

*Journal of Italian Cinema & Media Studies*

**Fourth International Conference**

**Re-examining the past and envisioning the future of Italian cinema and media**

**The American University of Rome**

**Via Pietro Roselli 4**

**13 - 15 June 2024**

**Co**

## Sponsors

**We welcome participants from:**

**Asia:** India

**Australasia:**

**Day II: Friday 14 June - Morning Coffee & Tea in the AUR Garden**

**8.30 – 17.00 Registration and Intellect**

**Day III: Saturday 15 June - Morning Coffee & Tea in the AUR Garden**

**8.30 – 17.00 Registration and Intellect Book Exhibit in the AUR Garden (in the Student Lounge in case of rain, Ground floor Building A)**

**9.00 – 10.15 Session IX (3 parallel panels)**

**10.30 – 11.45 Session X (3 parallel panels)**

**12.00 – 13.00 Incontro con Liliana Cavani (Auriana Auditorium)**

**13.00 – 14.00 Lunch Buffet in the Garden – Coffee & Tea in the AUR Garden end at 16.00**

**14.15 – 15.30 Session XI (3 parallel panels)**

**15.45 – 17.00 Session XII (3 parallel panels)**

**17.15 – 17.45 Closing Remarks (Auriana Auditorium)**

**18.00 – 20.00 Closing Reception in the AUR Garden**

**Registration and Intellect Book Exhibit in the AUR Garden (in the Student Lounge in case of rain, Ground floor Building A)**

**All Panels: Rooms on the 2<sup>nd</sup> and 3<sup>rd</sup> floors in Building B**

**Opening/Closing Remarks, Keynote Address, Interviews, Film Screening: Auriana Auditorium (Via P. Roselli 16)**

**For technical assistance before and during the conference contact the IT staff Daniele Torri or Gianluca Ariodante at:**

**+39 3461858852 or: [computerservices@aur.edu](mailto:computerservices@aur.edu)**



**SSID: Guest  
Pw: AUR1357246**



**Day I: Thursday 13 June**

**9.00 – 10.00**  
**Auriana**  
**Auditorium**

**Opening Remarks**

**John Muccigrosso, Dean of Academic Affairs (AUR)**

**Catherine Ramsey-Portolano (AUR)**

**Flavia Laviosa**

	<p><b>Barbara Salani</b> Silent echoes: Unveiling Puccini's hidden truths in the wordless film <i>Puccini e la fanciulla</i> (2008) by Paolo Benvenuti</p>		
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<b>Session II</b>	<b>Room B 204</b>	<b>Room B 206</b>	<b>Room B 304</b>
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**11.45 – 13.00**

<b>Session III</b>	<b>Room B 204</b>	<b>Room B 206</b>	<b>Room B 304</b>
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Session IV	Room B 204	Room B 206	Room B 304
15.45 – 17.00	<p><b>Panel 10</b></p> <p><b>Cinema in post-WWII Italy II</b> Chair: Jim Carter (Boston University)</p> <p><b>Catherine Ramsey-Portolano</b> <i>Nevrosi</i> in Italian cinema during the economic boom</p> <p><b>Jaime Vindel</b> (Instituto de Historia del Centro Superior de Investigaciones Científicas) Energía, memoria y antifascismo en los imaginarios hidroeléctricos de la posguerra italiana</p> <p><b>Simone Dotto</b> (Università di Udine) When industry sponsors ‘Made School’. On the production and circulation of Italian corporate films for the educational circuit</p> <p><b>Gabriele Landrini</b> (Università degli Studi di Bari ‘Aldo Moro’) Vespe, lolite, vitelloni. Motorizzazione e identità giovanili nell’Italia degli anni Sessanta</p>	<p><b>Panel 11</b></p> <p><b>Cinema al femminile</b> Chair: Rachel Grasso (University of Toronto)</p> <p><b>Bernadette Luciano</b> (University of Auckland) Adapting Elsa Morante’s <i>La storia</i> for the domestic screen</p> <p><b>Giulia Po DeLisle</b> (University of Massachusetts Lowell) <i>Surfacing</i>: Rossella Schillaci’s cinematic experimentation behind bars</p> <p><b>Carolina Ciampaglia</b> (Cornell University in Rome) Riflessi di passato e presente in tre film al femminile: <i>La bella estate</i> (2023), <i>Chiara</i> (2022), <i>Mi fanno male i capelli</i> (2023)</p>	<p><b>Panel 12</b></p> <p><b>Auteur I</b> Chair: Barbara Martelli (University of Auckland)</p> <p><b>Edward Bowen</b> (University of Kansas) Long takes and the grotesque in Ettore Scola’s <i>Brutti, sporchi e cattivi</i> (1976)</p> <p><b>Joan Jordi Miralles</b> (Tecnocampus - Pompeu Fabra University) La región de los desvergonzados: El gesto de la defecación en la obra de Cipri y Maresco</p> <p><b>Valeriano Durán Manso</b> (Universidad de Sevilla) El metacine en la cinematografía italiana: Los personajes de <i>Bellissima</i> (Visconti, 1951) y <i>La signora senza camelie</i> (Antonioni, 1953)</p>

<p><b>17.15 – 20.00</b></p> <p><b>Auriana Auditorium</b></p>	<p><b>Film Screening</b></p> <p><i>Puccini e la fanciulla</i> (2008 [2024]) (In Italian w/English subtitles)</p> <p>Director Paolo Benvenuti (present at the screening) (Italy - 84')</p> <p>Presented and moderated by Barbara Salani Florida Atlantic University</p>
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**Day II: Friday 14 June**

<b>8.30 – 17.00</b>	<b>Registration and Intellect Book Exhibition In the AUR Garden (in the Student Lounge in case of rain, Ground floor Building A)</b>
<b>9.00 – 10.15</b>	<b>Session V Parallel Panels</b>
<b>10.30 – 11.30</b>	<b>Keynote Address Auriana Auditorium</b>
<b>11.45 – 13.00</b>	<b>Session VI Parallel Panels</b>
<b>13.00 – 14.00</b>	<b>Lunch Buffet in the AUR Garden</b>
<b>14.15 – 15.30</b>	<b>Sessions VII Parallel Panels</b>
<b>15.45 – 17.00</b>	<b>Sessions VIII Parallel Panels</b>
<b>17.15 – 18.15</b>	<b>Incontro con Monica Guerritore Auriana Auditorium</b>

**Day II: Friday 14 June**

**Session V**

**Room B 204**

**Room**



Session VI	Room B 204	Room B 206	Room B 304
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11.45 – 13.00 Panel 16

**The Italian crime movie**

Chair: Bernadette Luciano

**Francesca Borrione**

(University of Virginia)

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

**Barbara Martelli**

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

**Adrianna Sowinska**

(University of Wrocław)

Intermedia comparativism approach to the



**Session VII**

**Room B 204**

**Room B 206**

**Room**



<p><b>17.15 – 18.15</b></p> <p><b>Auriana Auditorium</b></p>	<p><b>Incontro con Monica Guerritore</b> <b>Anna Magnani: La (difficile) nascita di un film al femminile</b></p> <p>Conduce Simone Dubrovic Kenyon College</p>
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**Day III: Saturday 15 June**

<b>8.30 – 17.00</b>	<b>Registration and Intellect Book Exhibition In the AUR Garden (in the Student Lounge in case of rain, Ground floor Building A)</b>
<b>9.00 – 10.15</b>	<b>Sessions IX Parallel Panels</b>
<b>10.30 – 11.45</b>	<b>Sessions X Parallel Panels</b>
<b>12.00 – 13.00</b>	<b>Incontro con Liliana Cavani</b>
<b>13.00 – 14.00</b>	<b>Lunch Buffet in the AUR Garden</b>
<b>14.15 – 15.30</b>	<b>Session XI Parallel Panels</b>
<b>15.45 – 16.30</b>	<b>Session XII Parallel Panels</b>
<b>16.45 – 17.15</b>	<b>Closing Remarks Auriana Auditorium</b>
<b>17.30 – 20.00</b>	<b>Closing Reception in the AUR Garden</b>



Session X	Room B 204	Room B 206	Room B 304
10.30 – 11.45	<p data-bbox="338 183 457 215"><b>Panel 28</b></p> <p data-bbox="338 256 835 358"><b><i>Reshaping history: Exploring representations of the past in Italian cinema, television and new media II</i></b> Organizer: Annachiara Mariani Chair: Flavia Brizio-Skov</p> <p data-bbox="338 475 884 613"><b>Annachiara Mariani</b> Television as a medium for historical representation: Analyzing <i>Leonardo</i> in the context of prestige television</p> <p data-bbox="338 659 852 834"><b>Claudio Bioni</b> (Università di Bologna) La televisione e il cinema italiano contemporaneo in dialogo con la Queer Theory: <i>Leonardo e Maschile singolare</i></p> <p data-bbox="338 880 879 1089"><b>Marco Bernardi</b> (Università di Torino) Seventy years of history in television: A quanti-qualitative overview of themes and narratives of Italian Resistance in RAI programs</p> <p data-bbox="338 1135 827 1310"><b>Maria Francesca Piredda</b> (Università degli Studi dell’Insubria) Looking for mentors. The Italian contemporary literary biopic: History, cultural heritage and the canon</p>	<p data-bbox="928 183 1047 215"><b>Panel 29</b></p> <p data-bbox="928 256 1308 326"><b>Representation of gender II</b> Chair: Lisa Dolasinski</p> <p data-bbox="928 367 1430 618"><b>Marica Spalletta</b> (Link Campus University) <b>Paola De Rosa</b> (Link Campus University) Negotiating gender issues in the Italian teen drama <i>Mare fuori</i>. From representation to perception</p> <p data-bbox="928 659 1425 834"><b>Sole Anatrone</b> (Vassar College) Politics of intimacy: Race, gender, and queerness in the Italian TV hit series <i>Mare fuori</i></p> <p data-bbox="928 880 1398 1055"><b>Julia Heim</b> (University of Pennsylvania) The aesthetics of traumatic memory: Depictions of LGBT history in contemporary Italian cinema</p>	<p data-bbox="1488 183 1608 215"><b>Panel 30</b></p> <p data-bbox="1488 256 2016 394"><b>Francis of Assisi’s artistic traditions in Liliana Cavani’s trilogy</b> Organizer: Gaetana Marrone-Puglia Chair: Gloria Lauri-Lucente</p> <p data-bbox="1488 440 1997 578"><b>Montagu James</b> (Brown University) The Mussolinization of Saint Francis of Assisi</p> <p data-bbox="1488 623 1961 725"><b>Flavia Laviosa</b> Story-(re)making in Liliana Cavani’s <i>Francesco di Assisi</i></p> <p data-bbox="1488 771 1892 834"><b>Gaetana Marrone-Puglia</b> Francesco, un’avventura attuale</p>

<p><b>12.00 – 13.00</b></p> <p><b>Auriana Auditorium</b></p>	<p><b>Incontro con Liliana Cavani</b></p> <p>Conducono Gaetana Marrone-Puglia e Flavia Laviosa</p>
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<p><b>13.00 – 14.00</b></p>	<p><b>Lunch Buffet in the AUR Garden</b></p>
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Session XI	Room B 204	Room B 206	Room B 304
14.15 – 15.30	<p><b>Panel 31</b></p> <p><b>Meet the Author II</b> Chair: Biagio Aulino (University of Toronto, Mississauga)</p> <p><b>Federico Vitella</b> (Università di Messina) <i>Maggiorate. Divismo e celebrità nella nuova Italia</i> (Marsilio Editori, collana ‘Saggi’, 2024)</p> <p><b>Tania Convertini</b> (Dartmouth College) <i>L’ABC di Alberto Manzi, maestro degli italiani</i> (Edizioni Anicia, 2024)</p> <p><b>Matteo Ciccognani</b> (Leicester) Exploring Italian corporate films between authorship and sponsorship through Giulio Latini’s <i>Image-Worlds</i></p>	<p><b>Panel 32</b></p> <p><b>Immigration cinema: Race, ethnicity and discrimination today II</b> Organizer &amp; Chair: Flavia Brizio-Skov</p> <p><b>Roberta Tabanelli</b> (University of Missouri-Columbia) A macro-level approach to transnational</p>	



**Session XII**

**Room 204**

**Room B 206**