

Mediating Italy in Global Culture – Summer School 2021

Schedule of Student Poster Presentations

Monday 28th (17-17:50 CET)

Beatrice Basile (University of Pennsylvania)

Female Voices in Contemporary Italian Novels

Emilie Jacob von Garan (University of Toronto)

Antonioni's Eclipse of Humanity

Wiebe Copman (Columbia University)

The Truth About the Kitchen: Anecdote and Autobiography in Rachel Roddy's Italian Food Memoirs

Lucia Colombari (The University of Virginia)

Conflicting Cultures: Exhibiting Italy at the 1915 Panama-Pacific International Exposition in San Francisco

Tamsin Boynton (University of Hull)

The Ecocrisis and Ecological Crime as a Threat to Social Identity in Contemporary European Crime Narratives

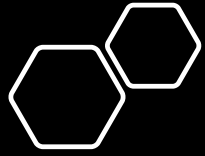
'FEMALE VOICES IN CONTEMPORARY ITALIAN LITERATURE' THE CASE OF ELENA FERRANTE

BEATRICE BASILE, UNIVERSITY OF PENNSYLVANIA

- Female narration in Elena Ferrante's *My Brilliant Friend*.
- Adriana Cavarero, *Tu che mi guardi tu che mi racconti*. Retrospective narration.
- Elena narrates of Lila.
- Subaltern female figures who find their voice through narration.

Feminist contemporary philosopher Adriana Cavarero underlines the importance of female narrations and female self-narration, especially in one of her most famous works titled *Tu che mi guardi, tu che mi racconti* (1997). Women need to be narrated by other women in order to have a fully conscious representation of the other's one self. Elena will narrate her story as well as the story of her brilliant friend, Lila.

Naples becomes the paradigm of gender and class inequalities. The South as a "margin" becomes a position from which one can look at the rest of the world: margin not as a negative concept, it is rather a point of view, from which the author constructs the history of those difficult years, the history of oppressed women. Female marginalization is part of a male-dominated socio-cultural context, which represents a place of isolation from mainstream, bourgeois and emancipated society. The life of women becomes the testimony of their existential condition.



Antonioni's Eclipse of Humanity

Abstract: My dissertation proposes a historiographical intervention into the field of Italian Film Studies by exploring the instability of the gaze in post-war Italian cinema through the works of filmmakers Michelangelo Antonioni and Dario Argento, looking to moments of overlap, but also moments of conflict between the two directors.

Methodology: My methodology privileges an approach at the intersection of Film Studies and Art History. Using both scene analysis and visual analysis, I engage with the image and interrogate the ways in which the image is formed.

Bio: Émilie von Garan is a bilingual Toronto-based critical writer and researcher exploring the intersection of the body, technologies, and architecture in film and moving image art. As a PhD candidate in Film Studies at the University of Toronto, her interests include continental philosophy, horror theory, art criticism, and the ways in which art and horror share aesthetic, structural, and conceptual strategies.

From my dissertation chapter “The Twilight of Man: Antonioni’s Eclipse of Humanity”

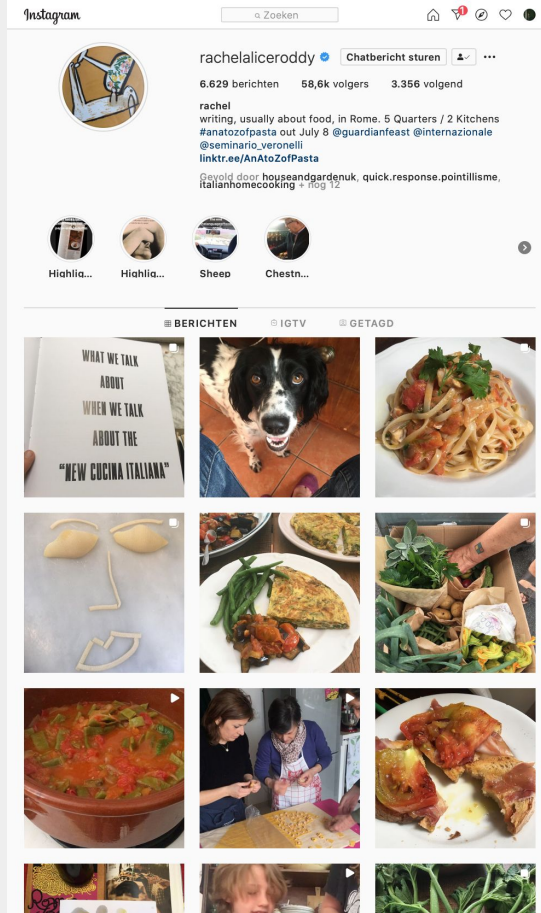


L'eclisse (dir. Michelangelo Antonioni, 1962)

“...for a director the problem is to catch a reality which is never static, is always moving toward or away from a moment of crystallization, and to present this movement, this arriving and moving on, as a new perception.”

Michelangelo Antonioni, “Il fatto e l’immagine,” from *Cinema nuovo* 164, July 1963.

—The Truth About the Kitchen: Anecdote and Autobiography in Rachel Roddy's Italian Food Memoirs— Wiebe Copman (wc2690@columbia.edu)



Lejeune's autobiographical pact



autobiography's anecdote >
authenticity > aura > truth

= “epideictic reality” (Culler)
= performative reality (Bruzzi)
= “documentary real” (Le Roy & Vanderbeeken)
= culinary real!

Benjamin's aura > copy of aura > copy is aura

masses and the growing intensity of their movements. Namely: *the desire of the present-day masses to “get closer” to things, and their equally passionate concern for overcoming each thing's uniqueness* [Überwindung des Einmaligen jeder Gegebenheit] *by assimilating it as a reproduction.* Every day the urge grows stronger to get hold of an object at close range in an image [Bild], or, better, in a facsimile [Abbild], a reproduction. And

Conflicting Cultures: Exhibiting Italy at the 1915 Panama-Pacific International Exposition in San Francisco

Lucia Colombari, University of Virginia
Mediating Italy in Global Culture IV – June 28, 2021

Background

- The 1915 world's exposition; the Italian experience.
- Conflicting representations of Italy:

Questions

- How did the PPIE come to occupy a singular place within the formation and consumption of modern Italy?
- How did the Futurists' exhibition disrupt the stereotypical image of Italy conveyed by the Cittadella?
- What was the role of world's expositions in mediating Italy internationally?

Steps

Focus on planning, production and reception of the national pavilion and the Futurist exhibition.

(Tentative) Conclusions

- Clashing exhibits.
- Contentious political and cultural identities.



Images: The Italian pavilion (Cittadella), architect Marcello Piacentini. The Futurist Exhibition within the Annex. San Francisco, 1915

Representation of environmental crime and the ecocrisis in the series *Imma Tataranni*

Introduction

- The case study for this paper is *Imma Tataranni - Sostituto Procuratore*, first broadcast on RAI 1 in 2019, acquired by the American streaming platform MHZ in 2020.
- The series is set in the ancient city of Matera, Basilicata, and follows the investigative work of Imma Tataranni, working for the *Procura della Repubblica di Matera*. The backdrop of Matera lends itself to the exploration of its unique geographical qualities; the viewer is taken around the fields of Basilicata, as well as the *sassi*.



What is ecocrime?

- Environmental crime in Italy constitutes one of the fastest growing and profitable forms of criminal activity: the violation of environmental security by its very nature is shown to have severe and durable repercussions on both human and environmental health and safety. Europol defines ecocrime as the 'gamut of activities that breach environmental legislation and cause significant harm or risk to the environment, human health, or both.'¹
- When looking specifically at the location of Matera, this city has an important relationship with waste management and environmental crime: in 2014, the regional council of Basilicata accepted a proposal for the introduction of four waste management facilities, three of which would be used for dangerous and hazardous materials, located in three different communes of Basilicata.²



Representation of environmental crime in the case study *Imma Tataranni*:

Environmental crime and the ecocrisis are central themes to the series, and thus analysing how they are represented within the narrative can help to shed light on what their wider significance is, that is, how the location and environment are used to comment more broadly on social issues.

Le scorie nucleari - Nuclear Waste

- In episode two of *Imma Tataranni*, *Come piante tra i sassi*, the plot follows the discovery of a young man's body, Nunzio Festa, found on a roadside of Nova Siri, a comune of Matera. Festa's body is found close to the nuclear plant Trisaia di Rotondella, a fuel experimentation plant created through collaboration between the USA and Italy.
- Many towns in Southern Italy have become dumping grounds for waste originating from Northern Italy and Europe. Whilst the protests that had previously taken place managed to prevent the official means of depositing this waste, it remains an issue that is unresolved in the present day.

Excavations

References to excavations are made in the second episode of the series, *Come piante tra i sassi*, in which Nunzio Festa became involved in searching for archaeological items and selling them on the black market. This same type of crime becomes central to the plot once again in the third episode, *I giardini della memoria*. In this episode, Imma discovers that excavations were ordered 15 years ago by superintendence in order to commence the building of the new housing project under *Vallone della Femmina*.

Speculazione edilizia

In *Dalla parte degli ultimi*, the storyline relating to Nunzio Festa and uncovering the truth behind the burial of illegal materials finally unfolds. Alongside this storyline is the discovery of a housing project, engineered by Antonio Scaglione whose project *Il giardino* is to be built under the *Vallone della Femmina*. Imma Tataranni begins to suspect that tons of radioactive and nuclear waste is being buried in this land, upon which the housing project is set to be built.

A threat to social identity?

- Environmental crime is a recurring theme within the series *Imma Tataranni*, and is used in such a way that it is shown to be central to the social issues that continue to affect the city of Matera. Ecocrime is particularly pernicious due to the severe consequences it is shown to have on land, the local economy, as well as human health and safety more broadly.
- Environmental crime is shown to pose a threat to regional identity, as the conflict which has ensued within society as a result of these types of crimes, notably between those trying to protect their land versus those willing to destroy it. This conflict in the narrative is largely represented through family arguments, but this represents the dissolution of the community and the fracturing of society as a result of the destruction of the land.



ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA

SUMMER SCHOOL

MEDIATING ITALY IN GLOBAL CULTURE

Mediating Italy in Global Culture – Summer School 2021

Schedule of Student Poster Presentations

Tuesday 29th (17-17:50 CET)

Antonio Fideleo (Stony Brook University)

The Witches Are Back, and Now They Speak English

Leonardo Pacini (Università di Bologna)

Italian Actresses and Ageing on Social Media

Angelo Iermano (Università degli Studi della Basilicata)

The Hero in the Italian Cinema

Clara Ramazzotti (City University of New York)

Understanding Climate Change and Covid-19 in Italy With the TV Show Anna (Sky)

Maria Doina Mareggini (Università degli Studi di Modena e Reggio Emilia)

The Relationship Between Women and Work in the Italian Film Roma Ore 11



The Witches are Back and Now They Speak English.

Rural traditions of Irpinia and Samnium return to Italy within a new children's literature series.

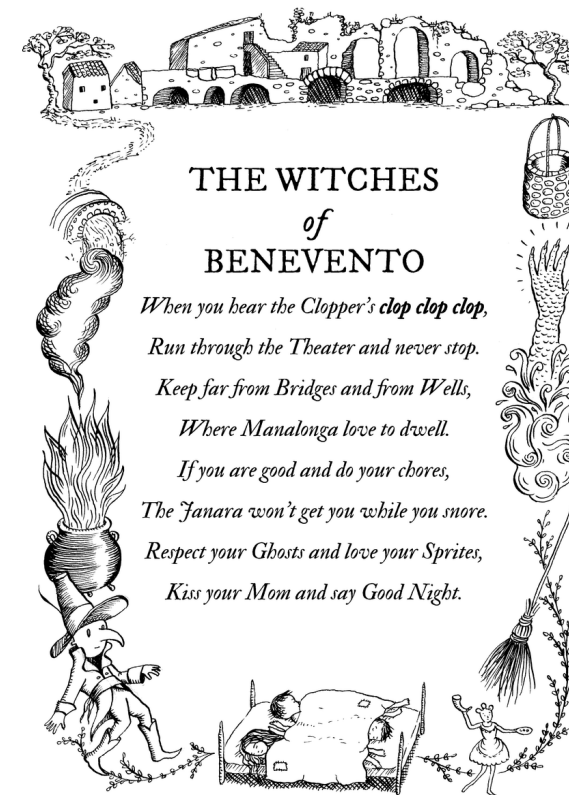
Writing about Italian Rural Culture

The witches called Janare /ja'na:re/
and the city with a walnut tree.



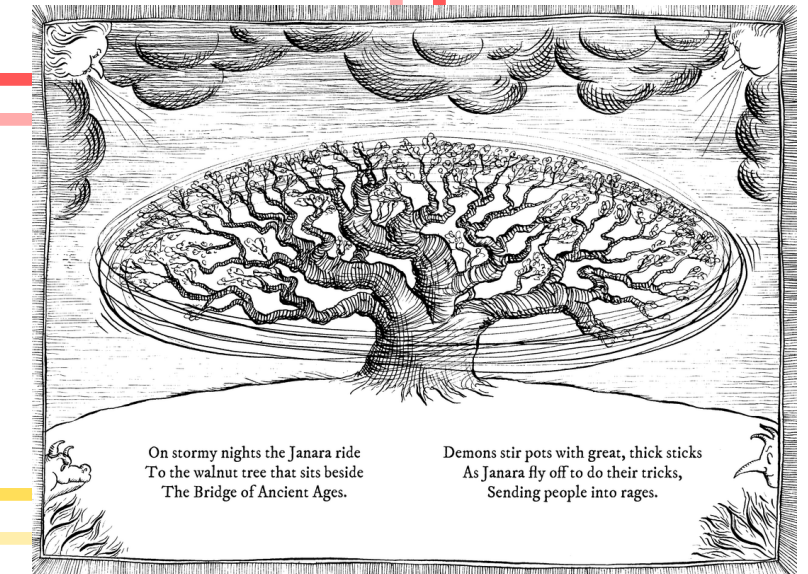
Building up a City Full of Colors

The map, the colors, and the
making of a series



Translating Supernatural Beings

Language problems and solutions:
Goblins, Manalonga, Mares VS Aurium



Five Children and a Series of Mystery

Group's dynamics,
autonomy, and governance

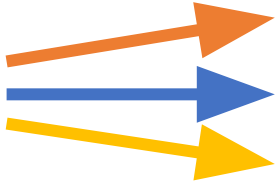


...but where do you think they are from?

ITALIAN ACTRESSES AND AGEING ON SOCIAL MEDIA

Leonardo Pacini (Università di Bologna)

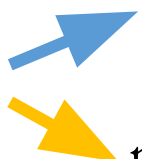
Background

- Ageing 
 - sociology
 - celebrity studies
 - film studies
- Social media studies

Research questions

- ❖ Ageing storytelling 
 - on-screen
 - off-screen
 - web 2.0
- ❖ Italian baby boomers actresses (1946-1964)

Results

- Instagram content analysis 
 - removal
 - negotiation

Conclusions

- ✓ Celebrity self-promotion
- ✓ Brand loyalty
- ✓ Ageing as mirror of sociocultural change

References

De Rosa Paola, Mandelli Elisa, Re Valentina (a cura di), *Aging girls. Identità femminile, sessualità e invecchiamento nella cultura mediale italiana*, Milano, Meltemi, 2021; Dolan Josephine, Hallam Julia, "Screening Old Age", *Journal of British Cinema and Television*, vol. XIV, n. 2, 2017; Harrington C. Lee, Bielby Denise D., Bardo Anthony R., (a cura di), *Aging, Media, and Culture*. Lanham-Boulder-New York, Lexington Books, 2015; Jermyn Deborah (a cura di), "Female Celebrity and Ageing. Back in the Spotlight", *Celebrity Studies*, vol. III, n. 1, 2012; Jermyn Deborah, Holmes Susan, (a cura di), *Women, Celebrity and Cultures of Ageing. Freeze Frame*, Basingstoke, Palgrave Macmillan, 2015; Jerslev Anne, Peterson Line Nybro, "Ageing Celebrities, Ageing Fans, and Ageing Narratives in Popular Media Culture", *Celebrity Studies*, vol. IX, n. 2, 2018, pp. 157-165; Katz Stephen, "What Is Age Studies?", *Age, Culture, Humanities*, n. 1., 2014, pp. 17-23; Marshall David P., "The Promotion and Presentation of the Self. Celebrity as Marker of Presentational Media", *Celebrity Studies*, vol. I, n. 1, marzo 2010, pp. 35-48.

The Hero in the Italian Cinema

OR TRYING TO UNDERSTAND WHY WE DON'T LIKE ITALIAN HEROES MOVIES

1905-1945

- Heroic period
- Endogamous heroes

1945-today

- Anti-heroic period
- Exogamous heroes

The years of *The Boom* ('50-'60)

Hedonism and rampantism:
dissolution of collective demands
into individual desires and
ambitions.

"Monsters" of the Italian comedy



Italian Genre films

New Anti-heroes must be or
look like American



Some answers:

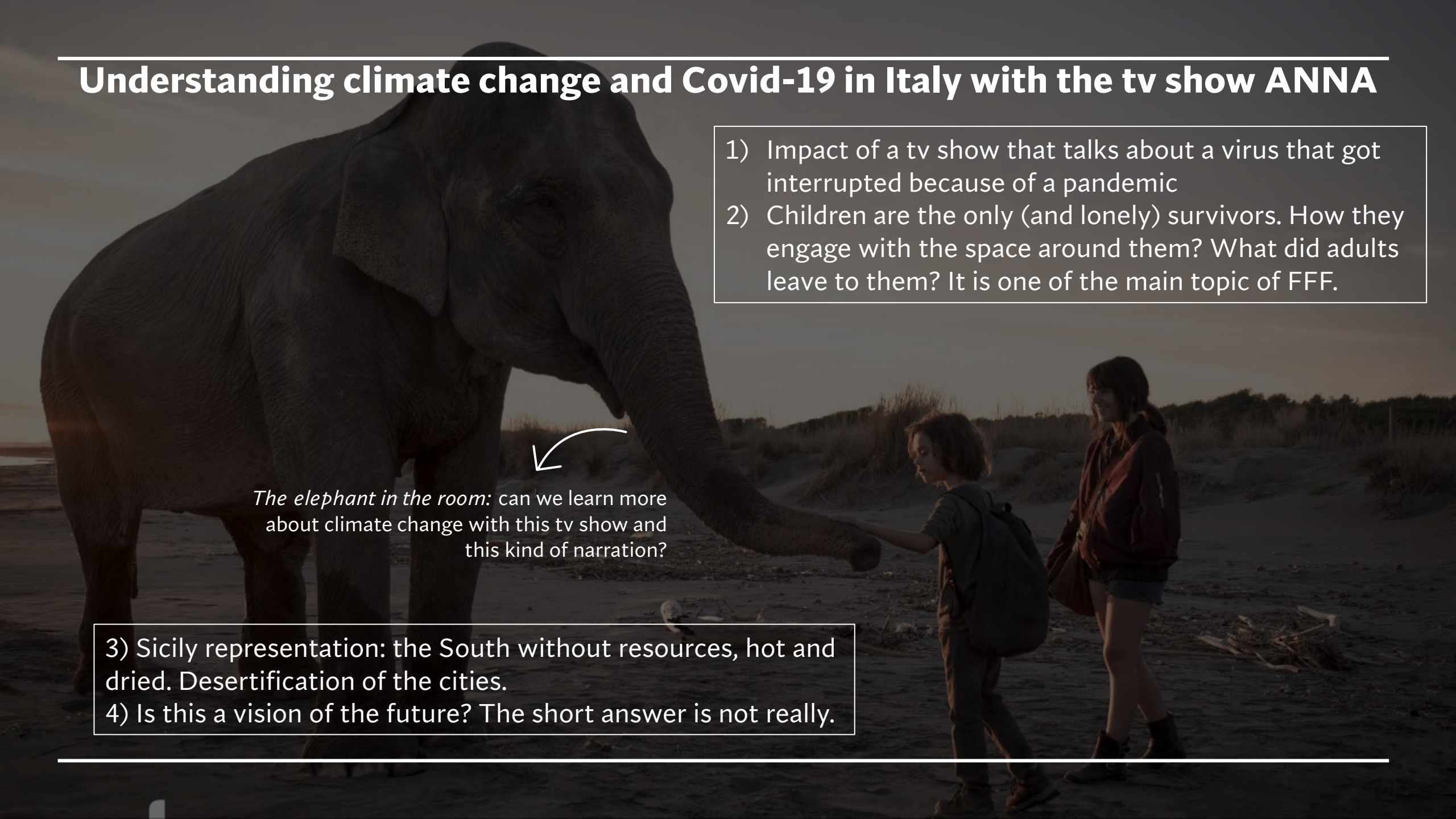
- trauma of the World War II
- the unmasking of the fascist rhetoric
- disillusion about civil progress

Some questions:

In which way Italian anti-heroes are
original? Why Italians seem to be
culturally refractory to the heroes?

Understanding climate change and Covid-19 in Italy with the tv show ANNA

- 1) Impact of a tv show that talks about a virus that got interrupted because of a pandemic
- 2) Children are the only (and lonely) survivors. How they engage with the space around them? What did adults leave to them? It is one of the main topic of FFF.



The elephant in the room: can we learn more about climate change with this tv show and this kind of narration?

- 3) Sicily representation: the South without resources, hot and dried. Desertification of the cities.
- 4) Is this a vision of the future? The short answer is not really.

The relationship between women and work in the italian film *Roma ore 11*

M. Doina Mareggini

BACKGROUND

Roma ore 11 (De Santis et. al., 1952): a movie that talks about true events in a metaphorical way

QUESTION

How are women represented in the labour market in the early '50s in Italy?

RESULTS

Roma ore 11 is one the first films of the Neorealism Era (1953-1945) that tells the story from the women perspective.
Some of their difficulties were that:

- Women were desperated to find a job;
- High wages were denied to them;
- They were scared to report rapes and abuses;
- They could not aspire to working career;
- Women were mostly asked to be secretaries, housekeepers.



- Bertucelli Lorenza, "I conflitti di lavoro nel dopoguerra" in *Oltre il 1945. Violenza, conflitto sociale, ordine pubblico nel dopoguerra europeo*, a cura di Acciai et. al., Roma, Viella, 2017
- Mancino Anton Giulio, *Il processo della verità. Le radici del film politico-indiziario italiano*, Torino, Kaplan, 2008
- Pagni Silvia, *Roma ore 11 di Giuseppe De Santis nelle carte d'archivio*, Il mondo degli archivi – visionabile al link <https://bit.ly/3oV7Ps0>
- Parigi Stefania, *Neorealismo. Il nuovo cinema del dopoguerra*, Venezia, Marsilio editori, 2018

Mediating Italy in Global Culture – Summer School 2021

Schedule of Student Poster Presentations

Wednesday 30th (17-17:50 CET)

Hiju Kim (University of California Los Angeles)
Retracing Multicultural Identities in Federico Fellini's Films

Lora Jury (University of Notre Dame)
Theorization and Medicalisation: The Black Female Body in Italian Cinema and Culture

Samanta Buffa (The Ohio State University)
Othering and Invisibility: a Comparative Approach on the Reception of Netflix's Zero

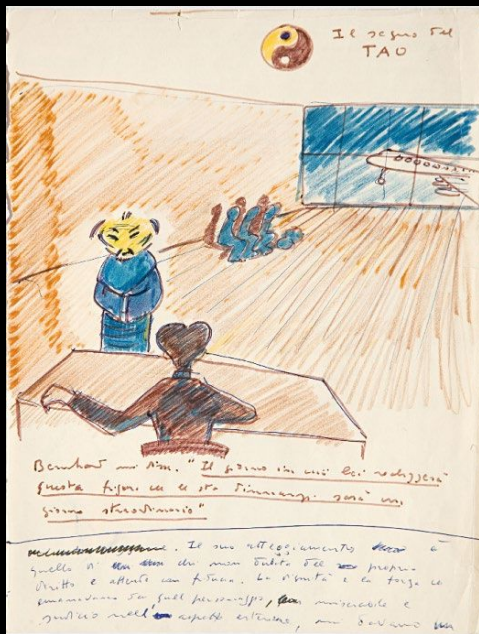
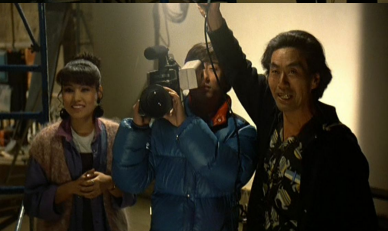
Matteo Marinello (Università di Bologna)
For an Historical Understanding of Political Comedy on Television: the Italian Case

Jan DeLozier (University of California Los Angeles)
Narrative Variations in Videographic Media

Retracing Multicultural Identities in Federico Fellini's Films

Hiju Kim
University of California Los Angeles

Intervista (1987)



from Fellini's *Il libro dei sogni*



8½ (1963)



Amarcord (1973)



Lo sceicco bianco (1952)



E la nave va (1983)

Theorization and Spectacularization: The Black Femme Body in Italian Cinema

Lora Jury

B.A. English Literature and Italian Studies, University of Reading.
M.A. Italian Studies, University of Oregon

Affiliations

P.h.D Candidate and Graduate Fellow at the University of Notre Dame, IN, USA.

Introduction

This project builds upon the body of academic work that has been written on the subject of Italian colonialism in the north of Africa, as well as the various atavistic theories of race and gender beginning in the 19th century with Cesare Lombroso, up to Le leggi razziali (1938) issued under Fascism, as a means of considering the place of the Black femme character in Italian cinema, and broader Italian cultural production.

Methodology

Postcolonial theory and cinematic analysis. In Fellini's films, the use of Said's *Orientalism* is incredibly useful, as is Kristeva's theory of 'The Uncanny' from *The Powers of Horror* (1982).

Objective

In this poster, we look at one cinematic example of the depiction of Black femme characters in Federico Fellini's *Le notti di Cabiria* (1957). Why are the women included in this scene? What does their presence suggest about the nature of the society the film depicts? Why are these characters unnamed? Why is their presence on screen so fleeting? What makes this scene so peculiar? And why is it not such an odd occurrence within the scope of Fellini's movies? Finding solutions to these questions is the central objective of this presentation.

Anaylsis

This mid shot of two, almost identical women, dressed in the same fashion, evokes the memory of Italian colonial imagery, and imperialist ideas of the exotic, voiceless woman. Here their presence is deliberately spectacularized, for the benefit of the onlookers in the bar, and for the audience who watches the film. They are both at the same time sexualised and androgynous characters, and the duplication of identity creates a visual replication of the uncanny, from which the white characters around them draw conclusions about themselves, via the assessment of how they are different to the women if front of them. The protagonist of the movie, Cabiria (Giulietta Masina), is the middle ground, between the performers and the wealthy, white clientele. Peripheral characters such as these are a commonplace occurrence in Fellini's films; where they are not Black, they are depicted as 'Oriental,' but they share the commonality of always being pictured as performing for the entertainment of white onlookers.



Conclusion

This is an example of the impact of the white, imperial gaze and its flattening and standardising of the 'other' - but its ramifications and antecedents are complex and many. The Black (or “oriental”) body is commonly used as a drawing board for the white characters around them; a relational point from which either the protagonist or the spectator derives meaning, and builds a consensus around their own identity.

Related Literature

Giuliani-Caponetto, Rosetta. *Fascist Hybridities: Representations of Racial Mixing and Diaspora Cultures Under Mussolini*. Palgrave Macmillan, 2015.

Greene, Shellen. “Racial Difference and the Postcolonial Imaginary in the Films of Federico Fellini,” in *A Companion to Federico Fellini*, edited by Frank Burke, Marguerite Waller and Marita Gubareva, Wiley Blackwell, 2020

Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Columbia University Press, 1982.

Lombardi-Diop, Cristina, and Romeo, Caterina. *Postcolonial Italy: Challenging National Homogeneity*. Palgrave Macmillan, 2012.

Said, Edward W. *Orientalism*. Vintage Books, 1979.



Othering and invisibility: a comparative study on the reception of Netflix's *Zero*

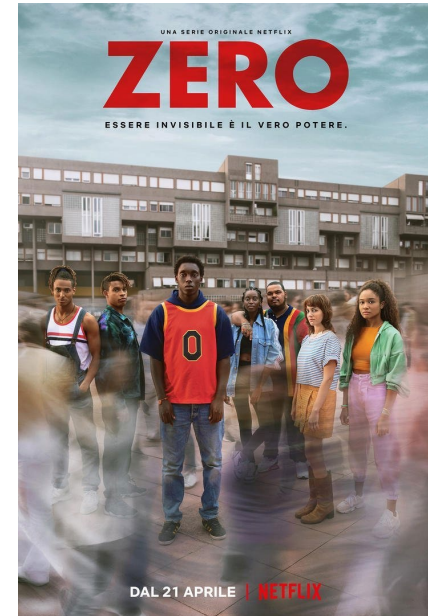
1. Objectives:

Analyze:

- The reception of the themes of invisibility and othering in Netflix's Original series *Zero* (2021) in Italy based on race.
- The impact the series has on the mediation of Italy globally.

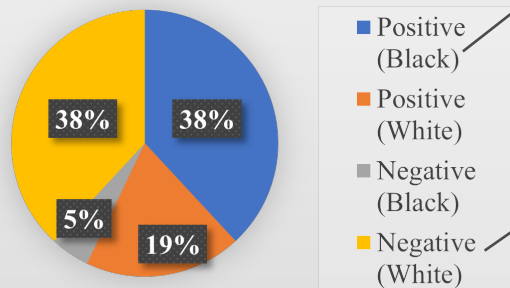
2. Process:

- Collection of Italian comments taken from articles and social media.
- Comparison of such comments based on self-identified race.
- Identification of the top-three comments done by foreign press online.



3. Preliminary results*:

Reception of the series based on self-identified race



* Percentages based on 42 comments focused on othering and invisibility taken from online articles and social media.

"If this had been available when I was 12-15 years old, I would have felt like a part of this country, in every sense. Today's me agrees that this is a beginning: it is a brick that I hope will become an amazing building."

"#ZeroNetflix is yet another failed Italian product. I'm so sorry to say this, because it finally brought the representation of diversity in Italy to the screen. It is solid in terms of form, but the script is awkward. It has narrative gaps and artificial and weak dialogues."

Reception overseas:

- Game changer for Italian tv
- Racial Breakthrough
- Disappointing and boring

4. Conclusions:

- Different reception from self-identified Black Italians (and minorities in general) and self-identified white
- Impact on the mediation of Italy globally

Alighiero Noschese:
a useful example to
enlighten how **political
comedy** has to negotiate
its space in a precise
historical context.



Mediatisation of national
politics (*Tribuna Politica...*)

"Satire" or just
"comedy"? different
meanings redefined
from time to time.

For an historical understanding of political comedy on Television

The Italian case

MATTEO MARINELLO - UNIBO
matteo.marinello3@unibo.it

+ **RAI deeply influenced** by
political power and by the need
to please a vast audience.

Programs: *Doppia Coppia* (1969) *Formula Due*
(1973), *Ma che sera* (1978).

Documentary: *Ladro di Anime: la storia di Alighiero
Noschese*, La Storia siamo Noi, Rai.

Essay: E. Novelli, *Satira, Politica e televisione in Italia*,
<https://www.rivisteweb.it/doi/10.3270/37112>



Impersonation = humanization.
Personalized politics: maybe the
politicians had something to gain?

+ **The 1970s:** a political
system under siege, both
by democratic and anti-
democratic pressures

Narrative Variations in Videographic Media

Background:

- Italian landscapes, architectures and *somatechnics* dislocate and dispossess previous human settlements in North America.
 - Videographic forms mobilize how Italy continues to “play” itself in the United States.
 - Engagement of local and transnational communities
-

Questions:

- How does Italy “play itself” in the United States?
- How does the videographic form produce and circulate transcultural “imaginaries” of Italy?
- How can archival texts co-exist and co-disseminate with community texts?



Mediating Italy in Global Culture – Summer School 2021

Schedule of Student Poster Presentations

Thursday 1st (17-17:50 CET)

Chiara Barni (University of Notre Dame)

The Role of Roman Ruins in Italian Authorial Cinema

Camilo Martin Florez (Concordia University)

Italians in Colombian Silent Cinema

Luca Battioni (Brown University)

Enforced Sounds: the Music in the Italian Edition of La Grande Illusion by Jean Renoir

Maria Adorno (University of Köln, Università degli Studi di Udine)

Circulations of the First Italian Talkie and Multiple Version La Canzone dell'Amore / La Dernière Berceuse / Liebeslied (1930)

Ester Lo Biundo (Independent researcher)

Broadcasting Italy and the UK: Music Exchanges Between the BBC and the ELAR

Chiara Barni



Between Antiquity and Modernity:

The Role of Roman Ruins in Italian Authorial Cinema

Roman ruins are central in Italian cinema, from 1945 to today. How should viewers interpret their overwhelming presence? Is there a cinematic aesthetics of ruins? How does each director deal with Rome's ruined urban landscape and the inescapable advent of modernity?

ROSSELLINI, *Roma città aperta* (1945):

What is the difference between Roman ruins and WWII rubble in Rome's cityscape? What does such difference mean for the upcoming social and economic reconstruction?



FELLINI, *La dolce vita* (1960):

What should we do with Roman ruins in an everchanging society? Should we employ them as spectacular sceneries for mundane events? Are we allowed to commodify our cultural heritage?



PASOLINI, *Mamma Roma* (1962):

What does it mean for Italy to pursue progress and become modern? Does that imply it must get rid of its old ruins to make space for the needs of the capitalist economy?

SORRENTINO, *La grande bellezza* (2013):

Are Roman ruins the objective correlative of our sense of loss and human decay? Are they still imbued with meaning? Can they communicate with the beholder?

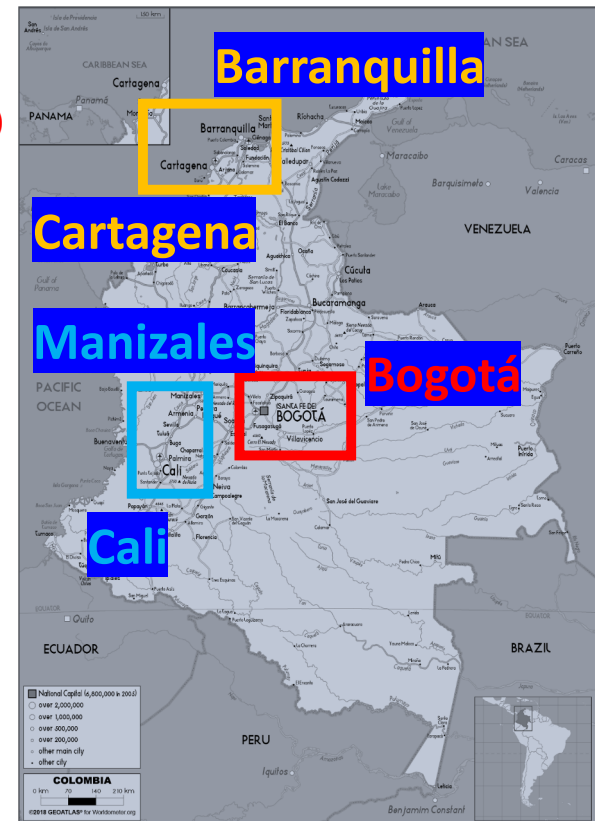


Italians in Colombian silent cinema

1913-1927 – 32 films – 10 artists

1. **FLORO MANCO** x 4 film (Non-fiction)
2. **FRANCESCO DI DOMENICO** x 17 film (fiction/Non-fiction)
3. **VINCENZO DI DOMENICO** x 22 film (fiction/Non-fiction)
4. **CAMILO CANTINAZZI** x 6 film (fiction/non-fiction)
5. **SILVIO CAVAZZONI** x 6 film (fiction/non-fiction)
6. **LA MERA MEVA** x 6 film (fiction/non-fiction)
7. **GINA PINELLI** x 6 film (fiction/non-fiction)
8. **CESARE GUERRINI** x 6 film (fiction/non-fiction)
9. **ARNALDO RICOTTI** x 6 film (fiction/non-fiction)
10. **ARRIGO CINOTTI** x 6 film (fiction/non-fiction)

Colombia



Enforced sounds: the music in the Italian edition of "La grande illusion" by Jean Renoir

Luca Battioni

Background: Dubbing in Italy

- The transition from silent to sound cinema was a real tsunami in the world of cinema.
- In Italy, the Fascist government did not take long to perceive foreign voices and sounds as threats to national identity.
- The technology of dubbing emerged as an optimal solution to transfer films across national borders.
- Dubbing as an opportunity for experimenting with sound. In addition, dubbing made up for the lack of a robust domestic film industry and contributed to establish a technical and artistic framework that would inform Italian cinema's aesthetic outlook for decades to come.
- "Dubbed movies become, in a way, local productions" (Danan, 1991). In this process of cultural adaptation, music played an important role. Indeed, the Italian distribution companies often relied on musical libraries, using pre-existing pieces composed by Italian composers on demanding of the companies themselves and sorted by specific mood (like love songs, happy or tragic songs).
- Cultural reasons, copyright reasons, work for Italian composers, technical reasons.

La Grande Illusion (1937)

- Anti-war film by the French director Jean Renoir.



Screenings in Fascist Italy

- Venice Film Festival in 1937.
- Triennale in Milan in 1940 in its original version.

The Italian Edition

- The dubbed version was released in 1947 by Scalera Film, a production and distribution company strongly backed by the regime.
- Though heavy cuts were made by censorship on some scenes of the film, the major and perhaps more approximate changes in the Italian edition appears on the original music of the film
- In some scenes, new music is mixed up with the original one, while in others the original music is completely removed. For example, the Strauss' waltz played in the German camp is removed for an Italian accordion piece.
- This is the version currently available in DVD.

Echoes of Pre-war Cinema

- Many themes are recycled from previous Scalera's productions.
- A theme from *Marinai senza stelle* (1943) and *Uomini e cieli* (1943) by Francesco de Robertis.

Conclusions

- In dubbing, music plays an important role in the process of domestication of a foreign film.
- For the ghost-composers of dubbed soundtracks, dubbing music was an important source of income in a moment of stagnation for the Italian film industry.
- Dubbing foreign films and producing Italian films in the 1930s and 1940s were two sides of the same coin.
- Continuity between cinema during fascism and Neorealism.



Circulations of the first Italian talkie & multiple version *La Canzone dell'Amore* / *La Dernière Berceuse* / *Liebeslied* (1930)



Maria Adorno | PhD candidate

a.r.t.e.s. Graduate School | U-Köln, U-Udine | Doctor Europaeus project

General context

- Early sound film history
- Linguistic barrier
- Concerns for film export
- Paneuropean cooperations



Multiple Language Versions



Italian background

- Debate on the first talkie
- Pittaluga, Cines, Pirandello
- Regime government

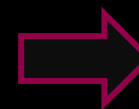
Case studie(s)

La Canzone dell'Amore
Film sonoro parlato e cantato
Edizione: Cines - S. A. Stefano Pittaluga
Artisti: Dria Paola - Isa Pola - Elio Steiner - Camillo Pilotto - Olga Capri - Mercedes Brignone - Fulvio Tespi. — Registrazione sonora: Pietro Gavazzuti - Vittorio Trentino - Giovanni Paris — Fotografia: Ubaldo Arata - Massimo Teramo - Scenografia: Alfredo Montori - Gastone Medici - Orchestra: Cines - Musica: Casa Bixio.

COMÉDIE PARLÉE EN FRANÇAIS
LA DERNIÈRE BERCEUSE
Avec Dolly Davis, Jean Angelo, Madeleine Guitty, Grazia del Rio et Robert Hommet.
(Vandal et Delac.)

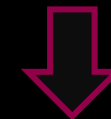
Liebeslied
Fabrikat: Cines Pittaluga Regie: Constantin J. David
Vertrieb: Itala-Film Hauptrollen: Renate Müller, Gustav Fröhlich
Manuskript: nach einer Novelle von Pirandello Länge 2300 Meter, 8 Akte
Uraufführung: Universum

- Shot “simultaneously”
- With different casts
- In different languages
- Based on *In Silenzio*



Research

- **Purpose:** analyze genesis, metamorphosis and national receptions of the film(s) to reveal the transcultural adaptation strategies employed, their meaning and implications
- **Material:** trade press (IT-FR-DE) and film (IT)
- **Method:** mapping and comparison



Results & Conclusions

- **Drivers in IT:** internationalism, “Italian touch”, moral values, leitmotif and sound technique
- **Drivers in FR/DE:** coproduction structure, Pirandello, Roman landscape, humble dialogues, light music
- Discrepant relevance, successful MV structure

Broadcasting Italy and the UK

Music Exchanges Between the BBC and the EIAR

Ester Lo Biundo

- Premise → BBC and EIAR mainly known as enemies during WWII
- 30s → Contacts and music exchanges between the BBC and the EIAR
- Transnational exchanges between early radio stations → forerunners of contemporary global media; windows onto foreign cultures



Mediating Italy in Global Culture – Summer School 2021

Schedule of Student Poster Presentations

Friday 2nd (17-17:50 CET)

Denisa Jašová (Academy of Performing Arts in Bratislava)

Mediating Italian Culture in the Region of Central Europe Through the Festival MittelCinemaFest

Giulio Tosi (Università di Bologna)

From the Archive to the Map: Towards an International History of Italian Film Criticism

Federica Parodi (Yale University)

Italian Pop Music: For Whom, About Whom?

Lorenzo Moraccini (Università di Bologna)

Italian Cinema in the United States. The Exception of Luca Guadagnino

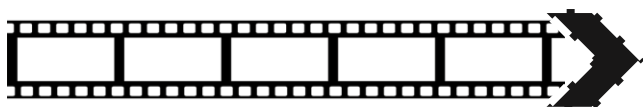
Susanna Roffredi (Università Ca' Foscari Venezia)

Il Vate Goes International: Translations, Self-Promotion and the Making of a European Intellectual



Mediating Italian Culture in the Region of Central Europe Through the Festival **MITTELCINEMAFEST / FESTIVAL CENTRO-EUROPEO DEL CINEMA ITALIANO**

Italian Cultural Institutes of the Visegrad Group



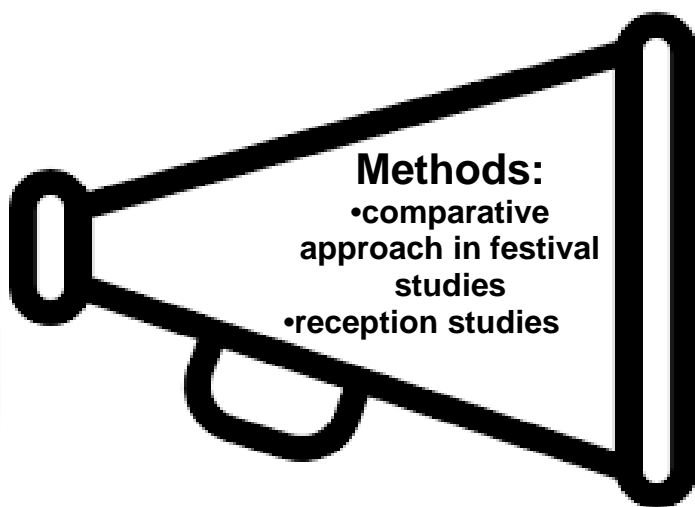
Bratislava,
Slovakia (since 2002)



Budapest
Hungary (since 2002)



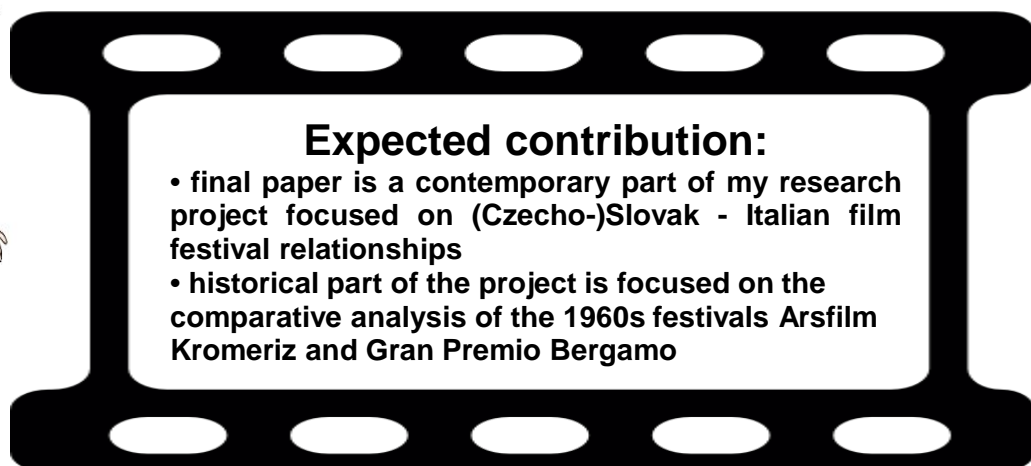
Prague,
Czech Republic (since 2012)



MittelCinemaFest

16.-22.11.2020 SK

Festival italskeho filmu



From the Archive to the Map: Towards an International History of Italian Film Criticism. Giulio Tosi (University of Bologna)



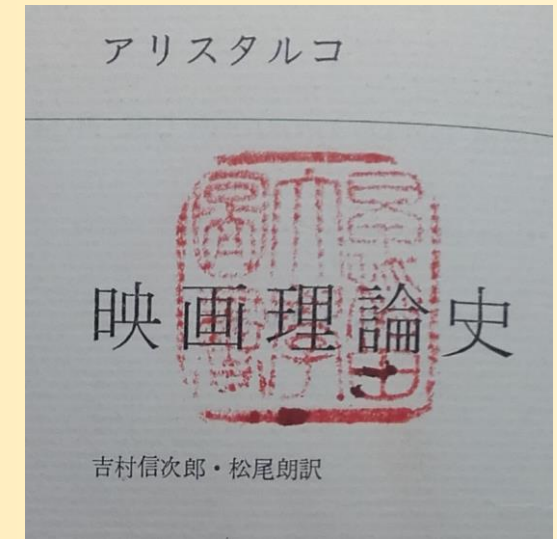
Mediating Italy in Global Culture - Summer School 2021



Il Giappone è magnifico e le lo raccomando. Però bisogna sapere o il tedesco o l'inglese ~~ma~~ siccome l'italiano non lo parla nessuno. Dovrebbe assaggiare però la cucina italiana autentica di Tokyo fabbricata dagli indigeni e accompagnata da dischi di O Sole Mio: si mangia benissimo. Mi saluti la signora e la pittricietta dal suo

Le vede buffe
me lo saluti!

teorico puro



In occasione del centenario della nascita del cinema, la Rivista ed io personalmente, ti [Le] sarò [saremmo] particolarmente grato [grati] se vorrai [volemi] rispondere — sia pure per grandi linee — alla domanda: « Quali perso ha avuto il cinema nella civiltà e nella cultura del Novecento? »

G. A.

-The research is part of the PRIN (Research Projects of National Relevance) “A *Private History of Italian Film Criticism. Public Roles and Private Relations: the Institutionalization of Film Criticism in Italy from 1930s to 1970s*”.

- Three units - Bologna, Udine, and Parma - working on unpublished writings, notes, drafts, oral testimonies, letters, postcards, and other private documents related to five major figures of Italian film criticism: Guido Aristarco, Umberto Barbaro, Ugo Casiraghi, Mino Doletti, and Lorenzo Pellizzari.

- PRIN future outcomes: conference, publications, documentaries for radio and television, databases, a website. Valorization of ephemeral materials, unpublished texts, and of the behind-the-scenes work by neglected figures of Italian film culture.

- So far, my research has been carried out in the personal archive of film critic, professor and “*Cinema Nuovo*” founder Guido Aristarco (1918-1996) kept at the library of the Cineteca di Bologna.

- The documents from the archive help to shed light on the background of Aristarco’s trade(s), on his involvement in the fields of cinema, journalism, and other media, and on his connections with various public and private institutions, political parties, and cultural and scientific communities.

- Personal interest in the *geographies* of film criticism: what possibilities programs for social network analysis and spatiotemporal visualization offer? How spaces and places affect relational networks, connections with cultural and political institutions, exchanges of ideas, debates, and collaborations, amounts of cultural and symbolic capital?

Italian pop music: for whom? about whom?

The case of "Volare"

Mediating Italy in Global Culture" Summer School – Summer 2021

Federica Parodi
Yale University
federica.parodi@yale.edu

Background

- The birth of the **"modern" nation**: development of mass audiences and markets in Italy --> analysis of social dynamics of cultural production and consumption.
- **Class** as a **social and cultural formation** (E.P. Thompson)
- **Resistance to hegemony** and capacity to produce **alternative interpretations** of popular texts and artifacts through ritual, recontextualisation and alternate readings (Gramsci)
- **"canzone italiana"**: a concept that is developed around World War II and refers, in an over simplified way, to Italian popular music

The most popular Italian songs abroad (Società "Dante Alighieri", November 2007)

1. **"Azzurro" – Adriano Celentano (1968)**
2. "Nel blu dipinto di blu" (also known as "Volare") – Domenico Modugno (1958)
3. "O sole mio" – Enrico Caruso (1990)

Questions

What is so "Italian" about "Volare"?

Which "imagined community", to use Benedict Anderson's words, does it represent?

Which role does it play for non Italians in imagining the Italian communities?

Lyrics: a lonely, bored guy whose girl- friend has gone off to the seaside on holiday, and who toys with the idea of catching a train to join her, then thinks better of it.

Conte's **exoticism**: From "Messico e Nuvole" to "Onda su Onda", from "Nord" to "Aguaplano": the yearning but also and above all the anxiety of **escape to remote, distant lands. 2)** His songs are miniature evocations of imagined images and locations, alongside a more 'provincial' concern with towns in Northern Italy, peopled by daydreamers, cyclists, love stories and relationship breakdown.

In this case, **Africa**: "I dream of Africa in my garden, with oleander and baobab"; "the lion".

Spring 1968 - a group of workers on strike (protesting the wage cages) in Latina, notorious fascist location, sings "Azzurro"

The **canzone d'autore** (perhaps this is an aspect of its sincerity) appears to have a social image which corresponds to its actual area of consumption: that is, lower-middle and middle-class intellectuals, students, the Italy of mass scholarization, the university open to everyone, intellectual unemployment. (Fabbri 1981).

ITALIAN cinema in THE UNITED STATES

THE EXCEPTION OF LUCA GUADAGNINO

LORENZO MORACCINI - ITALIAN STUDIES - ALMA MATER STUDIORUM UNIVERSITY OF BOLOGNA

BACKGROUND

Since its birth, **cinema** constituted a **vehicle to represent Italy abroad**.

The United States, among other markets, **welcomed different Italian cultural models over the decades**.

21ST CENTURY

Sorrentino and Garrone (among others) have **voiced Italian** imageries, socio cultural constructions, and their **narratives** were fairly appreciated in the US.

Still, contemporary Italian cinema struggles with international circulation when compared to other European countries.

THE EXCEPTION

Guadagnino's production is characterized by **low domestic success and high international praise, especially in the US**.

The corpus considered includes: *I Am Love* (2009), *A Bigger Splash* (2015), *Call Me By Your Name* (2017) + *Suspiria* (2018) and the tv series *We Are Who We Are* (2020-).

BEHIND THE EXCEPTION?

A fair share of the merit for the **American success** of Guadagnino's movies has been **traced back to their international distribution**, focused on initially limited release and a reputation built and strengthened through festivals.

The **stories** are contemporary and (apparently) **not necessarily bounded to the Italian reality**. They frame international characters, feature international casts, speak English.

EXPECTED FINDINGS

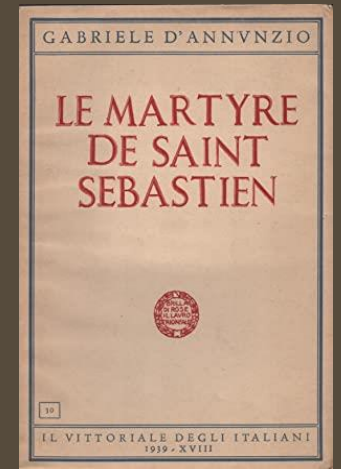
If some of its features pertain to a 'global art cinema', Guadagnino's filmmaking also invests in a specific idea of **Italy**, portrayed **not only as the exotic and idyllic setting to romantic discoveries but also as a showcase of Italian fascinations**:

- **postcard landscapes** (Milan, Pantelleria, 'Somewhere in Northern Italy, ...');
- **folkloric traditions** (festival of San Gaetano, Chioggia, family dinners, ...);
- **food** excellency and authenticity (Italian cuisine, handmade ricotta, ...);
- **classic Italian cinema** (Visconti, Bertolucci, Argento, ...).

Furthermore, **comments on Italian history can be found on several occasions** (wealthy households' behavior during Fascism, migrants arriving in Sicily from the Mediterranean Sea, ...)

// *VATE* GOES INTERNATIONAL: TRANSLATIONS, SELF-PROMOTION AND THE MAKING OF AN EUROPEAN INTELLECTUAL

SUSANNA ROFFREDI (CA' FOSCARI UNIVERSITY OF VENICE)
MEDIATING ITALY IN GLOBAL CULTURE — SUMMER SCHOOL 2021



My research goal is to investigate the reasons why Gabriele d'Annunzio (1863-1938) became a true mass myth of the Nineteenth Century, both in Italy and abroad, using Pierre Bourdieu's *The Distinction* as a theoretical basis to study his position within the cultural field. What aspects did he rely on to achieve success?

SOME RESEARCH STARTING POINTS

- His ambiguity and contradiction were the key his to success.
- His relationship with the bourgeoisie was ambivalent.
- D'Annunzio was appreciated for his vitalism and worldliness, which gave a new dimension to the image of intellectual and scholar.
- His wide success was also favored by the dense network of contacts among the cultural elites woven by the poet himself and his lover and collaborator Eleonora Duse, actress of international renown.
- The countries where he was most successful in Europe were France and Germany. In France he had an even greater success than in Italy. The affinity with the French public was celebrated by virtue of the common "Latin descent" of the two countries. In Germany he was one of the most celebrated authors, also because of the direct influence of German authors such as Wagner (*Gesamtkunstwerk*) and Nietzsche (the notion of *Übermensch*) that favored from the beginning a huge flow of translations.
- In Japan he was famous for the *arditismo* and warlike ideals before literary. It has many affinities with Mishima Yukio, the "Japanese D'Annunzio", who translated *Le Martyre de Saint Sébastien* (1911).

FUTURE GOALS

I would like to access the archives of the Vittoriale in order to better investigate the personal and cultural relations between d'Annunzio and the foreign intellectuals of his time in order to better understand the perception of the Vate in foreign countries, what importance was given to his being Italian, and if the Italian setting of his novels had a role in his reception abroad.