



Journal of Italian Cinema & Media Studies

Third International Conference

Italian cinema and media:

Past and present, continuity and change, expectations for the future

**The American University of Rome
Via Pietro Roselli 4**

16 - 18 June 2022

Conference Directors

Flavia Laviosa (Wellesley College)

Catherine Ramsey-Portolano (The American University of Rome)

Conference Assistants

Rachel Grasso (University of Toronto)

Isabella Ramirez (Wellesley College)

Sponsors



THE AMERICAN
UNIVERSITY OF ROME



A warm welcome to conference participants from:

Australasia: New Zealand

Europe: Belgium, Czech Republic, France, Germany, Ireland, Italy, Malta, Netherlands, Poland, Spain, United Kingdom

Latin America: Argentina, Brazil, Chile, Mexico

North America: Canada, United States

Schedule Outline

Thursday 16 June - Morning Coffee & Tea in the Garden

8.30 – 17.00 Registration & Book Exhibit Building in the Garden

9.00 – 10.00 Opening Remarks & Plenary (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 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)

Friday 17 June - Morning Coffee & Tea in the Garden

8.30 – 17.00 Registration and Book Exhibit Building B - Room Garden 2

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 Garden – Coffee & Tea in the 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 – 18.30 Intellect Virtual Workshop (Auriana Auditorium)

Saturday 18 June - Morning Coffee & Tea in the Garden

8.30 – 17.00 Registration and Book Exhibit Building B - Room Garden 2

9.00 – 10.15 Session IX (3 parallel panels)

10.30 – 11.45 Session X (3 parallel panels)

12.00 – 13.00 Session XI (3 parallel panels)

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

14.15 – 15.30 Session XII (3 parallel panels)

16.00 –17.00 Closing Remarks (Auriana Auditorium)

17.30 – 20.00 Aperitivo Reception in the Garden

Registration: Building B, Room Garden 2

All Panels: Rooms in Building B

Opening/Closing Remarks, Plenary, Keynote Address, Film Screening, Intellect Workshop: Auriana Auditorium

Thursday 16 June

Building B

8.30 – 17.00	Registration and Book Exhibition Garden or Student Lounge (if it rains)
9.00 – 10.00	Opening Remarks and Plenary Auriana Auditorium - Via P. Roselli 16
10.15 – 13.00	Sessions I – II Parallel Panels
13.00 – 14.00	Lunch Buffet in the Garden
14.15 – 17.00	Sessions III – IV Parallel Panels
17.15 – 20.00	Film Screening Auriana Auditorium

Thursday 16 June
Auriana Auditorium

9.00 – 10.00	<p style="text-align: center;">Opening Remarks</p> <p>Dr. Scott Sprenger, President (AUR) Prof. Catherine Ramsey-Portolano (AUR) Dr. Flavia Laviosa (Wellesley College)</p> <p style="text-align: center;">Plenary Addresses</p> <p>Prof. Milly Buonanno (La Sapienza Università di Roma) Genere e media: Traiettorie di cambiamento nel mediascape italiano</p> <p>Dr. Antonio Falduto (UNINT Università di Roma) Il concetto di ‘Autore’ e le nuove dinamiche creative e industriali nel cinema italiano</p> <p>Dr. Domizia De Rosa (Women in Film, Television and Media Italy) Italian women in the media, activism and a more fluid dialogue between the industry and academia</p> <p>Dr. Alejandro Patat (Università per Stranieri di Siena and Universidad de Buenos Aires) Questioni e tematiche nel numero speciale di JICMS ‘Italy-Latin America: 100 years of cinema and media’</p>
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Building B

Session I	Room B 105	Room B 106	Room Garden 1
<p>10.15 – 11.30</p>	<p>Panel 1</p> <p>Critical posthumanism and Italian cinema and media I Filming a non-anthropocentric space Organizers: Enrica Maria Ferrara (Trinity College Dublin) Russell J. A. Kilbourn (Wilfrid Laurier University) Chair: R. Kilbourn</p> <p>Enrica Maria Ferrara Posthumanism and the human–animal divide in Pier Paolo Pasolini’s cinema</p> <p>Émilie von Garan (University of Toronto) The hybrid gaze of the <i>giallo</i>: Point-of-view perspective and the rise of the posthuman</p> <p>Maria Giménez Cavallo (Columbia University) Filming the soul: The <i>cinema dell’anima</i> movement in contemporary Italian cinema</p>	<p>Panel 2</p> <p>Useful Italian cinema and media I Organizer: Jim Carter (Boston University) Chair: Jim Carter</p> <p>Rossella Catanese (Università degli Studi di Udine) <i>Nastri d’acciaio</i> and <i>Vita di un porto</i>. Industrial poems of post-war reconstruction in the Italian non-fiction cinema</p> <p>Paolo Villa (Università degli Studi di Udine) Light diggers. Portraying dams and landscape in Italian post-war documentaries</p> <p>Paola Bonifazio (University of Texas Austin) So far and yet so close. Romance and western readers in Italian newsreels</p> <p>Jim Carter The filmmaker as historian in Olivetti industrial cinema</p>	<p>Panel 3</p> <p>Auteurs I Chair: Catherine Ramsey-Portolano (AUR)</p> <p>Julian Hanich (University of Groningen) Integral beauty. Paolo Sorrentino <i>versus</i> Terrence Malick</p> <p>Andrea Bini (The American University of Rome and Temple University-Rome) Il kitsch nel cinema italiano</p> <p>Federico Pagello (Università D’Annunzio Chieti-Pescara)</p> <p>Sara Casoli (Università di Bologna) I Manetti Bros e l’ ‘italianità’ delle narrazioni audiovisive italiane di genere <i>crime</i></p>

Session II	Room B 105	Room B 106	Room Garden 1
11.45 – 13.00	<p>Panel 4</p> <p>Gender and Media MATters (G.E.M.M.A.) Organizer: Milly Buonanno (La Sapienza Università di Roma) Chair: Franca Faccioli (La Sapienza Università di Roma)</p> <p>Milly Buonanno Alle origini della televisione italiana: Grandi donne dietro il piccolo schermo</p> <p>Paola Panarese (La Sapienza Università di Roma) Giganti buoni, raptus e amori non corrisposti. Il racconto giornalistico del femminicidio di Elisa Pomarelli nella stampa italiana</p> <p>Mihaela Gavrila (La Sapienza Università di Roma)</p> <p>Camilla Rumi (La Sapienza Università di Roma) Il Soft Power è donna. Il ruolo della leadership femminile nelle aziende televisive italiane</p>	<p>Panel 5</p> <p>The twenty-first century put into form Organizes: Paolo Saporito (University College Cork) Laura Rascaroli (University College Cork) Chair: Paolo Saporito</p> <p>Laura Rascaroli Paolo Saporito <i>Bella e perduta</i> or the (environmental) ethics of the lyric essay film</p> <p>Damien Pollard (University of Cambridge) From hearing to listening: The forms and ethics of sound in Gianfranco Rosi's documentaries</p> <p>Laura Busetta (Università di Messina) Giacomo Tagliani (Università di Palermo) Inquiring into the future: <i>Futura</i> and the contemporary forms of the <i>inchiesta</i> documentary</p>	<p>Panel 6</p> <p>Star System e celebrità diffuse nel cinema e nell'audiovisivo italiano contemporaneo Organizer: Roy Menarini (Università di Bologna) Chair: Irene Lottini (The University of Iowa)</p> <p>Roy Menarini Autofiction e post-divismo all'italiana in <i>Vita da Carlo</i></p> <p>Sara Pesce (Università di Bologna) Monica Bellucci, vintage italiano e celebrità</p> <p>Ylenia Caputo (Università di Bologna) Italiani di seconda generazione. Le nuove celebrità della serialità televisiva teen</p>
13.00 – 14.00	Lunch Buffet in the Garden		

Session III	Room B 105	Room B 106	Room Garden 1
14.15 – 15.30	<p>Panel 7</p> <p>Global cuteness, or <i>Kawaii</i> Organizers: Nicoletta Marini Maio (Dickinson College) Ellen Nerenberg (Wesleyan University) Chair: Paola Bonifazio (University of Texas - Austin)</p> <p>Nicoletta Marini-Maio Ellen Nerenberg Evolutions of cuteness: Winx, figurations and formats</p> <p>Toshio Miyake (Università Ca' Foscari Venezia) The glocalization of cute/kawaii girlhood: Intersecting whiteness, gender and age through Pretty Cure and Winx Club</p> <p>Thomas Lamarre (University of Chicago) Travels in the infranational dimension: How <i>Kawaii</i> warps space-time</p>	<p>Panel 8</p> <p>Adaptations I Chair: Bernadette Luciano (University of Auckland)</p> <p>Antonio Falduto (UNINT Università di Roma) Roberta Waldbaum (University of Denver) Writing for cinema: From novel to film -- Translation, transposition and adaptation</p> <p>Katarzyna Biernacka-Licznar (University of Wrocław) Piccolo grande cinema: adattamenti cinematografici della letteratura italiana per ragazzi nel XX secolo</p> <p>Monica Mosca (University of Wrocław) Dal romanzo Cipollino al cinema sovietico. Le evoluzioni nel tempo di un personaggio di fantasia, da eroe ad anti-eroe</p>	<p>Panel 9</p> <p>Communication and Representation Chair: Kristina Varade (Borough of Manhattan Community College, CUNY)</p> <p>Franca Faccioli (La Sapienza Università di Roma) Lucia D'Ambrosi (La Sapienza Università di Roma) La comunicazione pubblica e l'emergenza della pandemia in Italia tra criticità e nuove prospettive</p> <p>Anna Viola Sborgi (University College Cork) Screening housing precarity in contemporary Italian cinema and television</p> <p>Fabiana Battisti (La Sapienza Università di Roma) Aida Picone (La Sapienza Università di Roma) Netflix Italia: Specchio di un mondo che cambia? Uno studio sulle rappresentazioni della comunità LGBTQ+</p>

Session IV	Room B 105	Room B 106	Room Garden 1
15.45 – 17.00	<p>Panel 10</p> <p>Italian Screen Studies: A transnational approach Organizer: Giancarlo Lombardi (College of Staten Island/CUNY and The Graduate Center/CUNY) Chair: Colleen Ryan (University of Indiana - Bloomington)</p> <p>Cosetta Gaudenzi (University of Memphis) Producing and consuming Italian cinema in a changing national and global culture: Stephen Amidon's <i>Human Capital</i> according to Paolo Virzì and Marc Meyers</p> <p>Daniela Cardini (Università IULM)</p> <p>Gianni Sibilla (Università Cattolica di Milano) Mamma mia! Le canzoni italiane come sound branding nelle serie tv internazionali, tra innovazione e stereotipi</p> <p>Giancarlo Lombardi (Not so) New (and not so) Italian epic? On Romulus and its international forefathers</p>	<p>Panel 11</p> <p>Social media Chair: Rebecca Bauman (Fashion Institute of Technology, State University of New York)</p> <p>Cinzia Padovani (Southern Illinois University Carbondale) Social media regulation, freedom of speech and the ultra-right: A case study of Italian neo-fascist organizations and Facebook</p> <p>Sara Monaci (Politecnico di Torino) Il viaggio social dell'eroe: Espressioni e linguaggi di attivismo in rete</p> <p>Marco Benoît Carbone (Brunel University) 'Carbonara is not an option': Authenticity, food nationalism and irony on social media pages 'Italians mad at food'</p>	<p>Panel 12</p> <p>Narratives of violence and activism: Plurimedial constellations of memory between Italy and Latin America Organizers: Maria Bonaria Urban (Royal Netherlands Institute in Rome) Monica Jansen (Utrecht University) Chair: Alejandro Patat (Università per Stranieri di Siena and Universidad de Buenos Aires)</p> <p>Ana Lía Rey Fernando Diego Rodríguez (Universidad de Buenos Aires) Noticias, negocios y política. Evita en Italia. Noticiarios y cine en una agenda común de posguerra</p> <p>Miguel Errazu (Universidad Autónoma de Madrid) Transnational asymmetries: The Italian tale of Óscar Menéndez and Historia de un documento (1971)</p> <p>Monica Jansen Maria Bonaria Urban The double trauma of Shoah and Desaparecidos: Vera Jarach's Memory Activism</p>

17.15 – 20.00 Auriana Auditorium	Film Screening <i>Un confine incerto /An Uncertain Border</i> Director Isabella Sandri Writers Giuseppe Gaudino and Isabella Sandri (Italy-Germany 2020, 118' w/ English subtitles) Presented by I. Sandri and G. Gaudino Moderated by Flavia Laviosa
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Friday 17 June

8.30 – 17.00	Registration and Book Exhibition Garden 2
9.00 – 10.15	Session V Parallel Panels
10.30 – 11.30	Keynote Address Auriana Auditorium
11.45 -13.00	Session VI Parallel Panels
13.00 – 14.00	Lunch Buffet in the Garden
14.15 – 17.00	Sessions VII –VIII Parallel Panels
17.15 – 18.30	Intellect Virtual Workshop on Publishing Auriana Auditorium

Building B

Session V	Room B 105	Room B 106	Room Garden 1
<p>9.00 – 10.15</p>	<p>Panel 13</p> <p>Critical posthumanism and Italian cinema and media II Posthumanist identity and urban space Organizers and Chairs: Enrica Maria Ferrara (Trinity College Dublin) Russell J. A. Kilbourn (Wilfrid Laurier University)</p> <p>Giuseppina Mecchia (University of Pittsburgh) From Naples to the transpersonal spacetime of class struggle: Pietro Marcello's <i>Martin Eden</i></p> <p>Kristina Varade (Borough of Manhattan Community College, CUNY) La città postumana: Articulating posthuman urban spaces in Paolo Sorrentino's <i>La grande bellezza</i></p>	<p>Panel 14</p> <p>Useful Italian cinema and media II Organizer: Jim Carter (Boston University) Chair: Marla Stone (Occidental College United States and American Academy in Rome)</p> <p>Angela Maiello (Università della Calabria) Becoming Italians. At the origins of the Italian postcard imagery</p> <p>Victoria Lowe (University of Manchester) Participating in the Umbria Film Festival: The piazza, the film festival and civic identity</p> <p>Gianluca Fantoni (Nottingham Trent University) The PCI, the radical left and militant cinema: Fighting for hegemony (1967-1972)</p> <p>Elena Blázquez (Universidad Complutense de Madrid) La influencia del cine militante italiano en la práctica cinematográfica de Helena Lumberas durante el tardofranquismo y la transición</p>	<p>Panel 15</p> <p>Raffaella Carrà and the national origins of a transnational stardom Organizer: Rachel Haworth (Independent Scholar) Chair: Nicoletta Marini-Maio (Dickinson College)</p> <p>Rachel Haworth An icon of Italy in the making: Raffaella Carrà and <i>Canzonissima</i> (1970-1971)</p> <p>Lucia Casiraghi (Indiana University – Bloomington) <i>A far l'amore comincia tu</i>: A content analysis of Raffaella Carrà's songs</p> <p>Nicolò Salmaso (Indiana University – Bloomington) From Raffaella Pelloni to Raffaella Carrà: The creation and evolution of an Italian star</p>

<p>10.30 – 11.30</p> <p>Auriana Auditorium</p>	<p style="text-align: center;">Keynote Address</p> <p style="text-align: center;">Prof. Stephen Gundle University of Warwick</p> <p style="text-align: center;">Looking Back, Looking Forward: The Changing Shape of Italian Cinema and Media Studies</p> <p style="text-align: center;">Presented by Prof. David Ward Wellesley College</p>		
<p>Session VI</p>	<p style="text-align: center;">Room B 105</p>	<p style="text-align: center;">Room B 106</p>	<p style="text-align: center;">Room Garden 1</p>
<p>11.45 – 13.00</p>	<p>Panel 16</p> <p>The use of archival footage Chair: Gianluca Fantoni (Nottingham Trent University)</p> <p>Bernadette Luciano (University of Auckland) Shaking up the spectator: Archival images and temporal disparity in Pietro Marcello’s adaptation of Jack London’s <i>Martin Eden</i> and Christian Petzold’s film adaptation of Anna Segher’s <i>Transit</i></p> <p>Mariana Martínez Bonilla (Metropolitan Autonomous University Mexico City)</p>	<p>Panel 17</p> <p>Framing the Italian ‘Fashion Film’: Culture, industry, advertising Organizer: Eugenia Paulicelli (Queens College and The Graduate Center, CUNY) Chair: David Ward (Wellesley College)</p> <p>Eugenia Paulicelli The catwalk in film: The <i>Cinegiornali</i>, the fashion film of <i>La Settimana Incom</i> between diplomacy, culture and politics</p> <p>Eleonora Sforzi (Università di Chieti) New raw material for fashion: Divulgation and animation in Polymer's corporate films</p>	<p>Panel 18</p> <p>Auteurs II Chair: Elisabetta Sanino D’Amanda (Rochester Institute of Technology)</p> <p>Russell J. A. Kilbourn (Wilfrid Laurier University) Once upon a time in Naples: Intermediality and <i>Bildung</i> in Sorrentino’s <i>È stata la mano di Dio</i></p> <p>Silvia Angeli (University of Westminster) ‘Where do we go now?’ Marcello, Munzi and Rohrwacher’s <i>Futura</i> (2021)</p>

	<p>The potential reconstruction of memory. Formal strategies and counterhegemonic historical discourse in Yervant Giankian and Angela Ricci Lucchi's <i>Pays Barbare</i> (2013)</p> <p>Natalie Dupré (KU Leuven)</p> <p>Inge Lanslots (KU Leuven)</p> <p>Giorgio Pressburger come <i>passeur</i> di memorie transnazionali nell'<i>Orologio di Monaco</i> di Mauro Caputo: Immaginari letterari e audiovisivi a confronto</p>	<p>Nick Rees-Roberts (Sorbonne Nouvelle University)</p> <p>Fashion and nonbinary aesthetics: Luca Guadagnino's <i>We Are Who We Are</i> (2020)</p>	<p>Irene Lottini (The University of Iowa)</p> <p>L'originale e la copia. Il doppio in <i>Una storia senza nome</i> di Roberto Andò (2018)</p>
13.00 – 14.00	Lunch Buffet in the Garden		
Session VII	Room B 105	Room B 106	Room Garden 1
14.15 -15.30	<p>Panel 19 Imaging migrancy Chair: Rebecca Bauman (Fashion Institute of Technology, State University of New York)</p> <p>Áine O'Healy (Loyola Marymount University)</p> <p>Manipulating affect: Migrant imaging in video art and experimental film</p>	<p>Panel 20 Italian and Latin American cinema I Organizer: Flavia Laviosa (Wellesley College)</p> <p>Chair: Alejandro Patat (Università per Stranieri di Siena, Italy and University of Buenos Aires)</p>	<p>Panel 21 Centro Sperimentale di Cinematografia di Roma Organizer: Flavia Laviosa (Wellesley College)</p> <p>Chair: Gianluca Fantoni (Nottingham Trent University)</p>

	<p>Mary Ann Carolan (Fairfield University) China and Italy past and present: Across, beyond and within the borders</p> <p>Elena Benelli (Concordia University) Migrancy, exclusion and belatedness in Dagmawi Yimer's <i>Waiting</i></p>	<p>Massimiliano Gaudiosi (Università Suor Orsola Benincasa) Il cinema italiano di non-fiction e l'emigrazione verso il Sudamerica</p> <p>Alessandra Vannucci (Università Federale di Rio de Janeiro) <i>Non voglio più fare la diva</i>. Italia Almirante in Brasile (1936-1941)</p> <p>Maria Letizia Bellocchio (University of Arizona) A casa mia? La ricerca della propria casa per le protagoniste di Maura Delpero</p>	<p>Vito Zagario (Università di Roma Tre) Al 'Centro del discorso'. Sperimentazioni e battaglie ideologiche al Centro Sperimentale</p> <p>Fabio Andreazza (Università di Chieti) Gli allievi di regia del CSC: Reclutamento e attività didattica (1935-1949)</p>
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Session VIII	Room B 105	Room B 106	Room Garden 1
15.45 – 17.00	<p>Panel 22 Italian, Polish and Russian cinema Organizer and Chair: Flavia Laviosa (Wellesley College)</p> <p>Karol Józwiak (University of Lodz) The Polish case in post-Second World War Italian cinema</p>	<p>Panel 23 Italian television past, present and future Organizer: Flavia Brizio-Skov (The University of Tennessee, Knoxville) Chair: Annachiara Mariani (The University of Tennessee - Knoxville)</p>	<p>Panel 24 P. P. Pasolini I Chair: Biagio Aulino (University of Toronto)</p> <p>Claudia Romanelli (The University of Alabama) 'It's life and also death': Federico Fellini's visions of Pier Paolo Pasolini in <i>The Book of Dreams</i></p>

	<p>Anna Miller-Klejsa (University of Lodz) Reception of Michelangelo Antonioni's films in People's Republic of Poland, 1960-1976</p> <p>Jill Martiniuk (University at Buffalo) Italy through Russian eyes: Italy's evolving imagined geography in Russian cinema</p>	<p>Annachiara Mariani Historical authenticity and demythologization in <i>Borgia: Faith and Fear</i></p> <p>Flavia Brizio-Skov <i>Rocco Schiavone</i>, la serie TV: Problemi di genere, giustizia e legalità</p> <p>Valeriano Durán Manso (Universidad de Sevilla) La televisión mira al pasado reciente en España e Italia: Estudio de las series <i>Cuéntame cómo pasó</i> (TVE) y <i>Raccontami</i> (RAI)</p> <p>Giuseppe Natale (University of Nevada) <i>Carosello</i>, prodromo e allegoria del modernismo italiano</p>	<p>Chiara Palermo (École Nationale Supérieure d'Art de Limoges) Past as a future expectation. De Martino's legacy in Pasolini and in the Italian artists of the 1960s to think about the crises of the present</p> <p>Raul Grisolia (Independent Scholar) Visioni periferiche fra Pasolini, Caligari e Zerocalcare</p>
<p>17.15 – 18.30</p> <p>Auriana Auditorium</p>	<p style="text-align: center;">James Campbell Intellect International Marketing & Acquisitions Manager</p> <p style="text-align: center;">A virtual workshop on academic publishing</p> <p>James Campbell will share some top tips on how to get published, including how to submit a journal article and develop a book proposal. He will also touch upon key issues affecting academic publishing. The workshop will be followed by a Q&A.</p>		

Saturday 18 June

8.30 – 17.00	Registration and Book Exhibition Garden 2
9.00 – 13.00	Sessions IX - XI Parallel Panels
13.00 – 14.00	Lunch Buffet in the Garden
14.15 – 15.30	Session XII Parallel Panels
16.00 – 17.00	JICMS 10th Anniversary & Closing Remarks Auriana Auditorium
17.30 – 20.00	Aperitivo Reception in the Garden

Session IX	Room B 105	Room B 106	Room Garden 1
9.00 – 10.15	<p>Panel 25</p> <p>Critical posthumanism and Italian cinema and media III Posthumanist bodies: Puppets, cyborgs, queer spaces Organizer and Chairs: Enrica Maria Ferrara (Trinity College Dublin) Russell J. A. Kilbourn (Wilfrid Laurier University)</p>	<p>Panel 26</p> <p>Scena e retroscena. Discorsi, immagini e (auto)rappresentazioni dei mestieri della produzione cinematografica in Italia (1949-1976) Organizer: Chiara Grizzaffi (Università IULM) Chair: Vito Zagarrìo (Università Roma Tre)</p>	<p>Panel 27</p> <p>Italian and Latin American cinema II Organizer: Flavia Laviosa (Wellesley College) Chair: Alejandro Patat (Università per Stranieri di Siena, Italy and University of Buenos Aires)</p>

	<p>Pablo a Marca (Brown University) Adapting folklore in the 21st century: The case of Matteo Garrone</p> <p>Orsolya Katalin Petocz (University of Cambridge) With regards to the space-off and time-off: The (self-)query of Antonioni's <i>L'avventura</i> (1960)</p> <p>Federico Pacchioni (Chapman University) Puppetry aesthetics in Lina Wertmüller's cinema</p>	<p>Chiara Grizzaffi L' 'officina delle favole'? Discorsi, retoriche e (auto)rappresentazioni dell'industria cinematografica tra il 1949 e il 1976</p> <p>Elena Gipponi (Università IULM) Il produttore cinematografico nei notiziari RAI (1954-1976)</p> <p>Maria Ida Bernabei Laura Cesaro (Università degli Studi di Udine) <i>Oggi parla</i>: Figure della produzione e spazi di (auto)rappresentazione nella trade press cinematografica</p>	<p>Marina Vargau (Independent Scholar) L'effetto Federico Fellini nel cinema argentino. Il caso di Leonardo Favio</p> <p>Livio Lepratto (Università di Parma) 'Dagli Appennini alle Ande'. Il 'Neorealismo globale' nel dialogo internazionale tra Zavattini e Márquez</p> <p>Paolo Speranza (Liceo statale 'P. E. Imbriani' di Avellino) La lezione del neorealismo nel cinema di Cuba e del Cile</p> <p>Carolina Urrutia Neno (Universidad Católica de Chile) Actualizaciones (neo)realistas en el cine de ficción latinoamericano contemporáneo. Chile, Argentina y México</p>
Session X	Room B 105	Room B 106	Room Garden 1
10.30 – 11.45	<p>Panel 28</p> <p>Cinematic landscapes of the past and future</p> <p>Organizer and Chair: Gloria Lauri-Lucente (University of Malta)</p>	<p>Panel 29</p> <p>The lines of national/cultural identity Chair: Rachel Grasso (University of Toronto)</p>	<p>Panel 30</p> <p>Roundtable: Green Screen. Questioni ambientali ed estetiche sostenibili nelle pratiche audiovisive italiane Organizers and Moderators: Alessia Cervini (Università di Palermo) Giacomo Tagliani (Università di Palermo)</p>

	<p>Gloria Lauri-Lucente Hauntologies in cinematic works of mourning: Francesco Munzi's <i>Anime nere</i> and Abel Ferrara's <i>The Funeral</i></p> <p>Glen Bonnici (University of Malta) Metareferential insularity in Giuseppe Tornatore's <i>La migliore offerta</i> and <i>La corrispondenza</i></p> <p>Giovanni Ciofalo (La Sapienza Università di Roma) Infiniti anni Ottanta. Il cinema italiano in un decennio che non ha mai avuto fine</p>	<p>Lorenzo Fabbri (University of Minnesota) Black faces, Italian whiteness: Italian film in the wake of fascism's racial exceptionalism</p> <p>Emilia Di Martino Annalisa Di Nuzzo (Università Suor Orsola Benincasa) Nuove donne italiane da una prospettiva transmediale. Il caso di Karima 2G, un'identità transculturale che dà voce all'esclusione sociale</p> <p>Maja Figge (Johannes Gutenberg University Mainz) Sonali Senroy and <i>India Matri Bhumi</i></p>	<p>Alessia Cervini</p> <p>Giacomo Tagliani</p> <p>Samuel Antichi (Università della Calabria)</p> <p>Diego Cavallotti (Università di Cagliari)</p> <p>Farah Polato (Università di Padova)</p> <p>Marco Bellano (Università di Padova)</p>
Session XI	Room B 105	Room B 105	Room Garden 1
12.00 – 13.00	<p>Panel 31</p> <p>Italian youth television Chair: Emilia Di Martino (Università Suor Orsola Benincasa)</p> <p>Rebecca Bauman (Fashion Institute of Technology, State University of New York) We are what we wear: Youth, identity, and fashion in contemporary Italian TV</p>	<p>Panel 32</p> <p>Auteurs III Chair: Elena Blázquez (Universidad Complutense de Madrid)</p> <p>Joan Jordi Miralles (Tecnocampus - Pompeu Fabra University) El gesto obsceno en la obra de Ciprì y Maresco: El caso específico del escupitajo</p>	<p>Panel 33</p> <p>Italian press Chair: Karol Józwiak (University of Lodz)</p> <p>Silvia Magistrali (Independent Scholar) 'Cordiale umanità' e 'moderna nevrosi': Percorsi dell'immaginario cinematografico nella stampa d'informazione Rizzoli (1950-1965)</p>

	<p>Julia Heim (University of Pennsylvania) ‘Da vicino nessuno è normale’: Queer resistance in Italian youth TV</p>	<p>Alessandro Marini (Palacký University Olomouc) La forma del paesaggio nel cinema di Matteo Garrone. Il caso <i>Terra di mezzo</i> (1996)</p>	<p>Milena Sabato (Università del Salento and Università di Foggia) Leggere il cinema storico. Il caso dell’Inquisizione romana moderna nelle recensioni sulla stampa italiana (1968-2018) e questioni di identità</p>
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13.00 – 14.00	Lunch Buffet in the Garden
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Session XII	Room B 105	Room B 106	Room Garden 1
14.15 – 15:30	<p>Panel 34</p> <p>Film Genres Chair: Inge Lanslots (KU Leuven)</p> <p>Jesús Ángel González (Universidad de Cantabria) National identity in Italian westerns and post-westerns</p> <p>Alfio Leotta (Victoria University of Wellington) Italian fantasy cinema: Mapping the history of an unpopular genre</p>	<p>Panel 35</p> <p>Auteurs IV Chair: Flavia Brizio-Skov (The University of Tennessee-Knoxville)</p> <p>Andrés Buesa (University of Zaragoza) Rural children revisited: A progressive sense of place in Alice Rohrwacher’s <i>Le meraviglie</i></p>	<p>Panel 36</p> <p>P. P. Pasolini II Chair: Colleen Ryan (University of Indiana-Bloomington)</p> <p>Alexandra Semenova (Universidad Autónoma de Madrid) Firefly manifesto: Pier Paolo Pasolini through the eyes of Albert Serra</p> <p>Ilaria Labbate (University of Malta) ‘Occultura’ e ‘re-incanto’ nel cinema di Pier Paolo Pasolini</p>

	<p>Alberto Iozzia (University of Pittsburgh) Fast zombies and social rights: The case of Umberto Lenzi's <i>Nightmare City</i> (1980)</p> <p>Joseph Sannicandro (University of Minnesota) Spaghetti Westerns and Eastern mysticism: Disorientation in Italian soundtrack music</p>	<p>Leonie Hunter (Justus-Liebig-Universität Gießen) The regressive trajectory of political comedy: How Nanni Moretti's cinema reflects on the neoconservative appropriation of the comical</p> <p>Biagio Aulino (University of Toronto, Mississauga) L'uso del dialetto siciliano nei film di Giuseppe Tornatore</p>	<p>Galison, Jacqueline (Wellesley College) 'Of o toun were they born, that highte Strother': Dialect and Pasolini in <i>I racconti di Canterbury</i></p>
<p>16.00 – 17.00</p>	<p>JICMS 10th Anniversary and Future Trajectories Closing Remarks Auriana Auditorim</p>		
<p>17.30 – 20.00</p>	<p>Aperitivo Reception in the Garden</p>		