



*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**

**Conference Directors**

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

**Student Assistants**

Rory Conlin (Wellesley College)  
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**Latin America:** Chile

**North America:** Canada, United States

## Daily Schedule Outline

**Day I: Thursday 13 June - Morning Coffee & Tea in the AUR Garden**

**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 (Auriana Auditorium, Via P. Roselli 16)**

**10.15 – 11.30 Session I (3 parallel panels)**

**11.45 – 13.00 Session II (3 parallel panels)**

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

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

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

**17.15 – 20.00 Film screening (Auriana Auditorium)**

**Day II: Friday 14 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 V (3 parallel panels)**

**10.30 – 11.30 Keynote Address (Auriana Auditorium)**

**11.45 – 13.00 Session VI (3 parallel panels)**

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

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

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

**17:15 – 18:15 Incontro con Monica Guerritore (Auriana Auditorium)**

**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:**

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**SSID: Guest  
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**Day I: Thursday 13 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 – 10.00</b>	<b>Opening Remarks Auriana Auditorium - Via P. Roselli 16</b>
<b>10.15 – 11.30</b>	<b>Sessions I Parallel Panels</b>
<b>11.45 – 13.00</b>	<b>Sessions II 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 III Parallel Panels</b>
<b>15.45 – 17.00</b>	<b>Sessions IV Parallel Panels</b>
<b>17.15 – 20.00</b>	<b>Film Screening Auriana Auditorium</b>

**Day I: Thursday 13 June**

<p><b>9.00 – 10.00</b> <b>Auriana Auditorium</b></p>	<p><b>Opening Remarks</b> <b>John Muccigrosso, Dean of Academic Affairs (AUR)</b> <b>Catherine Ramsey-Portolano (AUR)</b> <b>Flavia Laviosa (Wellesley College)</b></p>		
<p><b>Session I</b></p>	<p><b>Room B 204</b></p>	<p><b>Room B 206</b></p>	<p><b>Room B 304</b></p>
<p><b>10.15 – 11.30</b></p>	<p><b>Panel 1</b></p> <p><b><i>Reshaping history: Exploring representations of the past in Italian cinema, television and new media I</i></b> Organizer &amp; Chair: Annachiara Mariani (University of Tennessee, Knoxville)</p> <p><b>Russell J. A. Kilbourn</b> (Wilfrid Laurier University) The red thread: Alice Rohrwacher’s <i>La chimera</i> (2023) as cinematic psychokatabasis</p> <p><b>Lucy McCabe</b> (Trinity College Dublin) Alice Rohrwacher’s threshold landscapes: The spatial turn in <i>La chimera</i> and Italian period films</p> <p><b>Silvia Angeli</b> (The University of Manchester) Crafting time and myth: Alice Rohrwacher’s <i>La chimera</i></p>	<p><b>Panel 2</b></p> <p><b>Cinema in post-WWII Italy I</b> Chair: Jessica L. Harris (American Academy in Rome; St. John’s University)</p> <p><b>Massimiliano L. Delfino</b> (Northwestern University) Italian political cinema and the Cold War: The case of Elio Petri</p> <p><b>Fabio Pezzetti Tonion</b> (Museo Nazionale del Cinema di Torino) Ricostruzione di un delitto? Intorno a <i>Il caso Mattei</i> di Francesco Rosi (1972)</p> <p><b>Jiayao Jiang</b> (University of Cambridge) Visualising the housing revolution in post-war Italy: Sponsored films and the construction of modernity</p>	<p><b>Panel 3</b></p> <p><b>Il film in questione. Cinema e discorsi sociali tra storia, teoria e studi culturali</b> Organizer: Federico Zecca (Università degli Studi di Bari ‘Aldo Moro’) Chair: Elena Mosconi (Università di Pavia)</p> <p><b>Fabio Andreazza</b> (Università di Chieti-Pescara) La nascita del campo cinematografico</p> <p><b>Elena Mosconi</b> (Università di Pavia) Oltre lo schermo. Lo spettatore cinematografico nella riflessione critica degli anni Trenta</p> <p><b>Federico Zecca</b> Il divo come testo sociale: La mascolinità ‘regressiva’ di Adriano Celentano nell’Italia del lungo Sessantotto</p>

	<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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Session II	Room B 204	Room B 206	Room B 304
11.45 – 13.00	<p><b>Panel 4</b></p> <p><b>Transnational encounters and reception I</b> Chair: Frank Burke (Queen’s University)</p> <p><b>Giuliana Muscio</b> (Università di Padova) Transnational Italian cinema: Italian directors and the birth of Latin American cinema</p> <p><b>Giovanna Faleschini Lerner</b> (Franklin &amp; Marshall College) Rooting a transnational future: <i>El lugar de las fresas</i> (2013) by Maite Vitoria Daneris</p> <p><b>Jorge Iturriaga</b> (Universidad de Chile) Italian films banned during the Chilean dictatorship: 1973-1990</p> <p><b>Giulia D’Alia</b> (Università degli Studi Roma Tre) La cultura dell’inchiesta. Avanguardia, giornalismo e ricerca storica nei documentari di Antonello Branca, tra Rai e cinema indipendente</p>	<p><b>Panel 5</b></p> <p><b>Cinema, Media e Transmedia</b> Chair: David Ward (Wellesley College)</p> <p><b>Matilde Nardelli</b> (University of West London) Outsideness, exposure, attention: Fellini’s late cinema as television and media theory</p> <p><b>Eugenia Paulicelli</b> (Queens College and The Graduate Center CUNY) Between cinema and television. Innovations and storytelling in Luciano Emmer’s 1960s fashion films advertising the GTF (Gruppo Finanziario Tessile) for <i>Carosello</i></p> <p><b>Simonetta Buffo</b> (Università Cattolica and IULM) Transmedia storytelling and digital media for the Italian maisons. A semiotic perspective</p>	<p><b>Panel 6</b></p> <p><b>RAI Radio Televisione Italiana</b> Chair: Barbara Martelli (University of Auckland)</p> <p><b>Rachel Haworth</b> (University of Leeds) Showcasing popular music on Italian television: The case of <i>varietà</i> in the 1950s</p> <p><b>Jessica L. Harris</b> (American Academy in Rome; St. John’s University) ‘Lola?’: Transmitting Blackness on RAI in the late 1960s and early 1970s</p> <p><b>Giovanna C. Lisena</b> (University of Toronto) Shining through screens: Unveiling Giulietta Masina’s star image with RAI Radio Televisione Italiana</p>
13.00 – 14.00	<b>Lunch Buffet in the AUR Garden</b>		

Session III	Room B 204	Room B 206	Room B 304
14.15 – 15.30	<p><b>Panel 7</b></p> <p><b>Meet the JICMS Editorial Assistants</b> Organizer &amp; Chair: Flavia Laviosa</p> <p><b>Glen Bonnici</b> (University of Malta)</p> <p><b>Rachel Grasso</b> (University of Toronto)</p> <p><b>Giovanna C. Lisena</b> (University of Toronto)</p> <p><b>Émilie Jacob von Garan</b> (University of Toronto)</p> <p><b>Rory Conlin</b> (Wellesley College)</p>	<p><b>Panel 8</b></p> <p><b>Meet the Author I</b> Chair: David Ward</p> <p><b>Rachel Haworth</b> <i>The Many Meanings of Mina: Popular Music Stardom in Post-war Italy</i> (Intellect, Trajectories Series, 2022)</p> <p><b>Alberto Baracco</b> (Università della Basilicata) <i>Navigating the Mediterranean</i> (G. Summerfield &amp; R. Pollicino eds.) JICMS special issue 12:1, 2024</p> <p><b>Eugenia Paulicelli</b> <b>Giulia Po Delisle</b> (University of Massachusetts Lowell) <i>Film, Fashion, Costume in Italy and Beyond</i> (E. Paulicelli &amp; G. Po Delisle eds.) JICMS Special issue 13:1-2, 2025</p> <p><b>Marco Benoît Carbone</b> (Brunel University) <i>Italy's Souths and Islands in Film, Media and Visual Cultures (2000-2022)</i> (M. B. Carbone &amp; G. Summerfield eds.) JICMS Special Issue (Forthcoming)</p>	<p><b>Panel 9</b></p> <p><b>Representation of gender I</b> Chair: Lucia Tralli (The American University of Rome)</p> <p><b>Marco Benoît Carbone</b> (Brunel University) Southern temptations: The sexualised 'terrone', colourism and social class in Italian Eighties comedy</p> <p><b>Lisa Dolasinski</b> (University of Georgia) A decade of (a)sexual seniors in Di Gregorio's films: From <i>Gianni e le sue donne</i> (2021) to <i>Astolfo</i> (2022)</p> <p><b>Lucia Tralli</b> The woes of bisexual representation: Bi-erasure and bi-assimilation in <i>Un professore</i> and how fans are trying to fix it</p> <p><b>Tristan Venturi</b> (Università di Bologna) Gender ambiguity in 1970s Italian popular cinema: The <i>giallo</i> case</p>

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) Director Paolo Benvenuti (present at the screening) (Italy - 84’) 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 B 206	Room B 304
<p><b>9.00 – 10.15</b></p>	<p><b>Panel 13</b></p> <p><b>Ge.M.Ma. I Empowerment, attivismo e decostruzione di stereotipi di genere tra TV e digitale</b> Organizer: Milly Buonanno (Sapienza Università di Roma) Chair: Paola Panarese</p> <p><b>Lucia D’Ambrosi</b> (Sapienza Università di Roma) <b>Franca Faccioli</b> (Sapienza Università di Roma) Ironia e comunicazione pubblica. Per una lettura critica dei luoghi comuni di genere nei monologhi di Lella Costa e Luciana Littizzetto</p> <p><b>Silvia Leonzi</b> (Sapienza Università di Roma) Serena Dandini: Una, nessuna, centomila</p> <p><b>Arianna Bussoletti</b> (Sapienza Università di Roma) Digital feminism tra activist-influencers e logiche delle piattaforme</p>	<p><b>Panel 14</b></p> <p><b>Going South</b> Organizers: Sergio Rigoletto (University of Groningen) Filippo Trentin (University of Pennsylvania) Chair: Filippo Trentin</p> <p><b>Filippo Trentin</b> The queen of Hollywood goes to Rome: The cinematic gaze in Rossellini’s Bergman’s trilogy</p> <p><b>Sergio Rigoletto</b> On the mediated proximities of a subject-less queer politics</p> <p><b>Alice Parrinello</b> (University of Oxford) Merciful ecopoetics: Environmental intra- action in Emma Dante’s <i>Misericordia</i> (2023)</p>	<p><b>Panel 15</b></p> <p><b>Transnational encounters and reception II</b> Chair: Jim Carter</p> <p><b>Mary Ann McDonald Carolan</b> (Fairfield University) Foreign exchange: American stories and Italian films</p> <p><b>Anna Miller-Klejsa</b> (University of Lodz) A ‘communist’ author in a ‘communist’ state. Reception of Pier Paolo Pasolini’s films in the People Republic of Poland, 1960- 1980</p> <p><b>Claudia Romanelli</b> (The University of Alabama) Starring in Roberto Rossellini’s <i>Paisan</i> while fighting for decent roles in the United States: An exploration of the early acting career of African American performer Dotts Johnson</p> <p><b>Gürkan Maruf Mihçi</b> (Indiana University Indianapolis) From Spaghetti to Kebab Western title sequences</p>

**10.30 – 11.30**

**Auriana Auditorium**

**Keynote Address**

**Professor Áine O’Healy**

Loyola Marymount University in Los Angeles

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

Presented and moderated by Professor Annachiara Mariani

University of Tennessee, Knoxville

Session VI	Room B 204	Room B 206	Room B 304
11.45 – 13.00	<p><b>Panel 16</b></p> <p><b>The Italian crime movie</b> Chair: Bernadette Luciano</p> <p><b>Francesca Borrione</b> (University of Virginia) ‘Sono stata l’eccezione alle regole del mondo’: Femminile e immaginario in <i>Bang Bang Baby</i> (2022)</p> <p><b>Barbara Martelli</b> <i>Suburra</i> as heterotopia: An anthropological reading of Italian crime fiction between globalising tendencies and attempts at subversion</p> <p><b>Adrianna Sowinska</b> (University of Wrocław) Intermedia comparativism approach to the <i>Commissario Montalbano</i> Series in its television adaptation</p> <p><b>Luca Prono</b> (Università di Bologna) <i>Indagine al Bivio</i>: Cittadini al di sopra di ogni sospetto da Torino a Hollywood</p>	<p><b>Panel 17</b></p> <p><b>Screening the city</b> Chair: Russell Kilbourn</p> <p><b>Alfio Leotta</b> (Victoria University of Wellington) From <i>The Godfather</i> to <i>The White Lotus</i>: Mapping the convergence of film and tourism in Taormina</p> <p><b>Silvia Leonzi</b> (Sapienza Università di Roma) <b>Michele Balducci</b> (Sapienza Università di Roma) <i>Places of Rome</i>. I luoghi della Città Eterna come protagonisti delle narrazioni audiovisive</p> <p><b>Marie-Louise James</b> (Princeton University) Screening the Venetian uncanny: Luchino Visconti’s <i>Death in Venice</i> (1971) and Nicolas Roeg’s <i>Don’t Look Now</i> (1973)</p> <p><b>Juliette Bellacosa</b> (University of Pennsylvania) Reproduction as an Italian idiom: Revisiting the past in Peter Greenaway’s <i>The Belly of an Architect</i></p>	<p><b>Panel 18</b></p> <p><b>Cinema, pubblico e modelli culturali in Italia: 1936-1943</b> Organizer &amp; Chair: Stephen Gundle (University of Warwick)</p> <p><b>Barbara Montesi</b> (Università degli Studi di Urbino Carlo Bo) Diventerò una star? Ragazze e ragazzi di fronte all’obiettivo nell’Italia fascista</p> <p><b>Silvia Vacirca</b> (Università di Parma) Abiti italianissimi. L’eleganza italiana al cinema</p> <p><b>Stephen Gundle</b> Assia Noris. la complessità di una star ‘tipica’</p> <p><b>Francesca Cantore</b> (Sapienza Università di Roma) L’invenzione di un attore. Alberto Sordi tra gli anni Trenta e Quaranta</p>
13.00 – 14.00	<b>Lunch Buffet in the AUR Garden</b>		



Session VII	Room B 204	Room B 206	Room B 304
14.15 – 15.30	<p><b>Panel 19</b></p> <p><b>Southern landscapes in Italian literature and film</b>  Organizer: Gloria Lauri-Lucente (University of Malta)  Chair: Gaetana Marrone-Puglia (Princeton University)</p> <p><b>Gaetana Marrone-Puglia</b>  Voices from the South: A world apart?</p> <p><b>Gloria Lauri-Lucente</b>  Luigi Pirandello and the ‘Devilish Talking Machine’ of cinema</p> <p><b>Glen Bonnici</b>  Metacinema and autobiography in the Neapolitan landscape of Paolo Sorrentino’s <i>È stata la mano di Dio</i></p>	<p><b>Panel 20</b></p> <p><b>Borders, trauma and anxiety – The cinematic memories of Eastern Europe(ans) in (post-) Cold War Italy</b>  Organizers:  Dunja Jelenkovic (Ca’ Foscari University of Venice)  Jill Martiniuk (The University at Buffalo)  Karol Jozwiak (University of Lodz)  Chair: Jill Martiniuk</p> <p><b>Dunja Jelenkovic</b>  The suffering woman – Cinema, victimhood and the Trieste crisis</p> <p><b>Jill Martiniuk</b>  Journey across imagined frontiers: Exploring Soviet spaces in <i>Italiani brava gente</i> (1964)</p> <p><b>Karol Jozwiak</b>  Eastern European displaced persons in Italian post-war cinema</p>	<p><b>Panel 21</b></p> <p><b>Media, Social Media</b>  Chair: Giovanna Faleschini Lerner</p> <p><b>Cinzia Padovani</b>  (Southern Illinois University)  Freedom of speech and freedom <i>from</i> hate speech: Ultra-right’s claims in the public sphere and legacy media coverage</p> <p><b>Jacopo Della Porta</b>  (<i>Gazzetta di Reggio</i>)  Il delitto d’onore nel processo ‘Saman’</p> <p><b>Elisa Pederzoli</b>  (<i>Gazzetta di Reggio</i>)  La clamorosa attenzione dei media nazionali sul femminicidio di Saman</p>

Session VIII	Room B 204	Room B 206	Room B 304
15.45 – 17.00	<p data-bbox="321 207 443 237"><b>Panel 22</b></p> <p data-bbox="321 282 842 347"><b>Laboring bodies in Italian cinema and media I</b> Organizer: Jim Carter Chair: Alessandro Brunazzo (University of Oslo)</p> <p data-bbox="321 505 856 570"><b>Jim Carter</b> Alice Rohrwacher’s politics of revolution</p> <p data-bbox="321 613 789 789"><b>Achille Castaldo</b> (Emory University) The gestures of labor and the organization of space in Rossellini’s fiction films for television</p> <p data-bbox="321 833 800 1044"><b>Jacopo Mascoli</b> (University of Warwick) Absent spaces and dead work: Outsourcing and delocalisation in contemporary Italian fiction and non-fiction cinema</p>	<p data-bbox="903 207 1024 237"><b>Panel 23</b></p> <p data-bbox="903 282 1409 347"><b>Immigration cinema: Race, ethnicity and discrimination today I</b> Organizer: Flavia Brizio-Skov (University of Tennessee, Knoxville) Chair: Annachiara Mariani</p> <p data-bbox="903 488 1383 626"><b>Selby Wynn Schwartz</b> (American Academy in Rome) The bride on the border: <i>Io sto con la sposa</i> and the limits of Europe</p> <p data-bbox="903 670 1262 735"><b>Luciana d’Arcangeli</b> (Flinders University; AUR)</p> <p data-bbox="903 747 1356 885"><b>Laura Lori</b> (Melbourne University) I sogni che valgono una vita in <i>Io capitano</i> di Matteo Garrone (2023)</p> <p data-bbox="903 928 1341 1066"><b>Elena Benelli</b> (Concordia University) Border crossing: Reimagining the borderscape in <i>Io sto con la sposa</i></p>	<p data-bbox="1455 207 1577 237"><b>Panel 24</b></p> <p data-bbox="1455 282 1923 422"><b>Ge.M.Ma. II</b> <b>Biografie di donne nei media tra ribalta e retroscena</b> Organizer &amp; Chair: Milly Buonanno</p> <p data-bbox="1455 466 1948 604"><b>Anna Lucia Natale</b> (Sapienza Università di Roma) La radio di Lidia Motta, una “signora” dietro le quinte</p> <p data-bbox="1455 670 1959 881"><b>Mihaela Gavrila</b> (Sapienza Università di Roma) Donatella Raffai, una donna controcorrente. Narrazioni in giallo per contrastare gli stereotipi di genere e il disagio sociale</p> <p data-bbox="1455 948 1938 1123"><b>Giovanni Ciofalo</b> (Sapienza Università di Roma) La più amata dagli Italiani: Raffaella Carrà tra televisione, mediatizzazione ed empowerment femminile</p>

<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>
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<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>

**Day III: Saturday 15 June**

Session IX	Room B 204	Room B 206	Room B 304
<p><b>9.00 – 10.15</b></p>	<p><b>Panel 25</b></p> <p><b>Auteur II</b> Chair: Russell Kilbourn</p> <p><b>Cosetta Gaudenzi</b> (University of Memphis) Re-examining the Italian cinematic past: Kidnapping in the films of Germi, Salvatores and Bellocchio</p> <p><b>Alexandra Semenova</b> (Autonomous University of Madrid) Entrails and surroundings: Still life and landscape in three films by Luca Guadagnino</p> <p><b>Paolo Speranza</b> (Liceo Statale ‘P. E. Imbriani’ di Avellino) I delitti d’onore nel cinema d’autore: Germi, Andrei, Zampa, Monicelli e Damiani</p>	<p><b>Panel 26</b></p> <p><b>Women in Italian film production: Industrial histories and gendered labour, 1945-1985</b> Organizer: Stephen Gundle Chair: Silvia Dibeltulo (Oxford Brookes University)</p> <p><b>Silvia Dibeltulo</b> Feminist film history and the archive: Methodological challenges and opportunities</p> <p><b>Stephen Gundle</b> Reconfiguring Suso Cecchi D’Amico: Methods and sources for the study of a screenwriter</p> <p><b>Daniela Treveri Gennari</b> (Oxford Brookes University) Feminist film history and oral sources: Methodological challenges and opportunities</p>	<p><b>Panel 27</b></p> <p><b>Laboring bodies in Italian cinema and media II</b> Organizer &amp; Chair: Jim Carter</p> <p><b>Alessandro Brunazzo</b> (University of Oslo) People of the Delta: Wetlands labor in the Po Delta Valley</p> <p><b>Alessandra Mulè</b> (New York University) Up in the mountains: Space, domesticity and the interview in Cecilia Mangini’s <i>La donna nella Resistenza</i> and Liliana Cavani’s <i>Essere donne</i> (1965)</p> <p><b>Alessandra Abate</b> (New York University) Feminist Practices through the Screen: Audiovisual Representation of Labor in Adriana Monti’s <i>Scuola senza fine</i> (1983) and <i>Filo a catena</i> (1986)</p> <p><b>Andrea Baldi</b> (Rutgers University) The economic boom and unlawful labor practices in Monicelli’s <i>Renzo and Luciana</i></p>

Session X	Room B 204	Room B 206	Room B 304
10.30 – 11.45	<p data-bbox="338 183 457 212"><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 Bisoni</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 212"><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="928 370 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="928 662 1425 837"><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="928 881 1398 1057"><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 212"><b>Panel 30</b></p> <p data-bbox="1488 256 2018 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 438 2001 576"><b>Montagu James</b> (Brown University) The Mussolinization of Saint Francis of Assisi</p> <p data-bbox="1488 620 1965 722"><b>Flavia Laviosa</b> Story-(re)making in Liliana Cavani’s <i>Francesco di Assisi</i></p> <p data-bbox="1488 766 1896 836"><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> (University of 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 cinema: African migrants in contemporary Italian cinema</p> <p><b>Giulia Borrini</b> (University of St. Andrews) Transmedial cultural praxis: Towards the dissipation of Italian colonial amnesia</p> <p><b>Flavia Brizio-Skov</b> Cinema d’immigrazione: <i>Io capitano</i> (2023) di Matteo Garrone</p>	<p><b>Panel 33</b></p> <p><b>Mobility and modernity in Italian cinema</b> Chair: Catherine Ramsey-Portolano</p> <p><b>Deepthi Krishna Thota</b> (Mahindra University) <i>Bicycle Thieves</i> in a Film Studies course: Experiences from Indian classrooms</p> <p><b>Émilie Jacob von Garan</b> The bicycle as prosthetic technology from <i>Ladri di biciclette</i> (1948) to <i>Luca</i> (2021)</p> <p><b>Damien Pollard</b> (Northumbria University) ‘The audience were a spectacle in themselves!’: The relationship between film form and film exhibition in the career of Luigi Cozzi</p>



Session XII	Room 204	Room B 206	Room B 304
15.45 – 17.00	<p><b>Panel 34</b></p> <p><b>Political bodies in Italian and Italian American cinema</b> Organizer &amp; Chair: Irene Lottini (The University of Iowa)</p> <p><b>Irene Lottini</b> Benito Mussolini’s body in Marco Bellocchio’s <i>Vincere</i> (2009)</p> <p><b>Gloria Pastorino</b> (Fairleigh Dickinson University) Never too late to be glamorous: The neglected bodies of <i>Pranzo di Ferragosto</i></p> <p><b>Fulvio Orsitto</b> (Georgetown University in Fiesole) Mirroring bodies in Mohsen Melliti’s <i>Io, l’altro</i> (2007)</p>	<p><b>Panel 35</b></p> <p><b>Cinema and music</b> Chair: Bernadette Luciano</p> <p><b>Antonio Falduto</b> (UNINT Roma)</p> <p><b>Roberta Waldbaum</b> (University of Denver) Cinema and music: Artistic syncretism or incoherence of expressive codes?</p> <p><b>Alessandro Marini</b> (Palacký University in Olomouc) “Madre infelice, corro a salvarti!”: Melodramma e interpretazione della Storia in <i>Senso</i> (Visconti, 1954)</p> <p><b>Leonardo Campaner</b> (New York University) ‘The sense of being there’. Sonic mediation and the role of the human voice in the short documentaries of Vittorio De Seta</p>	<p><b>Panel 36</b></p> <p><b>Crisis, change and contestation on the Italian screen</b> Chair: Biagio Aulino</p> <p><b>Andrea Bini</b> (The American University of Rome) Il cinepanettone e la crisi del cinema comico contemporaneo</p> <p><b>Maria Giménez Cavallo</b> (Independent filmmaker) Transformative cinema: From Michelangelo Frammartino’s <i>Alberi</i> to <i>La foresta che cammina</i></p> <p><b>Sara Gelao</b> (University of Amsterdam) La meraviglia del cinema dell’anima: Un’etico-estetica contro la Futuralgia</p>
17.15 – 17.45 Auriana Auditorium	<b>Closing Remarks</b>		
18.00 – 20.00	<b>Closing Reception in the AUR Garden</b>		