tourism phenomenon and frames it within the history of Taormina as a major tourism and film hub. More specifically, it will be argued that the tourist appeal of *The White Lotus* lies in the show's ability to construct a tourist gaze informed by a complex web of pre-existing cinematic and tourist depictions of Taormina.

Giovanna C. Lisena (University of Toronto, Canada)

Shining through screens: Unveiling Giulietta Masina's star image with RAI Radio Televisione Italiana

Often known for her roles in films directed by Federico Fellini, Giulietta Masina's performances and participation as host in Italian State Television programs have been completely forgotten. However, these appearances are instrumental to the construction of her star image. Thus, in celebration of the 70th anniversary of RAI *Radio Televisione Italiana* and commemoration of the 30th anniversary of her passing, this presentation will analyze Masina's long collaboration with RAI and examine Masina's image outside of cinema. Through extensive research at the Biblioteca Centrale RAI Paolo Giuntella in Rome, I have found and collected all of Masina's collaborations with RAI. I will present my findings and briefly analyze each appearance to explore the types of programs in which she participated. This will include two television programs hosted by Masina: *Colonna Sonora* (1966) and *Dai Racconta* (1979), along with the three television dramas in which she starred: *Eleonora* (directed by Silverio Blasi, 1973), *Camilla* (directed by Sandro Bolchi, 1976) and *Sogni e Bisogni* (Sergio Citti, 1985). I will then highlight how her star image, even when mediated through a television screen on which she plays different characters than her cinematic ones, undeniably remains familiar and accessible to the public. My investigation, grounded in star and performance theory, seeks to reveal the reception of Masina by television hosts and audiences, mainly through the types of questions she receives from interviewers and audience members as a guest on television programs. I will also explore how the public reacted to Masina's interview responses. This will elucidate the many intriguing facets of her interactions with interviewers and viewers. Her interactions with the public and their reaction to her prove that these forgotten appearances are truly integral to understanding the star image of Giulietta Masina.

Irene Lottini (The University of Iowa, USA)

Benito Mussolini's body in Marco Bellocchio's *Vincere* (2009)

Marco Bellocchio's *Vincere* (2009) portrays Benito Mussolini's political ambition and rise to power by telling the tragic story of his reputed first wife, Ida Dalser, and their son, Benito Albino. Through Ida's obsession with Mussolini, Bellocchio illustrates the mass hysteria of a nation and gives an account of the strategies utilized by the fascist regime to orchestrate consensus or repress dissent. In the film, the cult of the Duce emerges thanks to the director's use of archival materials which underscore Mussolini's physicality. The young politician's ascent to prominence is marked by a comparison of his body to that of the protagonists of Italian silent films, from Jesus Christ in Giulio Antamoro's *Christus* (1916) to the strongman figure of Maciste in Giovanni Pastrone's *Maciste alpino* (2016). Once Mussolini becomes a dictator, his body is replaced by photographs, newsreel footage, and statues of the real Duce, which draw attention to the contribution of visual media to fascist propaganda. At the end of the film, archival materials are multiplied by the "reincarnation" of young Mussolini's body in that of his grown-up son Benito Albino. Bellocchio's adaptation of Ida Dalser's story comments on the idolatry surrounding Mussolini's persona and reflects on the role of his body image in the establishment and consolidation of the fascist dictatorship.

Bernadette Luciano (University of Auckland, New Zealand)

Adapting Elsa Morante's *La storia* for the domestic screen

As the television medium continues to gain in both popularity and esteem, competing with the cinema in its aesthetics and narrative complexity, the recycling of pre-existing narratives is a practice that is becoming increasingly common. Sarah Cardwell argues that television adaptations can claim 'a certain cultural status [...] through their [links] with great literature and the stylistic qualities of "highbrow" films' (80) and mini-

series in particular offer “more scope for rendering the ambiguities of everyday life”. Francesca Archibugi’s recent adaptation of Elsa Morante’s *La storia* joins the proliferation of films that examine the relevance of the past in contemporary Italy. The miniseries markets its quality product through both Archibugi’s and actress Jasmina Trinca’s commitment to the project and their declared personal admiration for the source text. The series’ appeal is further enhanced by an exemplary artistic and technical cast. Previously *La storia* had been adapted by Luigi Comencini and co-writers Suso De Cecchi and Cristina Comencini in a 1986 RAI television series starring Claudia Cardinale. In my discussion of the two series, I consider filmic adaptation as a ‘layered’ dialogue that ensues between the texts and the society and times in which the adaptations are produced and received. By displaying what historian Barbara Caine would call “a preoccupation with individual lives and stories as a way of understanding both contemporary societies and the process of social and historical change”, these miniseries, destined for local and global audiences, recast history as ‘micro-history’ recounted from a previously invisible gendered perspective.

Annachiara Mariani (University of Tennessee, Knoxville, USA)

Television as a medium for historical representation: Analyzing *Leonardo* in the context of prestige television

Television has long been a powerful medium for narrative storytelling, with the ability to immerse viewers in different eras and places, breathing life into historical periods and notable figures. Within the context of prestige television, the television series *Leonardo* (2021) is noteworthy as an outstanding example of historical drama. This ground-breaking production offers audiences a singular opportunity to delve into the life and thought processes of Leonardo da Vinci. It also presents an engaging case study for examining the challenges associated with historical adaptation on high-end television. This presentation aims to provide a deeper understanding of the complex process of historical remediation in the context of prestige television by analyzing *Leonardo* as a case study. I will show how this series strikes a careful balance between historical accuracy and creative storytelling in order to shed light on the convergence of narrative power and the reinterpretation of history in the televisual medium. My goal is to provoke thoughtful discussions about the challenges and opportunities associated with presenting history via prestige historical television by using *Leonardo* as a lens through which to examine the interaction between televisual artistry and historical verisimilitude. In essence, this presentation encourages attendees to reflect on the enduring influence of television as a medium that subverts historical perceptions while simultaneously captivating and amusing audiences through novel approaches.

Alessandro Marini (Palacký University in Olomouc, Czech Republic)

“Madre infelice, corro a salvarti!”: Melodramma e interpretazione della Storia in *Senso* (Visconti, 1954)

Questo intervento si occupa di *Senso* (1954), una delle opere cruciali della filmografia di Luchino Visconti. Il suo obiettivo è mettere in rilievo come il ricorso alla tradizione estetica (teatrale, musicale, figurativa) sia il principale strumento utilizzato dall’autore per sostenere una posizione su significative questioni storiografiche e politiche: un assunto ben consolidato, eppure ancora meritevole di indagine e attenzione ermeneutica. Il processo di adattamento, nel caso di *Senso*, salda infatti due operazioni: la piena restaurazione di un immaginario melodrammatico e la ricostruzione del contesto storico, rivisto gramscianamente in prospettiva attualizzante. Del melodramma ottocentesco, oltre che un consistente apparato tematico, Visconti recupera infatti anche la rilevante funzione propagandistica, con evidente intento allusivo alle dinamiche politiche della contemporaneità. È soprattutto l’inserimento nella parte iniziale del film di una consistente sezione del *Trovatore* verdiano a mettere in rilievo le linee guida della strategia ermeneutica perseguita nell’adattamento. Proprio ricorrendo a Verdi, Visconti intende infatti mettere in luce il carattere semplificatorio che segna la retorica di un Risorgimento visto come percorso idealizzato e unitario di liberazione, cui esplicitamente allude la tensione agonistica del protagonista dell’opera e dei suoi

seguaci. Il ricorso ai materiali della tradizione estetica (musicale, ma anche pittorica) è dunque in *Senso* funzionale alla sua messa in discussione nell'ambito di una rilettura storiografica più complessa, orientata, secondo l'interpretazione di Gramsci, a mettere in rilievo la presenza di forti interessi di classe capaci di condizionare l'intero percorso di liberazione nazionale.

Gaetana Marrone-Puglia (Princeton University, USA)

Voices from the South: A world apart?

What is the Meridione for a man of the South? Is it an unresolved reality, a place of missed opportunities and political failure or rather a symbolic place to face to the new millennium? In an article on *La stampa* in 1993 dedicated to Gabriele Salvatores and Francesco Rosi, Lietta Tornabuoni would claim that "if we do not resolve the South, we do not resolve the Italian problem." Indeed, cinematic southern landscapes chart a dramatic biography of Italy's socio-political concerns. Naples and Sicily are privileged cultural spaces of inquiry, but also Basilicata: they transcend a mere cinema of denunciation, becoming an affective locality where filmmakers remap our hopes for the future. This paper unfolds over a series of southern "encounters," addressing how the city of Naples in particular played a key role in Rosi's, Martone's or Troisi's cinema, challenging entrenched Southern customs and taboos.

Francesco, un'avventura attuale

In Cavani's cinema, it is an unintentional encounter that significantly alters an individual state of mind which reasserts a deep connection to the world. Her protagonists are idealists who transgress the boundaries of conventional society in a quest of self-realization. In her trilogy, Cavani divests the figure of Francis of Assisi of all legendary attributes and portrays him as a normal individual who performs a revolutionary social role. What interests her most is "the search for the experience which is hidden behind contemporary life." This is why, in the new millennium, she proposed a third film on Francesco to RAI. *Francesco*, a miniseries in two parts aired on 8-9 December 2014, received maximum audience rating. Narrated in flashback by Chiara and Elia it focuses on three key concepts: *fraternitas*, solidarity, and peace. For Cavani, this Francesco is a character "in crisis," who confronts a world in which social and economic inequality has widened.

Barbara Martelli (University of Auckland, New Zealand)

***Suburra* as heterotopia: An anthropological reading of Italian crime fiction between globalising tendencies and attempts at subversion**

Second millennium crime fiction is a bestselling genre on the international publishing market thanks, above all, to its susceptibility to transmedia, which has led to its global distribution. Indeed, the genre has become a gigantic transmedia and transcultural phenomenon. The Italian literary and audio-visual panorama has aligned itself with this situation selling in large numbers the image of criminal Italy. However, while the genre meets the entertainment industry's global needs for a narrative marketable and enjoyable at all latitudes, and for a sensational voyeurism that keeps audiences engaged, this same global scenario has also contributed to spreading innovative representations that break Italian conservatism and satisfy the expectations of a more gender-equal society. I will discuss this negotiation between globalising trends and attempts at subversion taking as an example the TV series *Suburræterna* (2023). On the one hand, the traditional link between crime fiction and locations has been broken in favour of the homogenisation and exportability of traits that is turning crime sites into *non-lieux* and local peculiarities into everyday commodities. On the other hand, the public is captured by characters who have traditionally been marginalised in the ferocious and chauvinistic depiction of crime, such as young women and a queer Sinti man, who gain not only the power but also the freedom to assert their identity. My anthropological reading will focus on the representation of the body, especially the dead body, as a means to criticise the fundamental ideology that is at the core of our globalised and medicalised world.

Jill Martiniuk (The University at Buffalo, USA)

Journey across imagined frontiers: Exploring Soviet spaces in *Italiani brava gente* (1964)

This paper analyses the depiction of the Soviet space, its geography and citizens in the 1964 film *Italiani brava gente* (*Они шли на Восток*) by Italian director Giuseppe De Santis and Russian director Dimitri Vasilyev. Her paper examines this Italo-Soviet coproduction, mapping the stereotypes stemming from the setting of the film, as well as from its production in the mid-Cold War Soviet Union. It explores how the filmmakers have imagined the space of the Soviet Union and what stereotypes they have mapped onto the geography and its citizens in both the setting of the film and its production in the post-war Soviet Union. Finally, it will explore what this depiction says about Russia given the unique space that both countries occupy at this time.

Gürkan Maruf Mıhçı (Indiana University Indianapolis, USA)

From Spaghetti to Kebab Western title sequences

In this paper, I compare Spaghetti Western film title sequences and Italian Western comic book titles with title sequences in their Turkish film adaptations in the 1970s. Turkey produced 51 Western films in the 1960s and 1970s. Many are Spaghetti Westerns, US westerns, Italian and French comic book adaptations. Although these films are adaptations of Italian and American Western movies or graphic novels, some are also Turkish/local contemporary stories in the Western genre. This specific genre is called Anatolian Westerns. For instance: *Zagor Kara Korsanın Hazinesi* (dir. Mehmet Aslan, 1970) is based on Zagor's Italian comic book series (Bonelli, Sergio, and Ferri, Gallieno, 1961), *Korkusuz Kaptan Swing* (dir. Tunç Başaran, 1971) is based on Comandante Mark's Italian comic book, (EsseGesse, 1966) and *Yumurcak Küçük Kovboy* (dir. Guido Zurli, 1973) is the adaptation of *Return of Sabata* (Parolini, Gianfranco, 1971). In this paper, I focus on the title sequence designs of these adaptations, especially aiming to analyse their typefaces, compositions, image and text relationships, and their relations to the original Italian title sequences or comic book titles. I also aim to illustrate that the graphic design and film industry adapted to the West, especially Iginio Lardani's and Sergio Leone's influence. My paper focuses on these Western stories as an example of the cultural exchange between Italy and Turkey and Turkey's adaptation process to the West. Also, these Turkish movie title sequence designs are unique and significant examples of early Turkish motion graphics designs because of their low-budget production and technology-based processes.

Jacopo Mascoli (University of Warwick, UK)

Absent spaces and dead work: Outsourcing and delocalisation in contemporary Italian fiction and non-fiction cinema

From the explosion of the call centres as quasi-Taylorist and post-Fordist spaces of data selling and production to the predatory phenomena of deindustrialisation and factory outsourcing in the economies of the global North, globalisation has progressively absorbed and ruminated the well-established spaces of the factory and its imaginaries of assembly lines, alienation and psychophysical malaise. Both fictional and non-fictional world cinema, whether it be the emerging South American New Wave that exposed the relationship between care work spaces and exploitation (Skvirsky 2020), or the now cult wastelands of factories in Wang Bing's *West of the Tracks* (Smith 2016), have turned their attention to the relationship between space and labour. Following this world cinema trajectory, this paper will focus on how contemporary Italian cinema has represented the transformation of labour spaces in the crucial years leading up to or facing the Global Financial Crisis. In my paper, I will analyse a corpus of two films, *La stella che non c'è* (*The Missing Star*) (Amelio 2006) and *La fabbrica dei tedeschi* (*The German's Factory*) (Calopresti 2008), which have particularly represented how labour spaces embody the progressive tertiarisation and deindustrialisation of Western economies. This will be considered by examining interrelationship between factory spaces and death - conceptualised as the death of the worker and the death of the factory, i.e. dismissal/outsourcing. I

will conclude that the factory is understood both as a real place of labour and as a more abstract apparatus of logic for ordering labour, machines and infrastructures.

Lucy McCabe (Trinity College Dublin, Ireland)

Alice Rohrwacher's threshold landscapes: The spatial turn in *La chimera* and Italian period films

Many of Alice Rohrwacher's films, from *Le meraviglie* (2014) to *La chimera* (2023), feature threshold spaces such as caves, rural cliffs, or landscapes which are themselves characterised by temporal discontinuity created by moments of magical realism which a narrative history film might not otherwise concede. With many of her works tied to specific time periods and local news stories, as well as an adaptation set during World War II, in *Le pupille* (2022), of an Elsa Morante story (sent in a letter to Goffredo Fofi in December 1971), we could conceivably place the Tuscan filmmaker among contemporaries who are coming to terms with Italian political and social changes through fictionalised versions of history. This paper will instead posit that Rohrwacher situates herself within artists and poets who are turning to spatial considerations over the temporalities of historical discourse and that in threshold spaces she finds moments of lucidity and freedom from the source material. This, in turn, allows Rohrwacher to reflect on present issues of environment, individual agency and connection to the landscape. As traditional notions of the home are challenged by environmental shifts on the Italian terrain, 'the home' extends itself to the landscapes in which her characters search for a stabilising identity. With reference to Gaston Bachelard's *The Poetics of Space* (1958) and Rohrwacher's own documentary production such as Covid-film *Four Roads* (2020) and her participation in collaborative doc *Futura* (2021)), the environmental humanities will be considered as an emerging framework for fiction filmmaking, one that accounts for this spatial turn in historical materials.

Anna Miller-Klejsa (University of Lodz, Poland)

A 'communist' author in a 'communist' state. Reception of Pier Paolo Pasolini's films in the People Republic of Poland, 1960-1980

The most important feature of the cultural policy of the Polish People's Republic – an undemocratic state which existed until 1989 and was politically dependent on the Soviet Union – was the rationing of access to products made in capitalist countries. Pier Paolo Pasolini's films constituted an important exception, since the political views of this filmmaker might have been appreciated by the Polish communist party. However, not all of Pasolini's films were released. To be exact, only 7 of his films hit the Polish screens (*Accattone*, *Mamma Roma*, *Uccelacci e uccellini*, *Edipo Re* and *Medea*, as well as episodes from anthology films *Ro.Go.Pa.G.* and *Le streghe*). Whereas *Mamma Roma* and *Uccelacci e uccellini* were commissioned for film clubs exclusively, the remaining titles circulated widely. Films unreleased in Poland include: *Il Vangelo secondo Matteo*, *Teorema*, *Porcile*, *Il Decameron*, *I racconti di Canterbury*, *Il fiore delle Mille e una notte* and *Salò o le 120 giornate di Sodoma*. While the council responsible for cinema programming recommended the import of some of these films, censorship authorities denied such recommendations. This paper will focus on the reception of Pasolini's films in communist Poland until the martial state (introduced in 1981). I shall examine in which way Pasolini's views and sympathies – his revisions of Italian history and diagnosis of Italy's emerging consumer society – were evaluated in People's Republic of Poland. Furthermore, the paper will investigate in which ways and to what extent Pasolini's films were instrumentalized for political purposes by the Polish cultural authorities. This paper will be based on in-depth queries in Polish film magazines as well as state archives in Warsaw (National Audiovisual Institute, Archive for Modern Records, Archive of the Foreign Affairs).

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

La región de los desvergonzados: El gesto de la defecación en la obra de Ciprì y Maresco

La evacuación de las heces se considera tabú. De hecho, la mierda en sí se considera tabú, como bien señala Florian Werner en su ensayo sobre la historia cultural de la materia fecal. La mierda es una presencia oculta, misteriosa, secreta. Y aún así, se encuentra sobremano bajo el suelo que pisamos, y nadie puede sobrevivir sin ingerir alimentos y expulsarlos una vez digeridos. En el campo literario, su presencia viene relegada al folclore y la comedia satírica, más que a ciertos regímenes de la cultura en mayúscula. Su inclusión en la pantalla también supone un agravio, una prueba de resistencia para el espectador, que se ve obligado a poner en juego los límites de la sensibilidad. Precisamente, esta cuestión del límite la han trabajado con insistencia algunos creadores contemporáneos, que han encontrado en la práctica escatológica una modalidad artística de denuncia y de expresión íntima. A lo largo de la historia del cine, raramente se ha podido comprobar cómo los personajes hacen una de las necesidades orgánicas primordiales para poder seguir subsistiendo: evacuar los residuos, vaciar las tripas. Como resultado de este pudor y decoro, una cierta inverosimilitud no deja de penetrar en los metrajes. La comunicación presenta una continuación del estudio incipiente sobre la gestualidad obscena en la obra de los directores sicilianos Daniele Ciprì y Franco Maresco. El gesto de la defecación forma parte del amplio abanico de gestos obscenos que nutren y confieren personalidad a su trabajo. Su significado no siempre resulta ser literal (evacuar por necesidad) u ofensivo (propio de los gestos obscenos) sino que también recibe significaciones creativas, lúdicas y surrealistas que escapan de la literalidad propia del gesto.

Barbara Montesi (Università degli Studi di Urbino Carlo Bo, Italy)

Diventerò una star? Ragazze e ragazzi di fronte all'obiettivo nell'Italia fascista

Questo intervento propone un'analisi visuale delle fotografie che tra gli anni trenta e quaranta ragazze e ragazzi italiani inviarono a «Cine illustrato» e in particolare alla rubrica di piccola posta *Voi e il cinema*. Gli scatti venivano spediti con la speranza di vederli pubblicati sulle pagine del loro giornale preferito, accanto a quelli delle star hollywoodiane e italiane, di essere notate/i e di avviare così una carriera cinematografica. L'intervento riflette sui "processi di incorporazione", sui modelli di femminilità e di mascolinità che ispirarono queste/i giovani e sulla distanza, o sulla rispondenza, tra tali modelli e quelli proposti dal regime fascista. L'analisi pone al centro anche la dimensione pubblica e privata dell'immagine fotografica e della piccola posta e vuole dare un contributo alla storia dell'ambizione, del narcisismo e dell'evasione come "fuga nel sogno".

Elena Mosconi (Università di Pavia, Italy)

Oltre lo schermo. Lo spettatore cinematografico nella riflessione critica degli anni Trenta

Il grande cantiere aperto da diverse prospettive di ricerca sul pubblico del cinema – tra cui audience studies, new cinema history e storia culturale del cinema – motiva la necessità di uno sguardo retrospettivo che provi a rileggere, nelle pieghe del dibattito teorico e critico condotto in Italia intorno agli anni Trenta, i protagonisti e i contenuti di una incipiente riflessione sullo spettatore cinematografico. L'indagine si articola lungo una selezione di contributi che si dirigono lungo diverse traiettorie. Da una parte, nell'ambito degli interventi sull'artisticità del cinema che occupano il cuore del dibattito estetico nel periodo considerato, l'idea di uno spettatore come prodotto dell'opera d'arte, in senso più idealistico (Consiglio, 1935) o meccanicistico (Giovannetti, 1928). Dall'altra, in risposta alla pressione delle masse sulla vita culturale e politica del tempo, il ruolo del cinema nell'educazione e nella promozione del gusto degli spettatori (Luciani, 1928; Barbaro, 1939; Interlandi, 1935). Da ultimo, i pubblici del cinema come soggetto storico e sociologico (Debenedetti, 1931; Maggi, 1936). Ne emerge un quadro articolato, che delinea la difficoltà e le incertezze delle direzioni verso cui si va orientando la riflessione teorica sul medium (Dall'Asta, 2014; Eugeni, 2006; Costa, 2002; Casetti, 2023) tra rivoluzioni tecnologiche e dinamiche socio-politiche.

Alessandra Mulè (New York University, USA)

Up in the mountains: Space, domesticity and the interview in Cecilia Mangini's *La donna nella Resistenza* and Liliana Cavani's *Essere donne* (1965)

Audiovisual testimony is 'at pains to enact a world of hurt' (Sarkar and Walker 2009), and, to tell what happened, it needs to portray 'where it happened and why it happened there' (Bowles and Mukherjee 2011). This paper analyzes the representation of space in Liliana Cavani and Cecilia Mangini's documentary practices. Cavani's *La donna nella resistenza* and Mangini's *Essere donna* came out in 1965, marking a key moment in the history of female-led documentary in Italy. Shortly preceding the feminist wave of the Seventies, both films focus on the role of women in post-war Italy and relate it to anti-capitalist and anti-war struggles. Cavani's film photographs the memory of female partisans twenty years after the events occurred. Mangini interacts with women's experiences of labor in the present. While Cavani only uses talking head interviews, with very little 'pictorial context' (Grindon 2007), Mangini's interviews are characterized, instead, by experimental editing. Both documentaries disperse and signify, each in its own way, the space of the home. Cavani's domesticity lends its intimacy to the women's memorial-ekphrastic practices of spaces of political action that are elsewhere and never represented. The factories and homes directly shot by Mangini, instead, serve as the audiovisual commentary to the routines being politicized – but the director's montage makes the two spaces expand into each other. By comparing the different formal solutions utilized by the two directors, the paper analyzes how domesticity and its representation connect to matters of labor, memory, trauma, and the utopian drive.

Giuliana Muscio (Università di Padova, Italy)

Transnational Italian cinema: Italian directors and the birth of Latin American cinema

In my paper I will examine the contribution of Italians to the development of Latin American cinema. Sicilian Mario Gallo went to Argentina in 1905 with an opera company—the most common professional opportunity open to traveling players. By 1908, he was one of the first producers of fiction films in Latin America. Italians played a key role in early filmmaking in Brazil too, as in the case of cinematographer and director Gilberto Rossi, who collaborated with Italian film director Alberto Traversa in the making of a rather impressive realist film, *O segredo do corcunda* (1924) which was "the first Brazilian feature-length film shown abroad." Italian filmmakers made some early Brazilian nationalist films too. For example, Guelfo Andalò directed *Patria Brasileira* (1917), and Vittorio Capellaro directed *O Guarany* (1916) and *Iracema* (1919), adaptations of two key texts in Brazilian culture. This important Italian contribution in the construction of Latin American national cinemas and national mythologies of origins indicates the difference in their position within the local culture industry when compared with the United States, where they were conspicuously present but did not occupy leading positions. This comparison reflects the diverse conditions of leadership and legitimation of Italian migrations in those countries. In fact, in the United States, southern Italians were met with racial prejudice, which affected the performers' careers not in terms of professional opportunities, but in terms of casting limitations, while in Latin America they authored the representation of other cultures.

Matilde Nardelli (University of West London, UK)

Outsideness, exposure, attention: Fellini's late cinema as television and media theory

This paper seeks to foreground an 'outsideness' of television, and concomitant questions of 'exposure' and 'attention', articulated in Fellini's late cinema. Less well-known than his earlier works, late films including *Ginger and Fred* (1986) and *The Voice of the Moon* (1990) crucially thematize the coincident developments of a globally plentiful televisual era – its age of 'abundance' taking off in the 1980s – and, more locally, of the commercialization of Italian broadcasting. These films seem intent on addressing a complex pervasiveness of television, as a form literally and figuratively 'in the air'. Rooted both in the medium's physical materiality and infrastructure and in its less palpable economic and socio-cultural machinery, this

perceived – if not actual – pervasiveness of television crystallizes in these films a quality that I will describe as ‘outsideness’. By connecting Fellini’s late work with contemporary critical perspectives about television and newer networked media (including John Caughie, Alexander Galloway and Eugene Thacker, Patrick Jagoda, and Jonathan Crary) my paper seeks to consider how Fellini’s late films began to articulate concerns about immersion, exposure and the economies of attention that were soon to come more forcefully into the foreground of critical debates in media theory with the transition to digital, online forms. While Fellini’s cinema is generally seen as playfully and obsessively self-reflexive, this paper seeks to insert his late films within debates on television and theories of media as a critical intervention itself– cinema work as a kind of media theory.

Anna Lucia Natale (Sapienza Università di Roma, Italy)

La radio di Lidia Motta, una ‘signora’ dietro le quinte

Il contributo ricostruisce la figura di Lidia Motta (1929-2006), definita “la signora della radio”, per la serietà e la discrezione con cui si è posta al servizio del pubblico negli anni della “sua” radio, dal 1955 al 1994. Era una donna molto nota agli addetti ai lavori, ma non abbastanza per il grande pubblico, soprattutto perché ha sempre operato dietro le quinte. Il lavoro si situa nel campo pluridisciplinare dei Women and Radio Studies (Mitchell 2000, Skoog e Badenoch 2020), ispirandosi in particolare al filone sulle donne che hanno “fatto la storia” del broadcasting, ma che sono state in molti casi “dimenticate” dalla storiografia ufficiale (Halper 2001, Hilmes 1997 e 2006, Murphy 2016). Sul tema sta nascendo un interesse anche in Italia (Branciforte 2018, Natale 2023, Perrotta 2015 e 2023). Tra i principali obiettivi di questo lavoro: capire chi era Lidia Motta, anche con riferimento all’idea di radio che si è espressa nelle sue produzioni; mettere in luce l’apporto fondamentale che ha dato alla radio, in termini soprattutto di idee e innovazione nei programmi. Una fonte preziosa è la sua autobiografia (*La mia radio*, 2000). Vi sono poi un podcast pubblicato su Ray Play Sound (*La signora della radio: Lidia Motta*, 2020), qualche articolo sulla stampa, le testimonianze di persone che hanno lavorato con lei. E ovviamente i suoi programmi, in particolare: *Le interviste impossibili* (1974-1975), *Sala F* (1976-1979); le sitcom quotidiane di *Fabio e Fiamma* (1985-2005).

Áine O’Healy (Loyola Marymount University in Los Angeles, USA)

Keynote: Non-Fiction Filmmaking in Contemporary Italy: Continuity and Change

The twenty-first century has witnessed a burgeoning of non-fiction filmmaking in Italy, facilitated in part by technological developments and in part by the desire to respond to rapidly shifting social realities and changes in the natural environment. In light of recent theoretical work on the political, aesthetic, and ethical dimensions of the documentary, this talk will examine several non-fiction projects by both established and emerging filmmakers focusing on various modalities of human precarity in the global present. While critiquing the intimate intrusions the filmmakers enact on their precarious subjects, it also considers the complex affective operations inherent in this process.

Fulvio Orsitto (Georgetown University in Fiesole, Italy)

Mirroring bodies in Mohsen Melliti’s *Io, l’altro* (2007)

The essay analyzes Mohsen Melliti’s 2007 film *Io, l’altro* using Franco Cassano’s “meridian thought” and other theoretical approaches in the field of Mediterranean Studies. In the confining microcosm of the fishing boat, the migrant body of the Tunisian co-protagonist is exhibited vis-à-vis the body of the Italian protagonist to convey how the ancestral fear of the “other” informs even a brotherly relationship. When the two are not collaborating to do jobs where force needs to be exerted (pulling nets) or precision needs to be applied (mending nets), Yousef takes on subordinate roles, vital for the well-functioning of their small enterprise (such as cooking and cleaning), while Giuseppe takes care of piloting the boat and repairing its

temperamental engine. As the film progresses and suspicion insinuates between the two, the power dynamics between the two friends keep shifting, alternating force and impotence in a danse macabre that will lead them to their ultimate demise. Melliti shifts the audience's perspective by showing how easily the balance of these two bodies in a small space is thrown off by external influences, and the Italian's "cultural superiority" is easily debunked.

Cinzia Padovani (Southern Illinois University, USA)

Freedom of speech and freedom *from* hate speech: Ultra-right's claims in the public sphere and legacy media coverage

This study builds upon previous work (Padovani, JICMS conference, Rome 2022) and focuses on the processes of normalization of ultra-right claims in the Italian public sphere surrounding the discourse on freedom of speech and hate speech. Specifically, I compare and contrast this discourse as it developed on ultra-right social media vis-à-vis mainstream news media. Data show that the ultra-right routinely employs various strategies, including "re-purposing" and "decontextualization" to gain visibility and ultimately, normalize its positions. By contrast, the news media discuss freedom of speech and hate speech according to the news organizations' different political positions. The conclusions highlight the need for a common, firm anti-fascist stance on freedom of speech, including the discussion on freedom *from* hate speech as a 'communal', 'consequential' right.

Alice Parrinello (University of Oxford, UK)

Merciful ecopoetics: Environmental intra-action in Emma Dante's *Misericordia* (2023)

In the final months of 2023, gender-based violence and the patriarchal understanding of women as property were brought to the forefront of Italian mainstream discourses following the murder of Giulia Cecchettin. These themes were not only widely discussed both on social media and on national newspapers, but they are also at the core of a film that was released in the same period: Emma Dante's *Misericordia*. The film is an adaptation of the homonymous play (2020), and it focuses on a child with disability (Arturo), who is raised in a secluded island in Sicily by three sex workers (Anna, Betta, and Nuccia). They take care of him following the murder of his mother at the hands of his father (Polifemo). In the film, Arturo and the three women suffer because of Polifemo, as he violently asserts ownership over their lives. Simultaneously, they find a source of comfort and even resistance in their engagement with the environment. The hills surrounding the women's homes actively defend Arturo and the women from Polifemo, by crumbling and possibly killing him, and, thus, escaping a mere background quality. The paper will explore the depiction of gender-based violence in Dante's film, its invisible yet oppressive force, and its representation in mainstream Italian discourses. Furthermore, it will argue that Arturo, the women, and the hills form an intra-active assemblage that can contrast patriarchal oppression, following the footsteps of ecofeminist and queer ecocritical studies (Barad 2007; Chen 2012; Halberstam 2020; Plumwood 1993).

Gloria Pastorino (Fairleigh Dickinson University, USA)

Never too late to be glamorous: The neglected bodies of *Pranzo di Ferragosto*

Gianni Di Gregorio's 2008 directorial debut pushes viewers to reflect on when human beings cease to be important for the functioning of society and become asexual, irrelevant bodies just waiting for death. The three old ladies who are "unloaded" on Gianni's care for Ferragosto by friends with more or less selfish needs turn from bickering child-like burdens to harmoniously coexisting friends, who find in Gianni's endless patience the recognition that their existence may still matter. Di Gregorio focuses on how Gianni takes care of the ladies and his mother by cooking for them, preparing their beds, tending to their needs, being both affectionate and respectful of their space. The camera focuses on his gestures and on the actions needed to "forage" food on a day when everything is closed, underscoring the physicality of characters not

in the prime of their lives. Great focus is also placed on the ladies' gestures to get to know each other (pouring tea, playing dress-up) and to get ready for the special lunch (applying lipstick, nail polish), to emphasize how the rituals of social interactions reaffirm their right to feel like women, to be still alive. There are few films that focus on aging and aged bodies; Di Gregorio depicts lives that have different rhythms, bodies that don't move fast in a semi-deserted, sleepy Rome that seems to underscore the fact that a slower pace may exalt the beauty of things and people alike.

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

Between cinema and television. Innovations and storytelling in Luciano Emmer's 1960s fashion films advertising the GTF (Gruppo Finanziario Tessile) for *Carosello*

Drawing on the multifaceted and innovative work of Luciano Emmer, in this paper I focus on the short "fashion films" he made for the GTF (Gruppo Finanziario Tessile), Facis and Cori and featured in *Carosello*, for which he created the sigla. In his feature films, Emmer captured the deep transformations of Italian society during the economic boom. Relationships between women and men, gendered labor, the desire for new lifestyles, leisure time, processes of modernization, and immigration were integral parts of his narrative cinema, which Emmer always treated with a light touch, a "realismo senza tristezza" (realism without sadness) as he called it. During the Italian economic miracle, many changes in the fashion industry occurred. It is an important period to understand the transformation that took place as Italian fashion developed a distinct model of ready-to-wear that had a distinct global appeal. It was in the 1970s that Italian fashion became truly global, building on the glamour of the *sartorial* in the immediate post-war years. During this time, the Italian fashion industry began the initial marketing of *Italian style* abroad and above all to the United States, advancing the more robust collaboration between the textile industry and designers (*stilisti*). Against this background, Luciano Emmer's advertising films will be analyzed, paying special attention to the innovative modes of his storytelling and approach to Italian fashion through a more transnational perspective.

Elisa Pederzoli (*Gazzetta di Reggio*, Italy)

La clamorosa attenzione dei media nazionali sul femminicidio di Saman

Il caso di Saman Abbas, 18enne di origine pakistana uccisa a Novellara (Reggio Emilia) il 1 maggio del 2021 perché si è opposta a un matrimonio forzato, è diventato molto rapidamente un caso che ha catalizzato l'attenzione dei media nazionali italiani e oltre. Ho seguito come giornalista della *Gazzetta di Reggio* la vicenda dall'inizio. Questo intervento ha l'obiettivo di analizzare la grande eco mediatica che ha avuto il caso. Per mesi, troupe televisive e giornalisti delle maggiori testate italiane stazionarono davanti al casolare dove erano in corso le ricerche del cadavere, trasmissioni dedicarono ore di servizi sul caso, scandagliando la vita di Saman, cercando testimonianze su di lei, la sua storia, il suo percorso. Come poche volte è accaduto, l'omicidio di una migrante è stato approfondito al pari del delitto di una ragazza italiana. La sua storia è stata capace di entrare nel sentire emotivo del Paese così come è stata sentita cruciale una reazione normativa che tuteli una ragazza che si oppone a un matrimonio forzato. Cosa che è avvenuta, in parte, con il Decreto Cutro approvato a maggio 2023. Prima del femminicidio di Giulia Cecchettin (novembre 2023) che tanto ha scosso l'Italia al punto da far scendere in piazza migliaia di persone, quello di Saman Abbas - pur connotato culturalmente in maniera peculiare - è un femminicidio che ha segnato l'opinione pubblica italiana. I media hanno seguito in maniera importante anche il processo, conclusosi nel dicembre 2023. Sono in lavorazione documentari, docufilm e un regista vuole realizzare un film dedicato a Saman.

Fabio Pezzetti Tonion (Museo Nazionale del Cinema di Torino, Italy)

Ricostruzione di un delitto? Intorno a *Il caso Mattei* di Francesco Rosi (1972)

Enrico Mattei (1906-1962) è stata una delle figure più importanti dell'Italia post-bellica. Dopo l'esperienza partigiana, fu nominato commissario liquidatore dell'Agip nel 1945. Preso risolutamente nelle proprie mani il controllo dell'azienda, contribuì a creare nel 1953 l'Ente Nazionale Idrocarburi (ENI), del quale fu presidente e direttore generale. A capo di un organismo decisivo per le politiche energetiche dello Stato, Mattei perseguì la possibilità di affrancare l'Italia dall'oligopolio delle compagnie petrolifere internazionali. Attraverso mirati e diretti accordi con l'Iran, volti allo sfruttamento delle risorse petrolifere del Paese mediorientale, Mattei giunse a indebolire il cartello delle cosiddette Sette Sorelle sul ciclo produttivo e distributivo del petrolio, divenendo in tal modo una figura scomoda e capace di scompaginare equilibri geopolitici ed economici. L'incidente aereo nel quale perse la vita nei pressi di Bascapé alimentò dunque fin da subito ipotesi che vedevano nell'eliminazione di Mattei una "regia occulta", sulla quale indaga Francesco Rosi nel suo film *Il caso Mattei* (1972). Il presente intervento – a partire dai materiali dell'archivio personale del regista conservati presso il Museo Nazionale del Cinema di Torino – vuole da una parte evidenziare come il cinema di un autore di grande impegno civile come Rosi abbia "letto" un momento drammatico della storia repubblicana, giungendo a soluzioni che lasciano aperte ipotesi che sono altre rispetto a quelle della verità giudiziaria e, dall'altra, fare luce su quella che è la metodologia di un regista che ha fatto dell'inchiesta e della raccolta scrupolosa di documenti una delle chiavi attraverso le quali poter giungere alla verità.

Maria Francesca Piredda (Università degli Studi dell'Insubria, Italy)

Looking for mentors. The Italian contemporary literary biopic: History, cultural heritage and the canon

It is a fact that contemporary cinema frequently places "writing" at the centre, not only in the mode of adaptation of literary texts. Biopics dedicated to the lives of writers, in fact, have become numerically significant since the 1990s and more intensively in the last twenty years, so much so that they seem to be a market trend. If the practice of film adaptation is not particularly surprising, the same cannot be said of the 'literary biopic'. If the need to 'complete the story' is a common feature of many biopics, this effort acquires a particularly interesting dimension in the case of the literary genre, which seeks to shed light on the creative process and source of inspiration of works that have become part of the collective cultural heritage. It is therefore inevitable to ask oneself what motivations lead one to choose to dramatise the life of a writer and through which representative models, but above all whether and how cinema can perpetuate a kind of literary canon of 'autocracies' or produce a new one. And, even more, what relationship these films weave with history and national identity. My paper aims to investigate these aspects through a corpus of Italian films made between 2014 and 2022, with particular attention to *Il giovane favoloso* (Mario Martone, 2014), *Il cattivo poeta* (Gianluca Jodice, 2020), *Qui rido io* (Mario Martone, 2021) and *La stranezza* (Roberto Andò, 2022), trying to understand how the writers' biopic re-reads the Italian past while also illuminating its present.

Giulia Po DeLisle (University of Massachusetts Lowell, USA)

Surfacing: Rossella Schillaci's cinematic experimentation behind bars

After directing *Ninna nanna prigioniera (Imprisoned Lullaby)* (2016), Rossella Schillaci returned to investigate mothers incarcerated with their children in *Affiorare (Surfacing)* (2022), a 360-degree immersive visual and audio experience that takes us inside the ICAM of Turin as well as inside the ex-prison of Le Nuove, a protected house in Milan, and ruined buildings in Poveglia. ICAM (Istituto a Custodia Attenuata) are special housing units for convicted women who are pregnant or mothers with children under the age of six; Turin, Milan, Venice, and Lauro are the only cities to offer housing units outside a prison complex in Italy. The observational and poetic cinematographic techniques employed by the director in *Ninna nanna prigioniera* radically amplify in *Affiorare*, where the virtual reality medium chose to craft the story cuts off the outside world and transports the viewer to spaces filled with narrative and artistic tension. With this new cinematic experimental work, Schillaci broadens the discourse on contemporary digital media narratives

and contributes to further represent the traumatic experience of mother and children behind bars, delving deeper into a question that is now receiving new attention due to the justice reforms that the Italian government is currently drafting. My presentation aims to examine, in particular, the hybrid nature of *Affiorare*, which alternates authentic footage with animated sequences filled with extradiegetic voices and sound effects. Moreover, I would like to offer some considerations on my personal experience as a spectator of this VR work by reflecting on my physical and emotional engagement.

Film, Fashion, Costume in Italy and Beyond

(*Journal of Italian Cinema & Media Studies* Special Double Issue 13:1-2, 2025)

Guest-editors:

Eugenia Paulicelli (The City University of New York, Queens College and The Graduate Center, USA)

Giulia Po Delisle (University of Massachusetts Lowell, USA)

The special issue *Film/Fashion/Costume* investigates the crucial role played by fashion and costume in the making of film. The volume contributes to the growing scholarship in the study of fashion and costume within the fields of film and media studies. Although scholarly approaches to this field of study first appeared in Anglo-American literature at the beginning of the 1990s, the pioneering work of Italian historian and film critic Mario Verdone has yet to be acknowledged. Drawing on his pioneering work *La moda e il costume nel film* (Fashion and Costume in Film, 1950), in which Verdone examined how costume and fashion were interrelated and deeply affect the process of making films, this Special Issue highlights the Italian contribution to scholarship in the field, approaching it from a multi-layered perspective. The essays gathered in this Special Issue show the work and synergies between costume designers, costume houses, fashion and filmmakers and encompass key periods of the national and transnational context ranging from silent cinema to the 1950s and 1960s and on to the present day. In addition, the Issue includes a section with essays dedicated to the archives of Roman-based costume houses as well as the archives housed at the Cineteca di Bologna; a second section is dedicated to the fashion industry, featuring interviews with Maria Grazia Chiuri, creative director of the house of Christian Dior and film director Alina Marazzi, both introduced by an essay that contextualizes their work and reflects on gender, women and labor.

Damien Pollard (Northumbria University, UK)

‘The audience were a spectacle in themselves!’: The relationship between film form and film exhibition in the career of Luigi Cozzi

This paper investigates the relationship between film exhibition and film form in post-war Italian *filone* cinema, and it takes Luigi Cozzi’s *Star Wars*-style sci-fi feature *Scontri stellari* (*Starcrash*, 1978) as an illustrative case study. In the mid-1970s, Cozzi ran a series of science-fiction review festivals at the Planetarium cinema in Rome and, later, across Italy. At these events, Cozzi embraced the role of showman-performer by giving elaborate, comic introductions to each film, handing out written leaflets to accompany each screening and by providing live translations of American films. Cozzi thus fostered a mode of exhibition that was relaxed, informal and participatory for his clientele. When Cozzi went on to write and direct *Starcrash*, his approach to the film’s form was heavily influenced by lessons learned during the festivals; his use of humour, irony and moments of tension created a film that would foster the same sort of relaxed, light-hearted mode of spectatorship. His memories of *Starcrash*’s reception and online reflections from early audience members suggest that this mission was successful. This paper is based on previously undiscovered archival sources and several in-depth interviews I have conducted with Cozzi; I argue that *Starcrash* is less an attempt to exploit *Star Wars* than an attempt to use film form to replicate the atmosphere of the festivals. The film serves as a ‘vector’ for a certain exhibitory paradigm and more broadly shows that the study of film exhibition and the study of film form can be mutually informative in the Italian context.

Luca Prono (Università di Bologna, Italy)

Indagine al Bivio: Cittadini al di sopra di ogni sospetto da Torino a Hollywood

Modificando la provocazione di Orio Caldiron (1999) che invita a considerare *Indagine su un cittadino al di sopra di ogni sospetto* (Petri 1972) come il “remake – stravolto, virato, destrutturato” di *Un maledetto imbroglio* (Germi 1959), il presente intervento suggerisce di allargare l’analisi delle traiettorie sincroniche e diacroniche, oltre che geografiche, del giallo italiano concentrandosi sul *Il bivio* (Cerchio, 1951) come antecedente del film di Petri e sulla sceneggiatura *Investigation* (1986), scritta da Paul Schrader per un annunciato remake americano di *Indagine*. Analizzando le “concordanze discordanti” (Ricoeur, 1990 e 1991) del personaggio dell’uomo di legge al di sopra di ogni sospetto, intendo recuperare gli anni ‘50 come momento fondante del giallo italiano e, contemporaneamente, evidenziare un modello italiano per una produzione americana in un genere solitamente considerato subito dalla cinematografia italiana e di cui, anche recentemente, si è arrivati a negare, o a limitare in modo cronologicamente significativo, l’esistenza (Casadio 2002; La Torre Giordano 2022). Incluso da Borde e Chaumeton nello storico *Panorama du film noir américain* (1955) e riconosciuto dalle recensioni del tempo come “cerniera nella produzione cinematografica torinese” tra impegno e cassetta per fare finalmente film polizieschi “sul piano della corrente produzione americana” (*Avanti!* 4 maggio 1951), *Il bivio* crea, attraverso il personaggio del commissario Aldo Marchi, la maschera del cittadino al di sopra di ogni sospetto. *Investigation* aggiunge traiettorie diacroniche e geografiche alla nostra analisi del personaggio, portando la vicenda nella capitale americana assediata dal terrorismo internazionale, creando una dimensione narrativa d’azione, parallela a quella psicologica che viene attenuata rispetto al modello italiano.

Catherine Ramsey-Portolano (The American University of Rome, Italy)

Nevrosi in Italian cinema during the economic boom

This paper will explore the portrayal of *nevrosi* (neurosis) in Italian cinema during the years of Italy’s economic boom. Approaching neurosis, today more commonly defined anxiety disorders, as a cultural rather than medical concept, this paper will analyze its role in films of the period, such as Michelangelo Antonioni’s *Il deserto rosso* (*The Red Desert*) (1964) and Elio Petri’s “trilogy of neurosis”: *Indagine su un cittadino al di sopra di ogni sospetto* (*Investigation of a Citizen Above Suspicion*) (1970), *La classe operaia va in paradiso* (*The Working Class Goes to Heaven*) (1971) and *La proprietà non è più un furto* (*Property is No Longer a Theft*) (1973). I will show how these films no longer portrayed neurosis as an indicator of deviance, typical of many nineteenth-century novels, but rather as the “normal” reaction to a society that was now abnormal. The psychological turmoil of characters suffering from anxiety disorders reflects their inability to adapt to problems afflicting the changing Italian society of the time, such as pollution, greed and exploitation. In disrupting a community organized by unhealthy living conditions, objectives and values, neurotic characters embody the malaise of a “sick” society. Narrating the neurotic in these films functions to expose, question and possibly transform narratives of normalcy.

Sergio Rigoletto (University of Groningen, Netherlands)

On the mediated proximities of a subject-less queer politics

On 30 September 2013, the bodies of 13 migrants trying to reach Europe from the northern coasts of Africa washed ashore on the Sicilian beach of Sampieri. One photo, circulating widely online, showed their bodies covered by white sheets and lined up on the sand. The photo was taken from the sandy dunes hugging the beach. Though they are partially hidden within the photo, the dunes are a well-known cruising site. The paper asks what it would mean to shift the orientation of the camera by acknowledging the proximity of the cruising site to the deathly scenario of 30 September. It takes the beach, and most specifically the Mediterranean beach, as the site of a destabilizing encounter between the necro-politics of

the European border regime and the leisure activities of the institutionalized queer subject. As perverse as the gesture of re-orienting the camera on the beach of Sampieri may seem, the recognition of a proximity between the cruising site and the scene of migrant death, the paper suggests, may allow a way of seeing the queer and the migrant not as oppositional terms but as dialectical counterpoints created by the same social relations of production. Following David Eng and Jasbir Puar's call for a 'subject-less' queer critique, the paper assesses the possibilities around a queer politics of proximity which disavows any stable positioning of a proper subject and fixed political referent.

Claudia Romanelli (The University of Alabama, USA)

Starring in Roberto Rossellini's *Paisan* while fighting for decent roles in the United States: An exploration of the early acting career of African American performer Dotts Johnson

A contemporary and close friend of Canada Lee and Sidney Poitier, Dotts Johnson made cinematic history as the African American Military Police officer in Roberto Rossellini's 1946 film *Paisan*. Johnson's breakout role and the ensuing critical praise from the international and American press cemented his status, for some time, as an accomplished performer and Harlem celebrity. Johnson's success in *Paisan* and his subsequent public comments about the struggle to find significant, three-dimensional roles as a Black actor became part of the larger discourse around Black artists and representation in the postwar years; yet he is seldom remembered in popular or scholarly narratives of the time period. This paper focuses on Johnson's work in film throughout the 1940s and 1950s, including his participation in training films for the U.S. Army Signal Corps and in the race films produced by Astor Pictures before getting his major acting job in Rossellini's film, followed by supporting roles in *No Way Out* (1950) and *The Joe Louis Story* (1953), backed by 20th Century Fox and United Artists, respectively. Drawing on new scholarly research, conducted on archival documents held in libraries on both sides of the Atlantic, this paper responds directly to the need for a more robust history and public awareness of a significant African American artist whose work has gone understudied and under-recognized in Italian and American cinema while also addressing the challenges posed by the gaps in the archive when researching and writing marginalized histories.

Barbara Salani (Florida Atlantic University, USA)

Silent echoes: Unveiling Puccini's hidden truths in the wordless film *Puccini e la fanciulla* (2008) by Paolo Benvenuti

A recent yet overlooked Italian film delves into the life of national icon and renowned composer Giacomo Puccini. This cinematic exploration challenges long-standing narratives surrounding Puccini, presenting a fresh perspective on the composer's biography. The film navigates the intricate balance between fiction and historical representation, prompting questions about the essence of film historiography. Can movies genuinely reflect historical events, or do they inevitably drift into the realm of fiction? Paolo Benvenuti's discovery of a secret suitcase containing letters, original photos, and a documentary film, *A Day with Puccini* (1915) enriches the narrative, revealing Puccini's real life in Torre del Lago. Drawing inspiration from silent films of Puccini's era, the movie uniquely narrates without traditional dialogues. Instead, it relies on the newly found genuine letters exchanged among characters including those written by the composer. This approach offers an intimate look into the tragic events leading to the suicide of Puccini's maid, Doria Manfredi, in January 1909. *Puccini e la fanciulla*, with its poetic imagery and evocative music, captivates audiences and presents a poignant tale without spoken dialogue. This article seeks to critically analyze the film's innovative storytelling method and its implications for cinema's role in historical representation. The ultimate goal is not merely to critique the film, but to contribute to a larger discourse on the intersection of cinema and history. Additionally, this article questions the responsibilities filmmakers bear when they bring the past to life on screen, and the impact such representations can have on collective memory and national identity.

Selby Wynn Schwartz (American Academy in Rome, Italy)

The bride on the border: *Io sto con la sposa* and the limits of Europe

At the juncture of performance art, documentary film and critique of racialized border regimes, *Io sto con la sposa* (2014) is an act of civil disobedience staged as devised theater. The premise of the film is that no EU border guard would halt a wedding party; therefore, a group of Syrians and Palestinians seeking asylum, along with Italian activists, dress as if for a marriage ceremony and embark for Sweden, documenting their border crossings. At the center of the film is the figure of *la sposa*, radiant in her white wedding gown, acting as a talismanic guarantor of safe passage. In fact, I argue, it is not the bride—played by activist Tasneem Fared—but rather her dress that transgresses gendered, racialized and national borders, inviting an intersectional queer feminist analysis of drag tactics in this film. What is at stake in deploying the bridal gown onscreen in the era of Fortress Europe and seemingly endless femicides? Drawing on my interviews with Fared and with director Gabriele Del Grande, I analyse three effects of the wedding dress: as producing the fantasy of a white European bride; as claiming citizenship by performing heteronormativity; and as responding to the visual history of Pippa Bacca's *Sposa in viaggio* (2008). By destabilizing the trope of the 'white bride' onscreen, this paper proposes, *Io sto con la sposa* challenges the limits of cherished European values from romantic heterosexual love to white innocence, raising questions about Schengen Zone mobility and the very concept of 'immigration cinema.'

Alexandra Semenova (Autonomous University of Madrid, Spain)

Entrails and surroundings: Still life and landscape in three films by Luca Guadagnino

The genre that Luca Guadagnino works with is difficult to define; one could describe it as a comedy that touches borders of a thriller, or a fable which shows too many traits of reality to be considered purely allegorical. Perhaps the only thing that the Guadagnino's spectator can rely on is some form of psychological experiment, always found in the center of his work. Placing a foreign element into an existing constant group, Guadagnino investigates the process of interaction, the *modus operandi* and *modus vivendi* of both actors: the group and the *other*. These optics in itself are not so rare in the history of literature or cinema, but what distinguishes Guadagnino's perspective is the primary role given to the idea of *sensations*, which he builds mostly through the visual aspects of his films. This paper's main purpose is to analyze the aesthetics in three films by Guadagnino, focusing on two pictorial genres, such as landscape and still life, in order to see how and in what way this visual language contributes to the idea of *sensation*. From one film to another, such *still-lives* as gutted fish might be found. Or, speaking of landscape, we can mention the snowy Milan in *I am Love* (2009) which turns into an image of *Russian winter*, or the Pantelleria island absorbing the characters in *A Bigger Splash* (2015). Also, the well-known *peach scene* from *Call Me by Your Name* (2017) exhibits this context of landscape, one interpretation of which many consider the concept for *Thomas the Unbeliever*.

Adrianna Sowinska (University of Wrocław, Poland)

Intermedia comparativism approach to the *Commissario Montalbano* Series in its television adaptation

In recent decades, regional crime fiction, whose authors recreate urban and provincial reality in their works, has enjoyed great success in Italy. One of the most important representatives of "giallo regionale" is considered to be the Sicilian writer Andrea Camilleri (1925- 2019), whose worldwide fame was ensured by a series of novels and short stories, dedicated to the character of inspector Salvo Montalbano. A new dispositive of expression for Camilleri's literary works and the social message contained therein became the

television adaptation. The series *Commissario Montalbano*, directed by Alberto Sironi, was broadcast by the Italian television network Rai from 1999 to 2021. Thanks to the television transposition, the adventures of inspector Montalbano have gained popularity among an even wider audience both in Italy and abroad. The series, which has been made available by the Netflix platform in a version with Polish subtitles since 2021, is also popular with Polish viewers. The purpose of the paper is to show how the socio-political and cultural layer of the series dedicated to the Sicilian detective mutated through the intermedial filter. I will analyze this phenomenon from the perspective of intermedia comparativism basing on selected examples from the novels *La forma dell'acqua*, *Il cane di terracotta*, *Un covo di vipere* and their television adaptations, using methods proposed by Polish researchers Agnieszka Ogonowska, Adam Regiewicz and American art theorist Dick Higgins. The analysis of the transformation of the literary text in the reality of the medium of television can serve as a contribution to further research on the *Commissario Montalbano* series as an intermedia phenomenon.

Marica Spalletta (Link Campus University, Italy)

Paola De Rosa (Link Campus University, Italy)

Negotiating gender issues in the Italian teen drama *Mare fuori*. From representation to perception

Over the last decade, teen dramas have been characterized by a growing attention to gender-related issues, thus emerging as powerful tools through which gender stereotypes are spread and inclusive societies are shaped. This is all the more significant for the so-called “Génération Netflix” who often look at serial dramas’ characters as aspirational role models in terms of appearance, confidence, and power. Looking at the Italian scenario, in recent years one of the most remarkable cases consists of the Rai production *Mare fuori* (*The Sea Beyond*), in which teen narratives have merged with the gender perspective within an intersectional approach. Based on these premises and thanks to a mixed-methods approach, our paper combines quantitative and qualitative tools of content analysis and audiences’ analysis with the aim of measuring and understanding:

- a) On the one hand, to what extent do gender-related issues take shape in the on-screen representation of characters, plots and settings, especially focusing on the interpretative frames suggested by *Mare fuori*
- b) On the other hand, to what extent are Italian young adults are really interested and influenced by the gender-related representations provided by *Mare fuori*

The content analysis reveals a strong stereotypical narrative which nevertheless raises the question of “Why so much?” and prompts a critical examination of its considerable success among young adults. This latter aspect is going to be investigated through the ongoing audience analysis, focusing especially on the broad socio-cultural factors that influence youth perceptions, and the ways in which they engage with and negotiate teen dramas representations.

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

I delitti d’onore nel cinema d’autore: Geremi, Andrei, Zampa, Monicelli e Damiani

Nel secondo Novecento, in particolare negli anni Sessanta (il “decennio d’oro” della *Commedia all’italiana*), il cinema ha saputo non soltanto rappresentare con efficacia, e spesso con risultati artistici importanti, i fenomeni sociali e di costume, ma anche registrarne l’evoluzione e anticiparne i cambiamenti, attraverso una chiave di lettura originale, dissacrante, di matrice progressista. Il ‘delitto d’onore’, retaggio peculiare dell’Italia nel mondo occidentale, ne costituisce uno degli esempi più vistosi, e il cinema ha contribuito in maniera decisiva a modificare la mentalità collettiva e la legislazione. Il film *Divorzio all’italiana* (1961) di Pietro Geremi, ispirato a fatti di cronaca reali, è il risultato più noto e importante, fino a dar vita per un decennio a un vero e proprio sottogenere cinematografico, ambientato quasi sempre nella realtà della Sicilia e con esiti artistici non sempre omogenei e talvolta contraddittori. In questa relazione si intende ricostruire, con l’apporto di immagini e documenti audiovisivi, la parabola della filmografia sul

‘delitto d’onore’ e sui fenomeni (ad esso collegati) della violenza sulle donne e del ‘matrimonio riparatore’, contestualizzandola nella società italiana dell’epoca ed evidenziandone l’interrelazione con la cronaca e le inchieste degli altri *media* nonché l’impatto di questi film sull’opinione pubblica. In particolare, oltre al citato capolavoro di Germi, si analizzeranno titoli come *Sedotta e abbandonata* (Germi 1964), *La smania addosso* (1963) di Marcello Andrei, *Una questione d’onore* (1965) di Luigi Zampa, *La ragazza con la pistola* (1968) di Mario Monicelli e *La moglie più bella* (1970) di Damiano Damiani.

Roberta Tabanelli (University of Missouri-Columbia, USA)

A macro-level approach to transnational cinema: African migrants in contemporary Italian cinema

Films representing migration are growing in number, importance, and visibility in many national cinemas, including Hollywood. In the past three decades Italian cinema has also experienced a substantial growth of films representing migrants: from 2 films released in the 1980s to 33 in the 1990s, this production spiked to 72 in the first decade of the 2000s and 59 between 2011 and 2019. In my research, I use a macro-level approach by taking into consideration, to the best of my knowledge, all feature-length films in which migrants are protagonists, co-protagonists, or part of a significant sub-plot produced in Italy from 1990 to 2019. Currently, my corpus includes 164 films. Sixty of these films, or about 36.5%, contain African migrants or characters of African descent. In my paper I will discuss my macro-level methodology, will outline my definition of “migrant cinema,” and will present a case study based on the films with African migrants. In addition to the type of directors and genres, I will examine how African migrants are portrayed on screen through socio-economic and personal factors such as family, jobs, criminality, gender, interracial relations, religion, post-colonial provenance, and new citizenship. My paper will also include factual data about (African) migrants in Italy and a comparative view on films with non-Africans (e.g., Are the jobs of black Africans comparable to those assigned to white migrants?)

Deepthi Krishna Thota (Mahindra University, India)

***Bicycle Thieves* in a Film Studies course: Experiences from Indian classrooms**

As a discipline of both research and teaching, Film Studies has been a late entrant to Indian universities. Still, it has been growing popular in social sciences and humanities as a tool of inquiry for interdisciplinary, archival and ethnographical research. In the film studies courses, *Bicycle Thieves* (1948) is prescribed and included in the syllabi in order to teach filmmaking and the neorealist movement in cinema. The film is considered to be neorealism perfected, and Satyajit Ray, a world-renowned Indian director, was inspired by *Bicycle Thieves* and called it universally comprehensible. *Bicycle Thieves*’ humanism is expressed by the style rather than the story or script. This paper examines the importance of *Bicycle Thieves* in the courses related to films taught to undergraduate and graduate students, using a qualitative method of in-depth interviews with both the faculty teaching these classes and their students. This study will then analyse the responses to the film in the classroom to gauge the impact of the film and the neorealism movement in the Indian context. The study will contextualise the film within the setting of Indian socio-cultural conditions and test the hypothesis of its universal appeal and comprehensibility, seeking to find if this applies to the aesthetics of the neorealism movement as well. The study will then trace the influence, repurposing or adaptation of neorealism in contemporary cinema, before finally highlighting the film’s potential impact on students as future filmmakers.

Lucia Tralli (The American University of Rome, Italy)

The woes of bisexual representation: Bi-erasure and bi-assimilation in *Un professore* and how fans are trying to fix it

Co-produced by RAI Fiction and Banijay Studios Italy, the Italian adaptation of the Spanish TV series *Merli, Un professore* (2021 —) has reached a great level of success and record-level TV ratings. The series, set in a high school in Rome, revolves around the life of an unconventional philosophy professor, Dante (Alessandro Gassmann), and his teenage students, dealing with the coming-of-age classic themes: friendship, school, and falling in love. *Un professore* has garnered a large following, especially amongst young audiences who are mostly interested in the interactions and love stories amongst the younger cast members — particularly enemies-turned-best-friends-turned-love-interests, Simone (Nicolas Maupas) and Manuel (Damiano Gavino). This contribution examines *Un professore*'s representation of bisexuality, focusing on two different aspects. Firstly, the problematic representation of non-monosexuality in the younger characters. Despite the recent quantitative improvement in the media representation of bisexuality, the theoretical proposal of San Filippo, who speaks of media (in)visibility (2013), remains ever-relevant. Bisexual people are simultaneously very present in the media but made invisible by practices of bi-erasure and bi-assimilationism (Eisner, 2013). *Un professore*, in fact, manages to reproduce the tritest stereotypes of bisexual representation, greatly diverging in this aspect from the Spanish original. Secondly, I will focus on how the audiences' reactions mostly centered around the series' issues with bisexual representation and on how fans countered it by producing creative fanworks such as fanfiction and fan edits published on social media that try to 'fix' the bi-erasing storylines.

Filippo Trentin (University of Pennsylvania, USA)

The queen of Hollywood goes to Rome: The cinematic gaze in Rossellini's Bergman's trilogy

Roberto Rossellini's so-called Bergman Trilogy (*Stromboli, Europe '51, Journey to Italy*) occupies an ambiguous and controversial position in the critical reception of Rossellini's cinema and Italian neorealism. In Italian film criticism, these films have traditionally been perceived as "betraying" the neorealist stance evident in the director's war trilogy, a betrayal intimately linked to Ingrid Bergman's star persona. However, the more favorable reception they received in Cahiers du Cinéma during the 1950s led directors such as Jacques Rivette, François Truffaut, and Jean-Luc Godard to view them as precursors to a modern form of cinema, ultimately fulfilled by the French New Wave—an immanent filmmaking style marked by the breakdown of a clear ontological boundary between cinema and reality. This paper aims to reevaluate Rossellini's films with Ingrid Bergman, suggesting they aren't betrayals of neorealism or precursors to the New Wave. Instead, I propose seeing them as an enhancement of neorealism's indexical tendencies. By looking at how Bergman's presence disrupts Rossellini's cinematic perspective, I argue these films helped break down the cinematic gaze from Hollywood's transcendental position in the 1930s and 1940s. Placed in the context of debates on the gaze in feminist film theory, this paper specifically explores the chance to reconsider perceived theoretical clashes between indexical theories like Bazin and Zavattini's, as well as 1970s Screen theory.

Daniela Treveri Gennari (Oxford Brookes University, UK)

Feminist film history and oral sources: Methodological challenges and opportunities

This paper will explore the role of oral history in the investigation of women's labour in the Italian film industry. It will present the case studies selected by the project and the methodology employed, and it will reflect on the challenges of using oral history as a feminist research approach. As Anderson et al (1987: 104) reminded us, "when women speak for themselves, they reveal hidden realities: new experiences and new perspectives emerge that challenge the "truths" of official accounts and cast doubt upon established theories". This paper will discuss ways to facilitate - through the interaction between researchers and interviewees - the process of challenging these official accounts and rewriting a new feminist film history. Silence, frozen memories and multiple voices will be three methodological issues to bear in mind when interviewing our participants and analysing their responses.

Silvia Vacirca (Università di Parma, Italy)

Abiti italianissimi. L'eleganza italiana al cinema

Questo intervento avvia un'esplorazione dei discorsi - dal 1935 al 1940 - riguardanti l'uso delle mode cinematografiche per la costruzione e la propaganda di un gusto e uno stardom italiani alle masse nazionali e internazionali. A questo scopo si prendono in esame le principali rubriche di moda e cinema delle più importanti riviste cinematografiche degli anni Trenta, dove aumenta lo spazio dedicato alle star e si moltiplicano le rubriche e gli articoli che riflettono sulla necessità di una collaborazione tra cinema e moda. Per esempio, dal 1936 l'illustratore John Guida interpreta le proposte dello stile hollywoodiano attraverso il gusto italiano sulla rivista *Cinema*, mentre la giornalista Lydia De Liguoro, dalle pagine di *Moda*, auspica che sarti e le dive possano creare più solidi rapporti.

Tristan Venturi (Università di Bologna, Italy)

Gender ambiguity in 1970s Italian popular cinema: The *giallo* case

Over the past years, unprecedented levels of scholarly attention have been devoted to matters of cultural identity as represented through and within the Italian crime fiction film. In this sense, academic explorations of gender and sexuality have been central to recent works focusing on the Italian *giallo* (Koven 2002; Curti 2022; Landrini, Maina and Zecca 2022). However, depictions of gender-transgressive (i.e., defiant of clear-cut distinctions between man and woman) subjects and practices have seldom been acknowledged (Senatore 2012; Sheppard and Previtali 2021). This paper aims to map cross-gender figurations across Italian *giallo* films released between the Seventies and Eighties. The analysis will be contextualised within the larger study of those re-signification practices brought about by the genre in relation to sex and gender, ranging from the pathologization of female sexual agency to the crisis of hegemonic masculinities through the graphic *mise-en-scène* of psychosexual murders caused by unresolved trauma. To this repertoire of themes, *topoi* and devices, I add the *giallo*'s recurring fascination with practices of bodily disguise and modification that allow some of its characters to violate the boundaries of their gender and engage with the opposite one: whether permanently or temporarily, voluntarily or unwillingly, and with different motives and consequences. In so doing, I wish to outline the ways in which these films understand such practices as violations of the aesthetic, moral and social canons associated with pre-existing sexual significations, the foundations of which are progressively revealed as uncertain, unstable and unreliable.

Jaime Vindel (Instituto de Historia del Centro Superior de Investigaciones Científicas, Spain)

Energía, memoria y antifascismo en los imaginarios hidroeléctricos de la posguerra italiana

Las humanidades energéticas han explorado los vínculos entre energía y poder en las narrativas de la modernidad fósil. Sin embargo, esos estudios siguen adoleciendo de dos problemas. En primer lugar, están centrados en el eje noratlántico anglosajón. En segundo lugar, no prestan tanta atención a los relatos del progreso gestados en torno a las alternativas energéticas a los combustibles fósiles. Tomando en consideración ese marco teórico, esta ponencia se aproximará a los imaginarios hidroeléctricos del llamado "milagro económico" de la Italia de posguerra. Y lo hará a través del análisis de la relación entre energía, memoria y antifascismo en torno a la construcción de grandes presas alpinas. Para ello, partirá del cine corporativo de Ermanno Olmi con el objetivo de señalar el carácter ideológico de los discursos sobre la explotación y dominio energéticos de la naturaleza. Esos discursos apostaban por dejar atrás la confrontación entre hombres que había tenido lugar en esos parajes durante la Segunda guerra mundial, en beneficio de

una lucha más genuina entre el hombre y la naturaleza. En contraposición a ese imaginario político-energético, se rescatarán las producciones documentales que, desde cineastas próximos al Partido Comunista de Italia y al Partido Socialista de Italia y en torno a acontecimientos como el desastre de la presa de Vajont, se realizaron para cuestionar cómo ese desarrollo energético de la posguerra obviaba tanto la memoria del antifascismo como las asimetrías territoriales de Italia, ahora incrementadas por una nueva división del trabajo que concentraba la fuerza laboral del Sur en los grandes polos industriales y urbanos del Norte.

Federico Vitella (Università di Messina, Italy)

Maggiorate. Divismo e celebrità nella nuova Italia (Marsilio Editori, collana 'Saggi', 2024)

La fortunata espressione "maggiorata", coniata dallo sceneggiatore Continenza sul cantiere di *Altri tempi* (1953), uscì subito dal film di Blasetti per attaccarsi a Gina Lollobrigida. E da Gina Lollobrigida, nel discorso giornalistico, non meno che nella riflessione storiografica, finì presto per designare una batteria di attrici di successo, accomunata dalla non comune carica sessuale: Silvana Mangano, Silvana Pampanini, Sophia Loren su tutte. Le *maggiorate* erano contese dai principali produttori di Cinecittà, riempivano le sale di ogni ordine e grado, scatenavano inquietanti episodi di delirio collettivo, facevano notizia su quotidiani e rotocalchi, prestavano i connotati a icastici marchi del *made in Italy*, inauguravano festival ed eventi mondani, visitavano ufficialmente le autorità di mezzo mondo. Le *maggiorate* erano famose, erano celebrità, erano persone pubbliche. Erano dive. La loro salienza andava ben oltre il personaggio, il film, il cinema, per incarnare più generalmente forme di vita seducenti e modi di essere replicabili della nuova Italia repubblicana. Mescolando fonti e metodologie di ricerca, al divismo delle *maggiorate*, questo libro intende dare la massima rilevanza quale agente di storia: quale fatto sociale capace di modificare prassi lavorative, creare forme della rappresentazione, veicolare discorsi di genere, mobilitare su larga scala desideri, aspirazioni, preoccupazioni. Nel momento in cui si decreta la morte della settima arte, l'immagine transmediale di Lollobrigida, Loren, Mangano e Pampanini ci riporta a quell'età dell'oro in cui il cinema stava nel pieno centro dell'industria culturale, e da lì si estendeva in tutte le direzioni possibili, offrendo generosamente miti, riti, beni capaci di fare da collante sentimentale al Paese.

Émilie Jacob von Garan (University of Toronto, Canada)

The bicycle as prosthetic technology from *Ladri di biciclette* (1948) to *Luca* (2021)

This paper proposes a resonance between Vittorio De Sica's *Ladri di biciclette* (1948) and Enrico Casarosa's *Luca* (2021), reflecting on how both films use the bicycle as a prosthetic technology, one that restores humanity, or perhaps more aptly points at its fragility. Set in a seaside town on the Italian Riviera during the summer of 1959, the film *Luca* (2021) follows Luca Parugo, a young sea-monster living underwater who discovers his ability to assume a human form while on land. Along with a fellow sea-monster child, he decides to participate in a bicycle race to win a Vespa. Despite De Sica's neorealist masterpiece is seldom mentioned as an influence or inspiration for the film, *Luca*'s use of a bicycle as a tool of/for humanization raises interesting parallels between the two films. This paper posits that the monstrosity of *Luca* is the monstrosity of man, its inhumanity. In *Ladri di biciclette*, Antonio Ricci searches for his stolen bicycle, without which he will lose his new job. In a war-torn Rome, the bicycle can be seen as a beacon of hope when contrasted with the dehumanizing reality of post-WWII. When it is stolen on his first day of work, all is lost, including his humanity. In many ways, this aspect is a further point of connection between *Luca* and neorealist cinema. In these films, the camera acts as a vehicle for social understanding, and the profound changes in perspective represents a crucial turn in Italian film history, one that is enduring.

Federico Zecca (Università degli Studi di Bari 'Aldo Moro', Italy)

Il divo come testo sociale: La mascolinità 'regressiva' di Adriano Celentano nell'Italia del lungo Sessantotto

L'intervento intende indagare la "svolta maschilista" che, a cavallo tra gli anni Sessanta e Settanta –cioè all'inizio di quello che Marco Boato ha chiamato il "lungo Sessantotto" italiano (2018) –ridefinisce la persona pubblica di Adriano Celentano, in aperta risposta sia alla nascita del movimento femminista che alla dilagante "rivoluzione" consumista. In questo periodo, l'immagine del cantante milanese comincia infatti a veicolare un modello di mascolinità "regressiva" e neo-patriarcale, che si contrappone in modo diretto alla figura del maschio socialmente "riformato" (Bellassai 2004) o sessualmente "impotente" (Manzoli 2012) diffusa nel contesto sociale e mediale italiano di quegli anni. Più precisamente, la mascolinità di Celentano sembra fondarsi sull'intreccio di tre principali isotopie discorsive, che emergono con chiarezza nei servizi dedicati al cantante dalla stampa popolare e dai rotocalchi dell'epoca: il "primitivismo" culturale, il conservatorismo politico e la possanza fisica. Particolare attenzione verrà dedicata inoltre al fatto che la svolta maschilista di Celentano appare strettamente legata a un contestuale processo di sessualizzazione/erotizzazione del suo corpo, che trasforma il cantante e attore milanese in una sorta di "new lad" (Gill 2003; Edward 2006) italiano ante litteram.