



Fifth International Conference

**Exploring the Landscape of Cinema and Media Studies in Italy
Past and Present, Approaches and Issues**

**The American University of Rome
Via Pietro Roselli, 2**

11 - 13 June 2026

Conference Directors

Flavia Laviosa (Wellesley College)
Catherine Ramsey-Portolano (The American University of Rome)

Student Assistants

Nora Wagner (Wellesley College)
Yi-tang Gwendolyn Chen (Wellesley College)

We welcome participants from:

Asia: India, South Korea

Australasia: Australia, New Zealand

Europe: Austria, Czech Republic, Greece, Ireland, Italy, Latvia, Malta, Netherlands, Northern Ireland, Norway, Poland, Portugal, Slovakia, Spain, United Kingdom

North America: Canada, United States

Daily Schedule Outline

Day I: Thursday 11 June - Morning Coffee & Tea in the AUR Garden

8.30 – 10.00 Breakfast in the AUR Garden (Via Pietro Roselli, 2)

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

9.00 – 10.00 Opening Remarks and Guest Speaker (Auriana Auditorium, Via P. Roselli, 16)

10.15 – 11.30 Session I (3 parallel panels)

11.45 – 13.00 Film Screening (Auriana Auditorium)

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

14.15 – 15.30 Session II (3 parallel panels)

15.45 – 17.00 Session III (3 parallel panels)

17.15 – 20.00 Film Screening (Auriana Auditorium)

Day II: Friday 12 June - Morning Coffee & Tea in the AUR Garden

8.30 – 10.00 Breakfast in the AUR Garden (Via Pietro Roselli, 2)

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 IV (3 parallel panels)

10.30 – 11.45 Session V (3 parallel panels)

12.00 – 13.00 Keynote Address (Auriana Auditorium, Via P. Roselli, 16)

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

14.15 – 15.30 Session VI (3 parallel panels)

15.45 – 17.00 Session VII (3 parallel panels)

17.15 – 20.00 Film Screening (Auriana Auditorium)

Day III: Saturday 13 June - Morning Coffee & Tea in the AUR Garden

8.30 – 10.00 Breakfast in the AUR Garden (Via Pietro Roselli, 2)

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 VIII (3 parallel panels)

10.30 – 11.45 Session IX (3 parallel panels)

12.00 – 13.00 Closing Keynote Address (Auriana Auditorium, Via P. Roselli, 16)

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

14.15 – 15.30 Session X (3 parallel panels)

15.45 – 17.00 Session XI (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)

For technical assistance before and during the conference contact the IT staff Daniele Torri or Edoardo Lucarini at:

+39 3461858852 or: tss@aur.edu



**SSID: GUEST
PASSWORD: GUEST2026@**

Day I: Thursday 11 June

8.30 – 17.00	Registration and Intellect Book Exhibition In the AUR Garden - Via Pietro Roselli, 2 (in the Student Lounge in case of rain, Ground floor Building A)
9.00 – 9.30	Opening Remarks Auriana Auditorium - Via P. Roselli, 16
9.30 – 10.00	Guest Speaker Auriana Auditorium
10.15 – 11:30	Session I Parallel Panels
11.45 – 13.00	Film Screening Auriana Auditorium
13.00 – 14.00	Lunch Buffet in the AUR Garden
14.15 – 15.30	Session II Parallel Panels
15.45 – 17.00	Session III Parallel Panels
17.15 – 20.00	Film Screening Auriana Auditorium

Day I: Thursday 11 June

<p>9.00 – 9.30 Auriana Auditorium</p>	<p>Opening Remarks</p> <p>Dr. Sabrina Joseph, Provost and Vice-President of Academic Affairs (AUR)</p> <p>Dr. Catherine Ramsey-Portolano, Program Director and Associate Professor of Italian Studies (AUR)</p> <p>Mr. James Campbell (Intellect Publishing llc)</p> <p>Professor Flavia Laviosa (Wellesley College)</p>
<p>9.30 – 10.00 Auriana Auditorium</p>	<p>Guest Speaker</p> <p>Professor Antonio Falduto</p> <p>UNINT University of the International Studies of Rome</p> <p>L'Anno Cinematografico Italiano e la Relazione tra Università, Festival e Professioni del Settore</p> <p>Presenter and moderator</p> <p>Flavia Laviosa</p>

Session I	Auriana Auditorium	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B
10.15 – 11.30	<p>Panel 1</p> <p>Transcultural cinema Chair: Elena Caoduro</p> <p>Paola Bonifazio (University of Texas at Austin) Buffalo Bill was an Italian emigrant: Western movies and their audiences under fascism</p> <p>Luciana d'Arcangeli (The American University of Rome)</p> <p>Laura Lori (University of Melbourne) Evolving portrayals of Italian-Australian identity in cinema (1960-2025)</p> <p>Dagmar Reichardt (Latvian Academy of Culture) Transcultural cinema: The Italo- Anglophone-Japanese biopic <i>Haiku on a Plum Tree</i> (2016)</p>	<p>Panel 2</p> <p>Adaptations Chair: Rosalba Carrino</p> <p>Russell J. A. Kilbourn (Wilfrid Laurier University) Rohrwacher, Ferrante ... Beckett: Adapting <i>smarginatura</i> in <i>The Story of a New Name</i> and <i>The Lying Life of Adults</i></p> <p>Moonjung Park (V) (Kyung Hee University) La “Cena Coreana”: Esplorando l’identità localizzata nell’adattamento cinematografico di <i>Perfetti Sconosciuti</i></p> <p>Arianna Avalle (Southern Methodist University in Dallas) From Naples to HBO: Adapting Ferrante’s <i>My Brilliant Friend</i> for global screens</p>	<p>Panel 3</p> <p>Nostalgia I Chair: Rocco Anelli</p> <p>Massimiliano Luca Delfino (Northwestern University) Tonino Guerra, Andrei Tarkovsky and <i>Nostalgia</i>: The role of <i>Tempo di viaggio</i> (1983)</p> <p>Jill Martiniuk (University of California, San Diego) Nostalgia o nostal'giya: The duality of longing in Nikita Mikhalkov’s <i>Dark Eyes</i> (1987)</p>

<p>11.45 – 13.00 Auriana Auditorium</p>	<p style="text-align: center;">Film Screening <i>Haiku on a Plum Tree</i> (2016) (1h 13min) Director Mujah Maraini-Melehi (present at the screening) Presenter and moderator Professor Dagmar Reichardt Latvian Academy of Culture, Riga</p>		
<p>13.00 – 14.00</p>	<p style="text-align: center;">Lunch Buffet in the AUR Garden</p>		
<p>Session II</p>	<p style="text-align: center;">Auriana Auditorium</p>	<p style="text-align: center;">Room Garden 1 Ground floor, Building B</p>	<p style="text-align: center;">Room Garden 2 Ground floor, Building B</p>
<p>14.15 – 15.30</p>	<p>Panel 4 Italian television series Chair: Enrico Barsotti Rebecca Bauman (Fashion Institute of Technology, SUNY) Refashioning the Nation: Historical costume in Italian television series Maria Elena D'Amelio (Università di San Marino) Reframing Italian crime television: Gender, marginal landscapes and justice in <i>Imma Tataranni</i> Adrianna Sowińska (Università di Breslavia) La rappresentazione dell'immigrazione nella serie televisiva <i>Il commissario Montalbano</i></p>	<p>Panel 5 Streaming platforms Chair: Irene Lottini Annachiara Mariani (University of Tennessee, Knoxville) Reclaiming the narrative: Amanda Knox and the power of media representation Valerio Di Paola (Sapienza Università di Roma) Streaming populism, Italian style: Netflix and the outsider character as a narrative strategy Julia Heim (University of Pennsylvania) Reading gender through genre in Netflix's <i>Mrs. Playmen</i> (2025-) and <i>The Monster</i> (2022)</p>	<p>Panel 6 Queer cinema Chair: Lucia Tralli Wanda Balzano (Wake Forest University) From Minerva to Partenope: Queer diaspora and cinematic embodiment in the Italian South Rocco Anelli (The American University of Rome) Queer emergence: Aesthetics beyond identity Tristan Venturi (Università di Bologna) Le nuove politiche della rappresentazione LGBTQ+ italiana: Note sul dialogo tra media e <i>gender studies</i></p>

Session III	Auriana Auditorium	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B
15.45 – 17.00	<p>Panel 7</p> <p>Un approccio <i>entangled</i> alla presenza delle donne. Autorialità, performance e corpi algoritmici nei media italiani Organizer: Milly Buonanno Chair: Paola Bonifazio</p> <p>Milly Buonanno (Sapienza Università di Roma) Crossing the boundaries: Le donne come cultural translators nella storia dei media</p> <p>Franca Faccioli (Sapienza Università di Roma) Donne che sorridono. Percorsi intrecciati tra media, narrazioni e impegno civile</p> <p>Paola Panarese (Sapienza Università di Roma) Italian algorithmic femininity. Corpi digitali, culture visive e regimi computazionali della femminilità</p>	<p>Panel 8</p> <p>Cinema and social politics Chair: Elisabetta D’Amanda</p> <p>Cinzia Padovani (Southern Illinois University) Anti-fascist media, a comparative analysis of democratic politics in Italy and the United States</p> <p>Lisa Dolasinski (University of Georgia) Rap, race and resistance in Antonio Dikele Distefano’s <i>Autumn Beat</i> (2022)</p> <p>Barbara Ottaviani Jones (John Cabot University in Rome) A certain tendency in Italian cinema: <i>Palazzina LAF</i> (2023) and the survival of Italian social critique</p>	<p>Panel 9</p> <p>Honor crimes against women in world cinema Organizer & Chair: Flavia Laviosa</p> <p>Amar Ramesh Wayal (V) (VIT-AP University, Andhra Pradesh) A. P. Anupama (V) (VIT-AP University, Andhra Pradesh) Representation of caste-based honour crimes in Indian cinema</p> <p>Rajko Radović (Independent scholar and filmmaker, Canada) Blood feud and the female gaze: Živko Nikolić’s <i>The Beauty of Vice</i> (1986) as an experimental zone</p> <p>Sumithra Prasanna (V) (Birkbeck, University of London) Framing ‘Honour’ through a patriarchal lens: The politics of seeing in <i>Oor Iravu</i> (2020)</p>

<p>17.15 – 17.45 Auriana Auditorium</p>	<p>Mr. James Campbell Head of Marketing & Sales, Intellect Books & Journals</p> <p>A Brief Introduction to Contemporary Academic Publishing</p> <p>Mr. Campbell will share some top tips on how to get published. Topics may include how to submit a journal article and develop a book proposal. He will also touch upon key issues affecting academic publishing in 2026.</p> <p>Presenter and moderator Flavia Laviosa</p>
<p>18.00 – 20.00 Auriana Auditorium</p>	<p>Film Screening</p> <p><i>Il mestiere di vivere / The Stressful Art of Living</i> (2024) (1h 30 min)</p> <p>Director Giovanna Gagliardo (present at the screening)</p> <p>Presenter and moderator Professor Sergio Parussa Wellesley College</p>

Day II: Friday 12 June

8.30 – 17.00	Registration and Intellect Book Exhibition In the AUR Garden - Via Pietro Roselli, 2 (in the Student Lounge in case of rain, Ground floor Building A)
9.00 – 10.15	Session IV Parallel Panels
10.30 – 11.45	Session V Parallel Panels
12.00 – 13.00	Keynote Address Auriana Auditorium Via Pietro Roselli, 16
13.00 – 14.00	Lunch Buffet in the AUR Garden
14.15 – 15.30	Session VI Parallel Panels
15.45 – 17.00	Session VII Parallel Panels
17.15 – 20.00	Film Screening Auriana Auditorium

Day II: Friday 12 June

Session IV	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
<p>9.00 – 10.15</p>	<p>Panel 10</p> <p>Circulating discourses: politics, space, aesthetics Chair: Jim Carter</p> <p>Claudio Bisoni (Università di Bologna) Le politiche DEI e la produzione televisiva italiana: Il caso dei <i>Diversity Media Awards</i></p> <p>Edward Bowen (University of Kansas) Persistent attachments to Rome’s movie theaters in the age of streaming and overtourism</p> <p>Damien Pollard (Northumbria University) As thick as thieves: Donald Mugisha’s <i>The Boda Boda Thieves</i> (2015) and neorealism’s legacy in Uganda</p>	<p>Panel 11</p> <p>Transmedia Chair: Russell Kilbourn</p> <p>Maria Bonaria Urban (Royal Netherlands Institute Rome) Imagining the future of democracy through transmedial fascism in <i>M. Son of the Century</i> (Wright 2024)</p> <p>Francesca Medaglia (Sapienza Università di Roma) Dalla pagina allo schermo: Adattamento e narrazione transmediale nei media italiani contemporanei</p> <p>Rosalba Carrino (Universidad de Cádiz) Dal cinema alla pubblicità e ritorno: <i>La dolce vita</i> (1960) come mito transmediale e generatore di rappresentazioni del femminile</p>	<p>Panel 12</p> <p>Italian women filmmakers I Chair: Bernadette Luciano</p> <p>Hilary Emerson (University of Rhode Island) Promoting a politics of joy and inclusion in Lina Mangiacapre’s films</p> <p>Elisabetta Sanino D’Amanda (Rochester Institute of Technology) Valerio Ciriaci <i>Elvira Notari – Beyond Silence</i> (2025): Transgressions in Early Cinema</p> <p>Francesco Finocchiaro (‘G. Rossini’ Conservatory of Pesaro) Elvira Notari and Italian popular migration in the early twentieth century</p>

Session V	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
10.30– 11.45	<p>Panel 13</p> <p>Meet the Author I Chair: Jim Carter</p> <p>Alfonso Amendola (Università degli Studi di Salerno)</p> <p>Martina Masullo (Università degli Studi di Salerno) <i>Pop Platform Seriality. Nuove Esperienze di Fruizione Audiovisiva</i> (Martin Eden Edizioni, 2025)</p> <p>Co-editor Russell Kilbourn <i>Framing Ferrante: Adaptation and Intermediality in the Works of Elena Ferrante: From L'amore molesto to La vita bugiarda degli adulti</i> (R. Cauchi-Santoro co-editor) (Società Editrice Fiorentina, 2026)</p> <p>Co-editors Gianluca Fantoni (Nottingham Trent University)</p> <p>Armando Rotondi (Institute of the Arts Barcelona)</p> <p>Paola Mammini (Screenwriter, Italy) Remaking <i>Perfect Strangers: The Global Adaptation of an Italian Film Format</i> (Intellect, forthcoming)</p>	<p>Panel 14</p> <p>Representations of women in cinema and TV Chair: Francesca Medaglia</p> <p>Bernadette Luciano (University of Auckland) <i>Eccomi</i> (2024): Representations of ageing women in short films</p> <p>Milena Sabato (Università del Salento) Raccontare il Settecento: “Questione meridionale” e conflittualità di genere nel cinema e nella televisione italiana</p> <p>Yasaman Taheri (Durham University) New maternal realism: Representation of motherhood and care in contemporary Italian cinema</p>	<p>Panel 15</p> <p>Nostalgia II Chair: Irene Lottini</p> <p>Alessandro Marini (Palacký University in Olomouc) <i>Leonora addio</i> (2022) di Paolo Taviani, tra elaborazione del lutto e nostalgia del cinema</p> <p>Elena Caoduro (Queen’s University Belfast) Speculative nostalgia: Remembering Berlinguer in contemporary Italian screen culture</p> <p>Matthew Mason (Catholic University of Portugal) Cold War nostalgia and political utopia in Nanni Moretti’s <i>Il sol dell’avvenire</i> (2023)</p>

<p>12.00 – 13.00</p> <p>Auriana Auditorium</p>	<p>Keynote Address</p> <p>Professor Giorgio Bertellini</p> <p>University of Michigan</p> <p>“A Crucible of Sorrow”: The Question of Pain in Italian Americans’ Screen Life</p> <p>Presenter and moderator Professor Jim Carter Boston University</p>
<p>13.00 – 14.00</p>	<p>Lunch Buffet in the AUR Garden</p>

Session VI	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
14.15 – 15.30	<p>Panel 16</p> <p>Screening gender during the Economic Boom Organizers: Jim Carter (Boston University), Catherine Ramsey-Portolano (The American University of Rome) Chair: Jim Carter</p> <p>Andrea Malaguti (University of Massachusetts Amherst) Metamorfosi femminili in Michelangelo Antonioni: <i>Le amiche</i> (1955) e <i>Il grido</i> (1957)</p> <p>Veronica Pravadelli (Università di Roma Tre) Art cinema and the gender of modernity</p> <p>Catherine Ramsey-Portolano A gendered portrayal of neurosis in Italian cinema of the economic boom</p>	<p>Panel 17</p> <p>Media, social media, digital media, digital games I Chair: Arianna Avalle</p> <p>Tomáš Tinák (University of Ss. Cyril and Methodius in Trnava)</p> <p>Michal Radošinský (University of Ss. Cyril and Methodius in Trnava) Power, (un)visibility, and content regulation in socialist and platform-era media</p> <p>Cullan Bendig (Charles University in Prague) Digitizing <i>Made in Italy</i>: Heritage play and the global reception of cultural memory in digital games</p> <p>Juliette Bellacosa (The American University of Rome) Fad, foe or friend: Where does AI fit into adaptation of the Italian Renaissance?</p>	<p>Panel 18</p> <p>Women in cinema Chair: Marina Vargau</p> <p>Pieter (Pia) Aquilia (V) (Australian Film Television and Radio School, Sydney) Netflix, female rage and Italian cinema: The impact on Italo-diaspora female identity in Australia 1940-2026</p> <p>Marina Vargau (University of Montreal) Nuov(issim)o cinema italiano al femminile. Il caso delle attrici-registe</p> <p>Carolina Ciampaglia (Cornell University in Rome) La vittima, la mistica e la padrona: <i>L'arte della gioia</i> (Golino 2025)</p>

Session VII	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
15.45 – 17.00	<p>Panel 19</p> <p>‘E l’ufficio va’: The strange voyage of Federico Fellini’s office from Cinecittà to Toronto Organizer & Chair: Frank Burke (Queen’s University)</p> <p>Antonella Sisto (Rhode Island College) <i>E la nave va</i>: The non-cinematic afterlife of Fellini’s labour</p> <p>Amy Hough-Dugdale (University of California, Riverside) Fellini’s fluid office and the ever-expanding hyperfilm</p>	<p>Panel 20</p> <p>Meet the Author II Chair: Elisabetta D’Amanda</p> <p>Paolo Chirumbolo (Louisiana State University) <i>Toxitaly</i> (Toronto UP, 2025)</p> <p>Achille Castaldo (Emory University) <i>Ascetic Images. Anna Maria Ortese and Roberto Rossellini in the Underworld</i> (SUNY Press, 2026)</p> <p>Jim Carter (Boston University) <i>Olivetti and the Cultural Politics of Italian Industry, 1930s-1950s</i> (Intellect, forthcoming)</p>	<p>Panel 21</p> <p>Historical and cultural critique in cinema Chair: Maria Elena D’Amelio</p> <p>Damien Spiccia (V) (Western Australian Academy of Performing Arts) Breaking the spell: Bozzetto’s <i>Allegro non troppo</i> (1976) as metacritical deconstruction of Disney’s <i>Fantasia</i> (1940)</p> <p>Angela Porcarelli (Emory University) <i>Invelle</i> (2024): Memory and resistance in Simone Massi’s animated cinema</p> <p>Simonetta Buffo (IULM University) <i>Italianità</i>: From icon to cliché. How fashion houses reframe cinematic Italian style</p>

<p>17.15 – 20.00 Auriana Auditorium</p>	<p>Film Screening</p> <p><i>Finale allegro</i> (2026) (1h 13 min)</p> <p>Director Emanuela Piovano (present at the screening)</p> <p>Presenter and moderator Professor Bernadette Luciano Auckland University</p>
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Day III: Saturday 13 June

8.30 – 17.00	Registration and Intellect Book Exhibition In the AUR Garden - Via Pietro Roselli, 2 (in the Student Lounge in case of rain, Ground floor Building A)
9.00 – 10.15	Session VIII Parallel Panels
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13.00 – 14.00	Lunch Buffet in the AUR Garden
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15.45 – 17.00	Session XI Parallel Panels
17.15 – 17.45	Closing Remarks Auriana Auditorium
18.00 – 20.00	Closing Reception in the AUR Garden

Day III: Saturday 13 June

Session VIII	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
<p>9.00 – 10.15</p>	<p>Panel 22</p> <p>The human body in contemporary Italian cinema Organizer & Chair: Irene Lottini (The University of Iowa)</p> <p>Irene Lottini The poet's body: Corporeality in Pupi Avati's <i>Dante</i> (2022)</p> <p>Fulvio Orsitto (Georgetown University in Fiesole) The changing body in Gabriele Mainetti's films</p> <p>Gloria Pastorino (Fairleigh Dickinson University) A song and a dance to find a woman's voice: Paola Cortellesi's <i>There's Still Tomorrow</i> (2023)</p>	<p>Panel 23</p> <p>Screening the city Chair: Maria Bonaria Urban</p> <p>Alexandra Semenova (Autonomous University of Madrid) The city under a violet haze: Analysing space in Luca Guadagnino's <i>Queer</i> (2024)</p> <p>Mario Monopoli (Sapienza University of Rome) Alternative spatial imaginaries of Venice and its hinterlands in contemporary Italian cinema</p> <p>Manuela Filomena (Florida Atlantic University) Beyond the Eternal City: Reimagining genre in <i>They Call Me Jeeg Robot</i> (2015)</p> <p>Christina Georga (National Technical University of Athens) The visualization of the modern city's evolution in Michelangelo Antonioni's tetralogy</p>	<p>Panel 24</p> <p>Auteurs I Chair: Glen Bonnici</p> <p>Anna Miller-Klejsa (University of Lodz) The reception of Luchino Visconti's films in the Polish press from the late 1950s to the late 1970s</p> <p>Stefano Mancini (Palacký University di Olomouc) La dimensione metalinguistica nella poesia di Bernardo e Giuseppe Bertolucci</p> <p>Laura Abate (Independent researcher, Rome) Negotiating the autobiographical self: Postcolonial memory in Guadagnino's <i>Inconscio Italiano</i> (2011)</p>

Session IX	Room Garden 1 Ground floor, Building B	Room B Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
10.30 – 11.45	<p>Panel 25</p> <p>Il cinema di Gillo Pontecorvo Organizer & Chair: Fabio Pezzetti Tonion (Museo Nazionale del Cinema di Torino)</p> <p>Danilo Siragusa (Università di Torino) Nascita di una rivoluzione. <i>La battaglia di Algeri</i> (1966) nelle carte dell'archivio Pontecorvo</p> <p>Leonardo Campaner (New York University) Gillo Pontecorvo's unrealized projects on magic and the South</p> <p>Luana Fedele (Sapienza Università di Roma) Tra cinema politico, strategie industriali e memoria storica: <i>Kapò</i> (Pontecorvo 1960)</p> <p>Fabio Pezzetti Tonion 'La più grande storia mai raccontata?': <i>Appunti per un film su Gesù</i> (non) diretto da Gillo Pontecorvo</p>	<p>Panel 26</p> <p>The representation of female desire and sexuality in Italian contemporary TV series Organizer & Chair: Ilaria A. De Pascalis (Università di Roma Tre)</p> <p>Ilaria A. De Pascalis Queer desire is a lopsided triangle: The representation of sapphic attraction in <i>Prisma</i></p> <p>Chiara Checcaglini (Università di Urbino Carlo Bo) Desiring women: Female subjectivities and dynamics of attraction in Italian TV workplace narratives</p> <p>Lucia Tralli (The American University of Rome) The power of the (bisexual) erotic: Modesta's journey in the <i>The Art of Joy</i> (Golino 2025)</p>	<p>Panel 27</p> <p>The art and practice of fiction film in post-war Italy Organizer: Gaetana Marrone-Puglia (Princeton University) Chair: Gloria Lauri-Lucente (University of Malta)</p> <p>Gaetana Marrone-Puglia Framing the city and the rhetoric of power in Francesco Rosi's <i>Hands Over the City</i> (1963)</p> <p>Gloria Lauri-Lucente Sicily's political unconscious in Francesco Rosi's <i>Salvatore Giuliano</i> (1962)</p> <p>Glen Bonnici (University of Malta) Framing the self across metareferential spaces in contemporary Italian cinema</p>

<p>12.00 – 13.00</p> <p>Auriana Auditorium</p>	<p>Closing Keynote Address</p> <p>Professor Frank Burke Queen's University</p> <p>“Like Being in a Fellini Movie” An Exploration of Altered States in and Around the Work of the Italian Director</p> <p>Presenter and moderator Professor Giorgio Bertellini University of Michigan</p>		
<p>13.00 – 14.00</p>	<p>Lunch Buffet in the AUR Garden</p>		
<p>Session X</p>	<p>Room Garden 1 Ground floor, Building B</p>	<p>Room Garden 2 Ground floor, Building B</p>	<p>Room B 106 First floor, Building B</p>
<p>14.15 – 15.30</p>	<p>Panel 28</p> <p>Cinema and the popular: sport, melodrama, comedy Chair: Giorgio Bertellini</p> <p>Paolo Chirumbolo (Louisiana State University) Un ritorno al passato: Il calcio italiano nel cinema documentario contemporaneo</p> <p>Gianluca Fantoni (Nottingham Trent University) Tears and transition: Italian family melodrama and the crisis of masculinity in the age of divorce</p> <p>Adam Domalewski (Adam Mickiewicz University, Poznań) Laughing after Vatican II: Catholic priests in 1970s Italian popular cinema</p>	<p>Panel 29</p> <p>Auteurs II Chair: Hilary Emerson</p> <p>Alexander Greenhough (Stanford University) Niccolò's Desires: The sexual politics of <i>Identification of a Woman</i> (Antonioni 1982)</p> <p>Monica Facchini (Colgate University) “Something Is Wrong Here:” Ghostly past and haunting present in <i>This Must Be the Place</i> (Sorrentino 2011)</p> <p>Biagio Aulino (University of Toronto Mississauga) L'uso del dialetto in <i>La grande bellezza</i> (Sorrentino 2013)</p>	<p>Panel 30</p> <p>Media, social media, digital media, digital games II Chair: Elisabetta D'Amada</p> <p>Andrea Bini (The American University of Rome) La rappresentazione delle teorie del complotto su internet e new media</p> <p>Enrico Barsotti (Università di Pisa) Mapping <i>Mare Fuori</i>: A computational analysis of digital news ecosystems</p> <p>Gülşah Görücü (The University of the Aegean in Lesvos) The algorithmic afterlife of <i>The Sopranos</i> and the affective reframing of Italian American masculinity</p>

Session XI	Room Garden 1 Ground floor, Building B	Room Garden 2 Ground floor, Building B	Room B 106 First floor, Building B
15.45 – 17.00	<p>Panel 31</p> <p>Questions of narration Chair: Enrico Barsotti</p> <p>Tommaso Meozzi (Università di Vienna) Una narrazione polifonica? La rappresentazione filmica della pandemia in Italia</p> <p>Nick Brattoli (Cornell University) Transportation in three contemporary Italian films</p>	<p>Panel 32</p> <p>Cinema and music Chair: Irene Lottini</p> <p>Antonio Falduto (UNINT University of Rome)</p> <p>Roberta Waldbaum (University of Denver) High, popular and mass culture in the analysis of diegetic and non-diegetic music in Italian period films</p> <p>Deborah Fox (University of Auckland) Not the usual song and dance: The role of music and dance in Paola Cortellesi's <i>C'è ancora domani</i> (2023)</p>	<p>Panel 33</p> <p>Movement and place Chair: Angela Porcarelli</p> <p>Matteo Ciccognani (University of Leicester) Wandering through habitable worlds: Magical realism in contemporary Italian films</p> <p>Emily C. Antenucci (Vassar College) The Italian South as setting for marital crisis: <i>Viaggio in Italia</i> (1954) and <i>The White Lotus</i> (2021)</p>
17.15 – 17.45 Auriana Auditorium	<p>Closing Remarks Frank Burke Catherine Ramsey-Portolano James Campbell Flavia Laviosa</p>		
18.00 – 20.00	<p>Closing Reception in the AUR Garden</p>		

