

STUDENT POSTER PRESENTATIONS
Summer School “Mediating Italy in Global Culture” 2023

SLOT 1 - From Classic Cinema to New Filmic Traditions

- 1) Émilie Jacob von Garan (University of Toronto), *The Bicycle as Prosthetic Technology: from Ladri di biciclette (1948) to Luca (2021)*
- 2) Jacopo Mascoli (University of Warwick), *Un viaggio che non promettiamo bene. Reframing Economic and Labour Crisis in Italian Cinema*
- 3) Stefani Scimeca (The Ohio State University), *Lo chiamavano Jeeg Robot as an Export of Italian Stereotypes*
- 4) Elena Sottilotta (University of Cambridge), *Cinderella’s Neapolitan Shoes: Framing Fairy-Tale Porosity in Gatta Cenerentola (2017)*
- 5) Giulio Tosi (Università di Bologna), *From the Archive to the Map: Towards an International History of Italian Film Criticism*

ON LUCA (2021)



THE BICYCLE AS PROSTHETIC TECHNOLOGY: FROM *LADRI DI BICICLETTE* (1948) TO *LUCA* (2021)

Set in a seaside town on the Italian Riviera during the summer of 1959, the film *Luca* (2021) follows Luca Parugo, a young sea-monster living underwater who discovers his ability assume a human form while on land. Disobeying his parents who forbid him to go above the surface, Luca ventures out of the ocean where he meets a fellow sea-monster child, Alberto Scorfano. Alberto teaches Luca that they turn into humans when dry. The two boys bond over their love of Vespas, building and riding their own makeshift scooter. During a visit to the human town of Portorosso, the two decide to hide their true identities, their other-than-human natures, in order to take part in a race to win a Vespa.

EMILIE JACOB VON GARAN, PHD CANDIDATE,
UNIVERSITY OF TORONTO

CONNECTIONS WITH ITALIAN CINEMA HISTORY

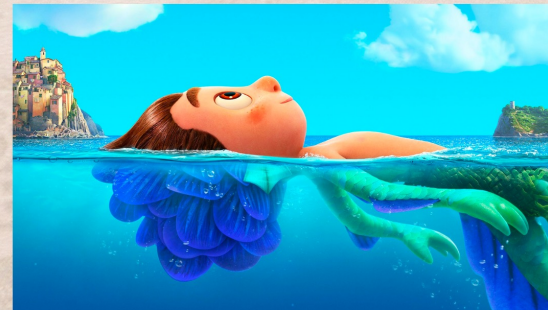


The film's director, Enrico Casarosa, has discussed his desire to pay homage to Luchino Visconti and Federico Fellini, as well as the influence of neorealism on the film in the press, specifically citing Fellini's 1953 *I Vitelloni* and *8+1/2* (1963) as sources of inspiration.

THE INHUMANITY OF MAN: AFTER THE WAR, AFTER HUMANISM



THE TWILIGHT OF MAN: PROPOSITION OR PROVOCATION?



THE ARGUMENT

- *Luca* encapsulates the posthuman turn in Italian studies, from ecological concerns to the other-than-human
- Tied to a specific history of Italian cinema, especially neorealism
- Neorealism is where posthuman sensibilities begin to emerge in Italian cinema, a time of profound dehumanization and questioning about the humanity of man

SONO STANTEMENTE STUPITO DALLA DISUMANITÀ DELL'UOMO VERSO L'UOMO.
PRIMO LEVI. *SE QUESTO È UN UOMO* (1947).

THEORETICAL UNDERPINNINGS

- Post-humanism as literal—thinking about after humanism
- Posthuman as other-than-human, perhaps even monstrous or "queer"
- 1950s/1960s Rise of cybernetics and new technology, also emerges from war

INSPIRATION FOR INTERVENTION



- More expansive use of architecture as a term
- The architecture of the human, the architecture of the self (in a Foucauldian sense)

CONTEXT: POSTWAR MOMENT



The Working Class Goes To Hell. Visions of Labour in Contemporary Italian Cinema

Jacopo F. Mascoli - PhD Warwick University

Jacopo-Francesco.Mascoli@warwick.ac.uk

Background

- The worldwide financial crash of 2007 not only led to the failure of many financial institutions in Western countries; it also brought about negative changes to the labour system.
- Italy is particularly revealing as a case study because it was the only European country to transition to a technocratic government that enacted sweeping reforms to the labour system.
- These changes of the labour system have had a peculiar representation in Italian cinema.

Leading Questions

- What strategies has Italian cinema used to imagine the labour system in Italy from the 2007-8 global financial crisis to the present?
- As the economy continues to evolve and production processes increasingly become intangible and intellectual, how can work be cinematically represented?

Method

- Identifying work in any process that involves the representation of chronologically ordered steps in which some form of labour results in a finished material and/or immaterial product
- Extend the film analysis to forms of 1) non-work such as unemployment, inactivity, leisure; 2) nonstandard and extreme work (affective labour, intellectual labour, sex working, etc.) (Mazierska 2013); 3) contemporary industrial and Taylorist work.

Case Studies

- Il mio paese (Daniele Vicari, 2006) - I sogni del lago salato (Andrea Segre, 2015)
- La signorina Effe (Wilma Labate, 2007) - Sic Fiat Italia (Daniele Segre, 2011)
- La stella che non c'è (Gianni Amelio 2006) - Checosamanca (Alice Rohrwacher, Andrea D'Ambrosio, Andrea Segre 2006)
- Smetto quando voglio (Sidney Sibilla 2014; 2017; 2017) -Buttando via la paura (Johanna Schellhagen, Rosa Cannone, 2015)

Results

This project will employ a novel application of these theoretical paradigms to explore how Italian films produced after the 2007-8 crisis have represented the labour crisis, with a particular emphasis on a) the transition to post-Fordism and changes in the national and global economies, b) how post-industrial labour reshapes traditional working spaces and places, c) who are the emergent subjectivities who are struggling in this scenario, and d) how production processes influence the distribution of goods, reorganising national economies into transnational systems.

Lo chiamavano Jeeg Robot (2015) as an Export of Italian Stereotypes



THE OHIO STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

Stefani Scimeca

Question:

What stereotypes does the film export when it crosses borders and how?

What is a stereotype? (Joel Charon)

1. Pass judgement
2. Little or no room for exceptions (absolute category)
3. Not based on empirical evidence
4. Don't change even when conflicting evidence
5. Do not lead to a deeper understanding of oneself or the other

Generalization

1. Carefully gathered evidence
2. Subject to change

Exporting Stereotypes via:

Acting

Plot

Location

References:

Charon, Joel. "Should we generalize about people?," *Ten Questions: A Sociological Perspective*, Wadsworth Publishing, 1994.

Hipkins, Danielle. "Performing 'Girl' Against Girlpower: The Case of Lo chiamavano Jeeg Robot (Mainetti, 2015)." *The Italianist*, vol. 37, no. 2, 2017.

Rushing, Robert. "Italian transnational masculinity: Jeeg Robot, Il ragazzo invisibile and MilzaMan." *Journal of Italian Cinema & Media Studies*, vol. 8, no. 1, 2020.

Stereotypes in *Jeeg Robot*:

1. Italy is dangerous and criminal
2. Napoletani = mafiosi
3. Female objectification
4. Toxic masculinity
5. Soccer

Next Steps:

Social network analysis

Reception abroad – especially in US and Japan.

Conclusion:

- *Jeeg Robot* is a transnational film.
- When exported abroad, film can contribute to the perpetuation of stereotypes.
- Also, has the possibility to contest stereotypes.



CINDERELLA'S NEAPOLITAN SHOES: FRAMING FAIRY-TALE POROSITY IN *GATTA CENERENTOLA* (2017)



OVERVIEW: A MAD Entertainment animated film directed by Alessandro Rak, Ivan Cappiello, Marino Guarnieri and Dario Sansone, based on Giambattista Basile's 'La gatta Cenerentola', the first European literary version of the fairy tale.

METHODOLOGY: Scholarly perspectives on fairy-tale studies, adaptation studies and Neapolitan cinema; narrative approach and strategies of reorientation.

RESEARCH QUESTIONS: Which new nuances and meanings can be found in this artistic reinterpretation? Which identity issues does this film confront?

FINDINGS: Genre experimentation involved in this audio-visual product; web of intertextual allusions to Neapolitan culture; symbolic resonances associated with shoes; "fairy-tale porosity".

Dr Elena Emma Sottilotta
University of Cambridge
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From the Archive to the Map

Towards an International History of Italian Film Criticism

- Study of the relations of Italian film critics with colleagues, other critics and cultural fields, public and private institutions both in Italy and abroad.
- Social networks, professional routines, processes of legitimation.
- Focus on film critic and scholar Guido Aristarco (1918-1996), founder of *Cinema Nuovo*.
- Trips, translations, transnational connections and international projects (involving FIAF, UNESCO).
- The critic as *mediating agent* for a (film) culture in transit. Focus: spaces and places of film criticism.
- Main research: Cineteca di Bologna; Centro Sperimentale di Cinematografia (Rome); various personal and institutional archives; interviews. Other (towards an *Atlas of Italian Film Criticism*): Filmoteca Española; research stay in Japan.

Giulio Tosi
University of Bologna



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SLOT 2 - Made in Italy Television (and Stars)

- 1) Greta Delpanno (Université de Montréal), *Representations of Romantic Clichés in the Italian TV Series Landscape*
- 2) Matteo Marinello (Università di Bologna), *Late Night with Raffaella? Broadcasting Italianness from New York City*
- 3) Margherita Moro (Università degli Studi di Udine), *Television as a Tool of Knowledge: the Case of Roberto Rossellini*
- 4) Niccolò Salmaso (Indiana University), *The Myth of Raffaella Carrà; Female Stardom in Post-1968 Italy*
- 5) Viola Santiloni (Università di Pisa), *Interjections and Swear Words in Italian Teen Series*

Representation of romantic clichés in the ITALIAN TV SERIES LANDSCAPE



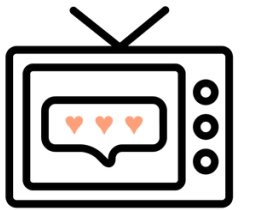
RESEARCH PROJECT

“The representation of new generations and their interactions with the alternative forms to heteronormativity in Italian TV series”

How do Italian series represent youth and their relationship with queerness?



“Mieux comprendre l’amour par/pour les séries télé - “Understanding Love Through/For TV Series”



A Labo Télé and Amour Séries Project

<https://amourseries.com/amour-par/tomber-en-amour-en-italie/>

FALLING IN LOVE IN ITALY

MAIN CASE STUDY



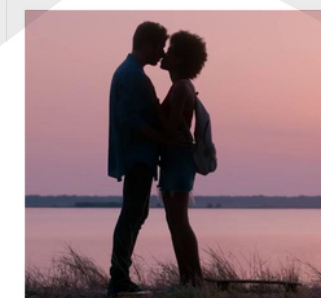
Prisma (Prime Video, 2022-)

White Lotus (HBO, 2021-)



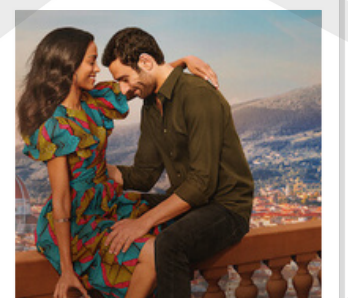
The classic couple's ride on a scooter

Summertime (Netflix, 2020-2022)



Locus Amoenus

From Scratch (Netflix, 2022)

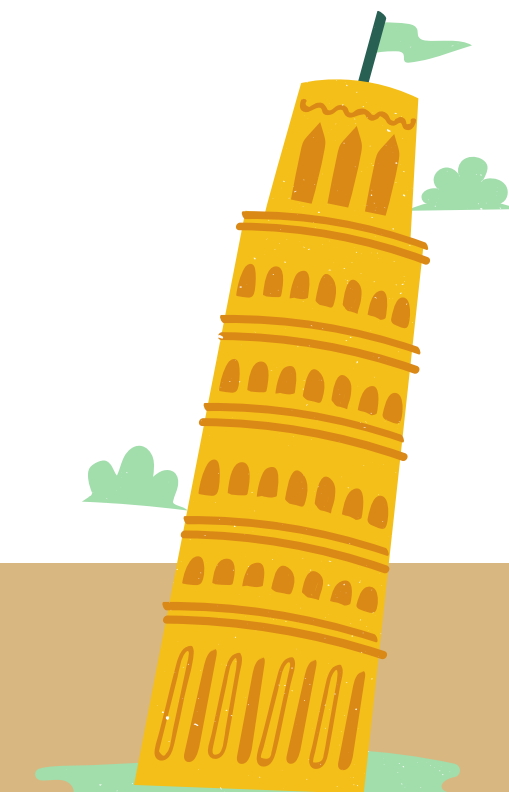


High aestheticization of romantic moments

Greta Delpanno, Université de Montréal

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Late Night with Raffaella?

Broadcasting italianness from New York City



Case study: the relocation of *Buonasera Raffaella* to the U.S. in 1986.

- The italian context:
 - political controversies on costs and Carra's paycheck
 - Berlusconi's commercial tv vs. Rai (public service broadcaster)
- Rai fights back with *Buonasera Raffaella* from New York City, promoted as:
 - a "mission" to reconnect Italians and Italian Americans
 - a "soft power" operation towards the U.S.
- Limitations that stands at the very nature of broadcasting.
- The mediation/clash between two tv cultures highlight the differences in
 - production and distribution practices.
 - programming, tastes, genres, formats.
- Reading Carra's and italian tv's (mis)reception in the U.S.:
 - trade papers (*Variety, The Hollywood Reporter...*)
 - tv interviews (*Today Show, Late Night*)
- The interview on ***Late Night with David Letterman***:
 - > a synthesis of this complex mediation
 - > a structural lack of understanding?
 - > the solution offered by comedy.



Television as a Tool of Knowledge: the Case of Roberto Rossellini

Margherita Moro
Ph.D. student, Università di Udine

Background:

Thanks to the work of cataloguing and archiving at the private archive of Renzo Rossellini, the research wants to deepen the figure of Roberto Rossellini by looking at his unfinished projects and by trying to reflect on the productive methods adopted by the director. In this context, the relationship with RAI and the film companies founded by the director, such as Horizon 2000, becomes highly relevant.

Questions/Aims:

1. How to manage Renzo Rossellini's private archive?
2. What are the productive dynamics with RAI?
3. A new chapter in the project called «Science»
4. Map the director's audiovisual encyclopedia with projects not completed
5. What are the director's modes of production?

References:

- *Televisione e vita italiana*, ERI edizioni
- *Palinsesto*, Luca Barra
- *Roberto Rossellini documentarista*, Luca Caminati

Methods:

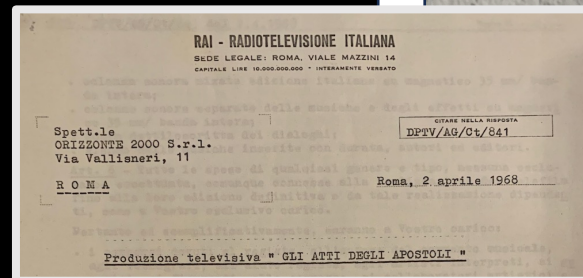
Describe each document founded in Renzo Rossellini's private archive

National and international archives: The Menil Collection and Rothko Chapel (Texas, USA); CSC, (Rome); ACS (Rome); Museo del Cinema (Torino); Camera di Commercio (Rome); Yale University

Interviews

Conclusion:

The production models adopted by Rossellini are not always linear and reflect the problems the director used to have with RAI. The obligations imposed by RAI are rigorous, even if an important director like Roberto Rossellini is in charge of the project. One of the reasons why the director didn't finish the tv series about science was the limitations of technology on his innovative ideas.



Contract for the production of the series Acts of the Apostles

Results:

New unpublished printed and audiovisual material and almost 150 pages of inventory



17 film reels in 16 mm about «Science»



The Myth of Raffaella Carrà: Female Stardom in Post-1968 Italy

Nicolò Salmaso, Indiana University – Bloomington



BACKGROUND

- The unexpected death of Raffaella Carrà in 2021 has led Italian public opinion to reconsider and re-evaluate, in a more positive light, her contributions, not only to music and television, but also to society at large.
- Carrà has been posthumously identified as the leader of a "smooth revolution," which gradually broke and, in some cases, subverted patriarchal paradigms of femininity and womanhood to establish new voices and models for different types of audiences.

METHODS AND LEADING QUESTIONS

- Situating my study in the 1960s to today, and in light of specific ideologies regarding second-wave feminism, the sexual revolution of the post-1968 era, and also the *anni di piombo*, **my dissertation critically explores how the show-woman's career evolved over five decades to keep pace with her society and her times.**
- I aim to demonstrate how Carrà, through a deep understanding of the socio-political dynamics of her times, reinterpreted and revised her career in performance, dance, and music.
- Her choices and media presence conveyed something original and authentic that worked in the male-dominant system, yet transmitted novelty and freedom, and inspired curiosity and admiration, thus allowing her to become a pop culture icon.

- I ask how and why her success was sustainable across this significant span of time and examine the way she prompted transformative discussions about public perceptions and media representations of aging women stars in different Italian industries in the last years of her life.

CASE STUDIES

- *Io, Agata e tu* (1970), four episodes
- *Canzonissima '70* (1970-1971), thirteen episodes
- *Canzonissima '71* (1971-1972), thirteen episodes
- *Milleluci* (1974), eight episodes
- *Ma che sera* (1978), eight episodes
- *Bárbara* (1980), feature film
- *Buonasera Raffaella* (1985-1986), fifteen episodes
- *Carràmba! Che sorpresa* (1995-1996), first edition, nine episodes
- *Mamma per caso* (1997), miniseries, four episodes
- *A raccontare comincia tu* (2019), two editions, ten episodes

Interjections and swear words in Italian teen series

TEEN_IT corpus

I ragazzi della III C, I ragazzi del muretto, Compagni di scuola, I liceali, Love dilemma, SKAM Italia, Baby, Nudes, Mental

#1 Spontaneous language & teen speech

How does Italian TV series talk? How does Italian TV portray teenagers and speak to them?

#2 Interjections:



- Invariable words
- Express emotions
- Used in spoken language (informal) (Cignetti, 2010)

#3 Searching in the corpus: [tag = "INT"]

- TEEN_IT: 4,18 % words
- KiParlaG: 4,19% words
- VOLIP: 0,45 % words

— I ragazzi del muretto (1991): 3,46%

+ I liceali (2008): 5,01%



#4 Swear words



High availability of sexual and coprolalic vocabulary characterizes both male and female teen speech (Cortelazzo, 2010)

#5 Searching in the corpus:

VdB «vulg.» : 17 words

- TEEN_IT: 0,62 % words
- KiParlaG: 0,27% words
- I ragazzi della IIIC (1986): 0,011%
- + Nudes (2021): 1,273%



#6 (not so) Conclusive remarks

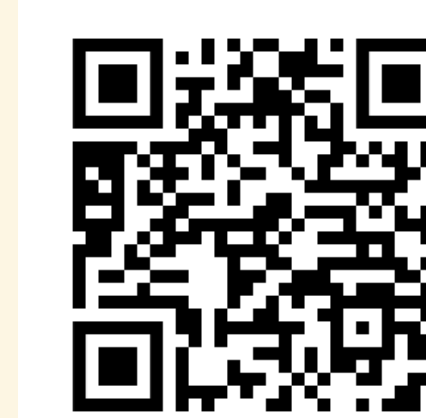
- Part of speech: not so «stylistation»
- Resemble speech
- Not diachronic link: channel or tone?
- Language as a key for realism & success



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'Futurist IDM' in the U.K.:

The Forgotten Legacy of Russolo's *Intonarumori*

THE LIFE OF LUIGI RUSSOLO



Luigi Russolo, 1916.

- Futurist composer, painter, and innovator
 - Inventor of electronic music and the synthesizer
- 1913: *L'arte dei Rumori; intonarumori* (noise-intoners)
- Late 1920s: distance from music and art, alignment with Fascism
- 1938: *Al di là della materia*, philosophy of the occult

THE LIVES OF THE INTONARUMORI

- *Intonarumori*: analog speakers and sound boxes
- 1913: "Risveglio di una città"
 - "Reanimating" Italy through its "explosion of noise" and "bombardment of stimuli"
- 1913-1920s: failure at the Futurist *serate*
 - Denounced by critics, misunderstood by audiences
- Late 1920s: *intonarumori* are retired from live performances
- During WWII: *intonarumori* are destroyed in Paris
 - Since then, only a few recreations have been made (using Russolo's patent paperwork)

RUSSOLO'S *INTONARUMORI* ARE LARGELY FORGOTTEN: THEY FAILED UPON RELEASE AND THEN WERE DESTROYED

REFERENCES

• Chessa, Luciano. *Luigi Russolo, Futurist: Noise, Visual Arts, and the Occult*. Berkeley: University of California Press, 2012.
 • De Götzen, Amalia, and Stefania Serafin. "The musical heritage of futurism: A digital reconstruction of the intonarumori family." In *Journal on Computing and Cultural Heritage*, vol. 2, no. 2, 1-14, 2009.
 • Raggett, Ned. "Lingering Memory: Aphex Twin's Selected Ambient Works II, 25 Years On." Last modified February 20, 2014. <https://thequietus.com/articles/14552-aphex-twin-selected-ambient-works-volume-ii-review>.
 • Reynolds, Simon. "Why Boards of Canada's Music Has the Right to Children Is the Greatest Psychedelic Album of the '90s." Last modified April 2, 2018. <https://pitchfork.com/features/article/why-boards-of-canadas-music-has-the-right-to-children-is-the-greatest-psychedelic-album-of-the-90s/>.
 • Russolo, Luigi. *The Art of Noises*. Translated by Barclay Brown. New York: Pendragon Press, 1986.
 • Sandison, Marcus and Michael Sandison. "Interviews-all." Last modified December 16, 2022. <https://bocapages.org/wiki/Interviews-all>.
 • Vattano, Laura. *Listening as a creative musical practice: a new perspective on Luigi Russolo's 1916 L'Arte Dei Rumori*. Edinburgh: The University of Edinburgh, 2022.
 • Weidenbaum, Marc. *Aphex Twin's Selected Ambient Works Volume II*. New York: Bloomsbury Academic, 2014.

SPIRITUAL AWAKENINGS THROUGH *INTONARUMORI*

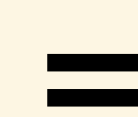
INTONARUMORI PLAY

- Imitate the sounds of daily life (e.g., gurgles, yells, whistles, crashes, and roars)
- Imitate the sounds of nature (i.e., sounds of machines)
- Try to reanimate the dead and conjure their spirits



SIMULTANEITY OF NOISE

- Enharmonic fluctuations in pitch, which yield an infinite number of microtones
- Listener experiences this simultaneity of dissonant pitches, causing their senses and emotions to overload



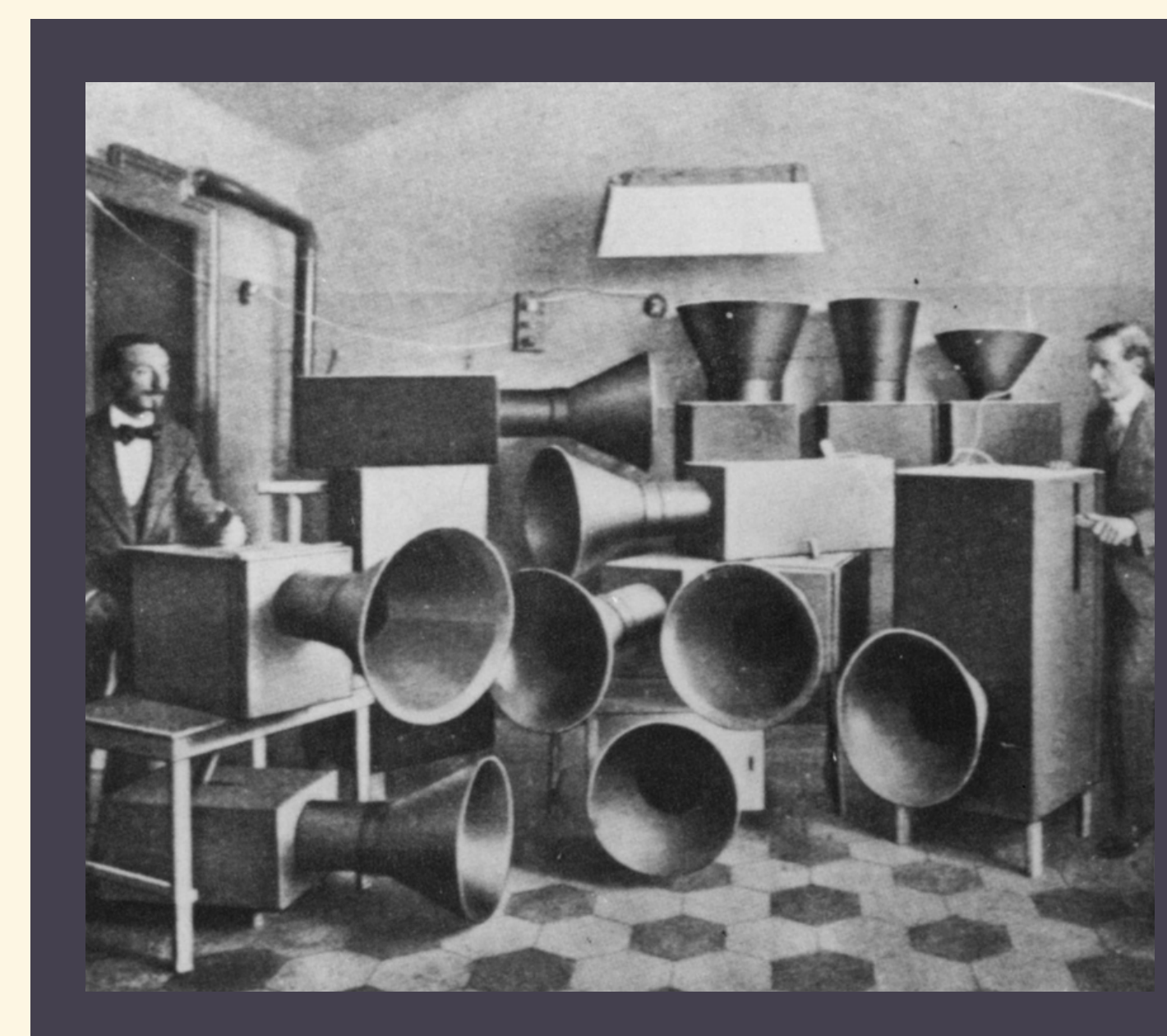
SPIRITUAL AWAKENING

- Overloaded senses and emotions forge a hyperreal, "abstract reality"
- Matter now becomes transfigured and plastic
- Listener realizes their *passéism*, moves to embrace the technology and youth of Futurism

ELECTRONIC MUSIC IS AN ITALIAN PRODUCT, AND ITS PURPOSE IS TO SPIRITUALLY AWAKEN LISTENERS THROUGH ITS SIMULTANEITY OF NOISE



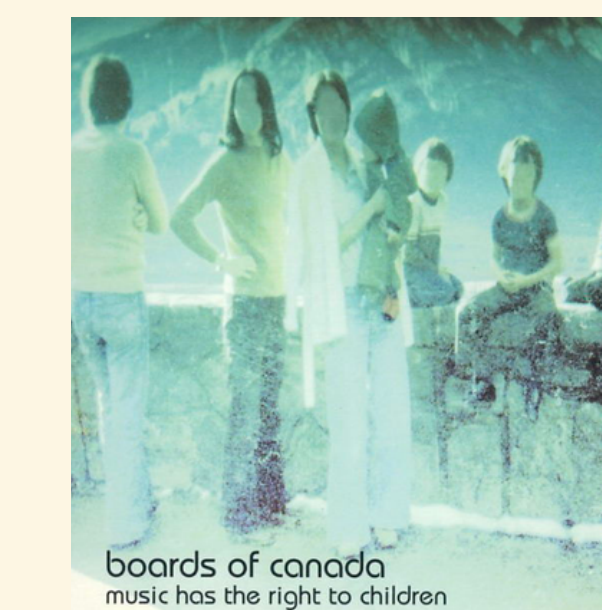
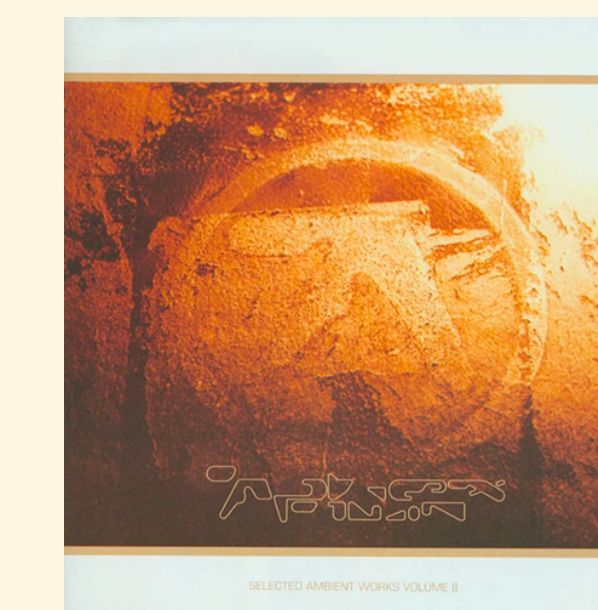
Luigi Russolo, *Gracidatore*, 1914 (reconstruction, 2006).



Luigi Russolo, Ugo Piatti (assistant), and the *intonarumori*, 1913.

'FUTURIST IDM' IN THE U.K.

'IDM,' OR 'INTELLIGENT DANCE MUSIC,' IS A SUBGENRE OF ELECTRONIC MUSIC FROM '90s GREAT BRITAIN



Aphex Twin, *Selected Ambient Works Volume II*

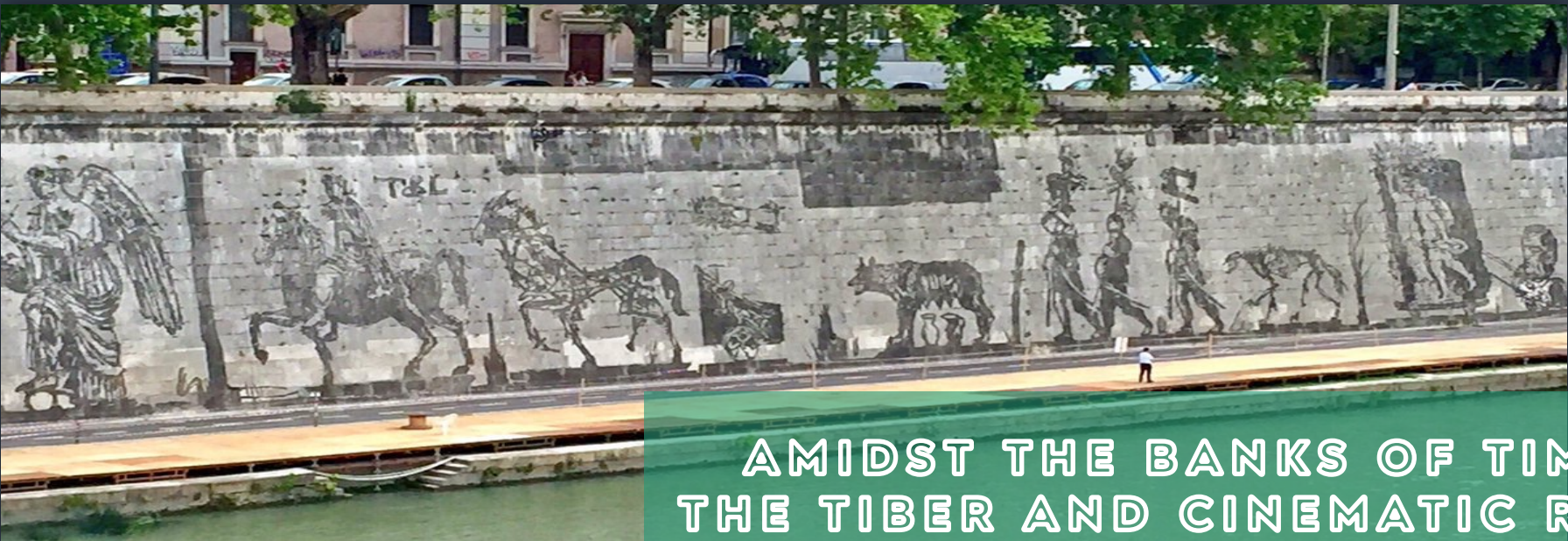
- Album is "beatless," complete with ambient, dissonant noise
- Sounds of analog instruments built by Richard D. James
- Presence of warped and distorted sounds to invoke nostalgia
- GOALS: induce hallucinations, offer "alternate worlds," retreat into youth, cause anxiety

Boards of Canada, *Music Has the Right to Children*

- Use of "analog-decayed production" (e.g., warping, degradation, and distortion) to invoke youth and nostalgia
- Sounds of analog instruments built by Mike and Marcus Sandison
- Use of digital samplers to capture the "sounds between notes"
- GOALS: return to childhood and the "primitive past," rebuke the city, achieve greater consciousness, manipulate the listener
 - "Our music is a negative reaction to the city" (Mike S., 2001)
 - "Through our work, we want to infect people" (Mike S., 1998)
 - "We try to hypnotically synthesize emotions using musical patterns" (Mike S. and Marcus S., 1998)

CONCLUSION

- Russolo's *intonarumori* gave rise to electronic music but are largely forgotten (lack of recordings, etc.)
- Electronic music is conceived as an Italian product
- *Intonarumori* tried to "spiritually awaken" the listener through their simultaneity of noise
- British IDM artists restored this purpose to electronic music, continuing Russolo's legacy while rejecting his Futurism



AMIDST THE BANKS OF TIME: THE TIBER AND CINEMATIC ROME

Giampaolo Molisina
University of Wisconsin-Madison

Q: To what extent the spaces of the cinematic city are conditioned by the *historical*, the *meta-historical*, and the *neo-historical* value of time?

- Theoretical framework:
- Deleuze's *image-movement/image-time*
 - Lotman's *semiosphere*
 - Bakhtin's *chronotope*

Threefold poetics of time

- Time in time
- Time beyond time
- Time in the new time



Accattone (1961)



La comare secca (1962)



Lo chiamavano Jeeg Robot (2015)

Queering the Southern Archive: Emma Dante and the Opera dei Pupi

Alice Parrinello
University of Oxford



Context

- Emma Dante (1967 -)
- Widespread rhetoric of Southern backwardness (Cassano 2012; Ferrante 2019; Gramsci 2014; Preciado 2017; Ponzanesi and Polizzi 2016)
- Italian homonationalism (Colpani and Habed 2014)

Results

- Continuation and rupture with traditional Sicilian theatre
- Disidentification (Muñoz 1999)

Question

- How does Dante engage with the Southern archive and what are the consequences?
- The Opera dei Pupi and *Le pulle* (2009) and *Operetta burlesca* (2015)

Conclusions

- Denouncing cisheteropatriarchal violence through uncanny depictions
- Contesting the rejection of the South and its cultural archive

Affective Encounters

Emotions, Fashion and Femininity In Irene Brin's Journalism

Vanessa Santoro, PhD Candidate, University of Glasgow



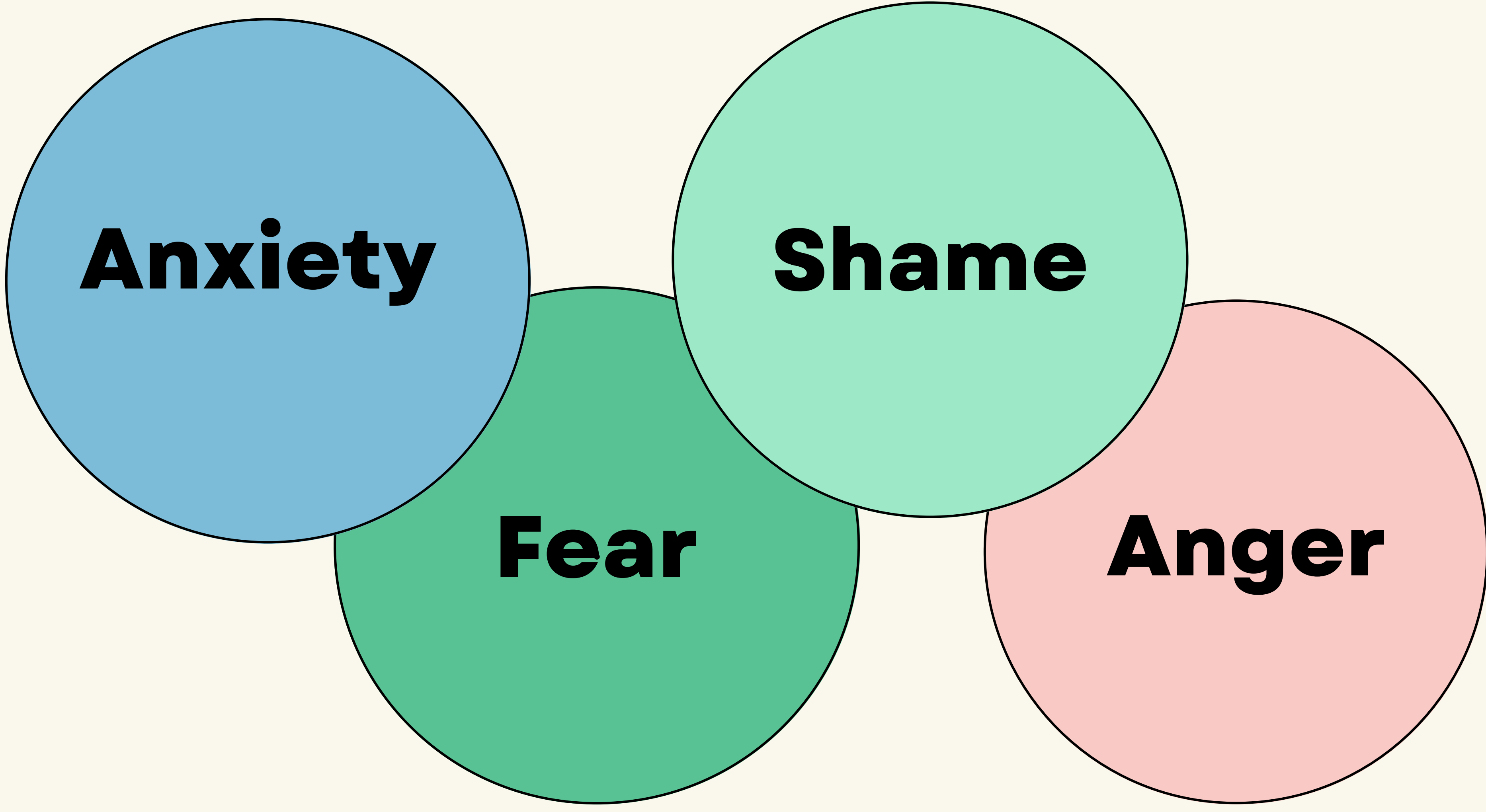
INTRODUCTION

- Historical background: **the 1950s**. The birth of Italian fashion and the development of **the fashion press**.
- Fashion magazines as sites of women's pleasurable consumption and (re)production of **stereotypical notions of femininity**.
- **Fashion as worn, felt and experienced** by female fictional characters in her articles, VS object-focus reports.

RESEARCH QUESTIONS & METHODOLOGY

- How does Brin represent female experiences of fashion?
- What does this experience tell us about **gender, fashion and fashion journalism** in a crucial moment for the development of Italian fashion?
- Methodology: **content analysis** of each issue of the popular weekly *La settimana incom*, from 1948 to 1958.

WOMEN'S EMOTIONS IN FASHION



RESULTS & CONTRIBUTION

- **Fashion:** as a coercive force driven by male designers;
- **Womanhood and gender:** Inclusive picture of femininities and alternative representations of gender
- **History of Fashion Journalism:** Brin turns the normative context of fashion media into a site of negotiation and subversion of stereotypical female identities

Fellini at Marc'Aurelio



Satire at the time of Fascism

- He worked with great personalities: Steno, Metz, etc
- I have the opportunity to analyze a part of his creativity still rarely studied

**The focus is on
mapping and on
cataloging
Fellini's material**



Sormani Library, Milan
Alexandrian Library, Rome
National Library, Florence

Method



- Mapping
- Prisma
- Systematic Review

Results



> 600

Conclusion



The fellinian experience at Marc'Aurelio was a springboard to other media: radio and cinema - a way to understand the audience's tastes

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