

## ABSTRACT IN INGLESE

### **The Event of the Anonymous Image. A Conversation with Alain Badiou**

edited by Francesco Ceraolo

That of event is the capital notion in Alain Badiou's thought. The event is that abrupt interruption of temporality capable of producing a new subjectivation. At the cinema, from its origins to modernity, the event has historically represented the eruption of a discontinuity within the devices of film continuity. Particularly through editing, great cinema has thought of the evental effect as a break in the narrative linearity of the film. But in an era in which cinema is undergoing a de-industrialization process, that brings it ever closer to writing, the anonymous image produced by the new media devices represents an opportunity to create new figures of eventality. In other words, cinema can increasingly become a political agent and a real active component of the event, capable of subverting our anti-evental present.

### **Extras, Passers-by, Adventures of the Spectator**

Luca Venzi

Starting from a 'phenomenological' analysis of *Rear Window* (Hitchcock, 1954), the article analyzes the process of dramatization of the space through which the areas of the image are organized in relation to the background of the frame. This background becomes a perceptive event that determines the desire to see indistinct life, the obtuse continuation of the sensible. Starting from the creative gaze of the protagonist, a spectatorial path is outlined in whose eyes a visual event unfolds. Such event unveils in the frame space, tearing off the viewer's attention from the discursive flow of the film.

### **Passing Cloud**

Nicola Turrini

Numerous species of cephalopods exhibit a particular form of dynamic camouflage, through which the animal's skin modifies its color according to its movement simultaneously, as if the whole body of the animal is a screen on which drawings – that are not a series of snapshots, but shapes

in motion – are projected. Beyond any ethological considerations, the kinematic displays of cephalopods provides a paradigm for rearticulating the *body-brain-image* conceptual plexus by restoring the specific qualities of the *event* as a *moving image*; or, following Deleuze, it allows us to understand “the embodiment and the actualization of the pure incorporeal event in a state of affairs and in his or her body and flesh”.

### **The Image to Come**

Alberto Simonetti

The event escapes the dimension of the fact. The philosophical space breaks with the monolith of common sense. Cinema intercepts images through the fluid substance of thought, history, time, therefore the bleeding-edge style needs not to flatten itself on mere datability in order to cut – by separating them – the re-taken bodies and the language that pulsates within them. Starting from these premises, it is useful to dwell on Guy Debord’s philosophical-cinematographic work and his attempt to deconstruct and re-establish the event in *Hurlements en faveur de Sade* (1952). Silence, the whiteness of the screen, the poetic nature of the verbal incursions, are linked to the notion of the *desert-Event* where the dimension of meaning constructs its logic in opposition to the commercialized serialization of the various sell-off senses. The event conflicts precisely on the level of violation of the traditional visual gesture to return the tools (Deleuze speaks of ‘toolbox’) to their concrete *operari*. Reflecting on what happens in the moment of watching, Deleuze weaves the idea of an island where the same category of expression can return to bring out the real from the night of its mystification, in order to connect Time, History and Life again under the a sign of evenementiality. The essay links such critical dimension that pertains to the event to some contemporary examples where cinema stands in stark contrast and refusal with respect to factuality without consistency.

### **“One Small Step for Mankind, One Giant Leap for Cinema”: Moon landing as a Media Event**

Alberto Boschi

The starting point of this essay is that the moon landing of July 20th 1969 was only made available to the worldwide public through its audio-visual documentation. The article firstly describes in detail the equipment, the shooting techniques and the style adopted by NASA to eternalize this

historical event. Secondly, it analyzes several feature films and documentaries that were influenced by conspiracy theorists such as Bill Kaysing, who stated that Armstrong and Aldrin's landing on the moon surface never happened and was in fact staged in a film studio.

### **Editing the Destruction of Leviathan. Images and History Starting From *The Fall of the Romanov Dynasty***

Dario Cecchi

The paper deals with the issue of the event in the perspective of the power of images, that is, of 'political cinema'. With this formulation, borrowed from Pietro Montani, I mean not a cinema that deals with the political news, but rather a cinema that is concerned with the iconic agency of building a political space or elaborating a politically oriented historical narrative. In such a cinema, montage plays a key role: remarkable examples, though in different ways, are *The Fall of the Romanov* (Šub 1927) and *Videogramme einer Revolution* (Farocki & Ujicǎ 1992), *Romanov Dynasty* (Šub 1927) and *Videograms of a Revolution* (Farocki & Ujicǎ 1992).

### **A Hero Split Between Weakness and Excessive Power: *Eracle* from Euripides to Emma Dante**

Anna Barsotti

The character brought back by Emma Dante in *Eracle* (Syracuse Theatre Festival, 2018) is surely 'factual'. Euripides' Heracles is in himself a structured and/or unstructured figure starting from a breaking point that opens up the expression of new identities. The '*theatre-idea*' (Badiou) inside the tragedy hinges on a double reversal of Power, due to the terrible strength of the demigod, which on returning from Hades turns from savior of the homeland in murderer of his loved ones. The staging of the theatre (and movie) director enhances these reversals, with an ambivalent coming and going between life and death and a mostly female cast, including the leading role. The broadcast on Rai5 allows to compare the different spectatorial experiences: live performance and TV footage.

## **Werner Herzog or the Surplus of the Event**

Daniele Dottorini

What is often at stake in Werner Herzog's cinema is the research, the question, the problem of the event. This research is carried out by Herzog in different forms, concerning both the collective, radical, uncontrollable event, and the event understood as the effect, the inner turnaround, the excess of the individual. The specificity of Herzog's cinema is to relate the event with the risk of catastrophe (which can be a natural or human catastrophe, and can endanger the making of the film). At the same time, the relationship between event and possibility of catastrophe (i.e. the radical fall), becomes in Herzog the founding core of a precise idea of cinema. The essay analyzes these concepts of event through some of the Bavarian director's films: from *The Dark Glow of the Mountain* (1984) to *La Soufrière* (1977) – whose original subtitle is precisely 'Waiting for an inevitable catastrophe' – up to *Fitzcarraldo* (1982). Here how Herzog's cinema movement is always twofold shows: on the one hand, the gaze tends in every way towards the limit, the edge from which an event can (and may not) spring. On the other, the situation, the extreme space and place are crossed by equally extreme bodies that can only take the cinematic form of the event.

## **The Voice and the Impersonal in Fellini's Cinema**

Felice Cimatti

Fellini's is an impersonal cinema. This essay discusses the relationship between impersonality and voice. The voice, in fact, is the appearance of the impersonal. Two films in particular – *Rome* (1972) and *Amarcord* (1973) – show in an exemplary way the impersonality of life. It is no coincidence that these are films in which the voices of the characters are almost always dialectal (Romanesque and Romagnolo), i.e. voices that speak a language that is not that of school and power, of the law and the registry office. It is instead life that 'speaks' in these films.

## **Adventure or Anti-event? Antonioni's Sick Love**

Simona Busni

Michelangelo Antonioni is the ideal heir of the loving tale as expressed by Roberto Rossellini in *Viaggio in Italia* (1954). His cinema though deals with the crisis of the event, which vanishes in the emptiness of the so-called

‘malaise of feelings’, freeing itself from all the ties referred to the story. Starting from the final scene of *L'avventura* (1960), the essay aims to show in what terms Antonioni turns the category of the event upside down, subduing it to the formal needs of his poetics: he can delete the narrative fact in order to rely upon the extraordinary photogenic potentiality of his images.

### **The Chronophotography of the Event Between Artistic and Clinic Pedagogy**

Greta Plaitano

At the end of the XIX century, starting from the clinical field, the still-developing psychological paradigm spreads all over the entire European cultural production and leaves a mark also on the artistic literature. In this realm the manuals for the teaching of the artistic anatomy by Paul Richer – disciple of J.-M. Charcot and professor at the Parisian Académie des Beaux-Arts – were written. Tracing the emergence of the notion of *hystérie traumatique* – in which one shocking event plays a leading role in the manifestation of the pathology –, this essay analyses the reasons and the use of an original chronophotographic device. Such device, designed to capture the unpredictable variables of the pathological event, becomes a powerful pedagogical mean to record the everyday movements of the human body.

### **Editing the Event. On Heller and Pezzani's *Liquid Traces***

Francesco Zucconi

Starting from the project conducted by the Forensic Architecture research center, the article aims to investigate the forms of counter-surveillance and counter-investigation to protect citizens of any part of the world, regardless of the measures taken by national and supranational authorities. The group uses multidisciplinary skills to investigate cases of human rights violations. Their audiovisual reconstructions have attracted great attention, both in the academic, legal and political fields, as well as on the artistic level. Here we focus on the video that had a forerunner role in relation to these projects: Heller and Pezzani's *Liquid Traces*. Hence, we highlight the persistence of a cinematographic aesthetic within scientific research, capable of exploiting the critical-cognitive potential of editing in understanding the mechanisms of managing the borders of Europe in the new millennium.

## **Traces of Reality. The Power of the Encounter in Frammartino's *Alberi***

Francesco Formigoni

Michelangelo Frammartino's films have always been characterized by the attempt to create images that were the result of an authentic relationship with reality. In his works, he has always tried to overcome the idea of representation as a 'mirror of reality', openly challenging the boundaries of artistic forms. In the Italian cinematographic scene, with particular reference to the documentary context (a field of incubation of the main contemporary experimental trends), his works are significant examples of an idea of films such as: 'place of mediation between himself and the world' (Bertozi, 2018). This essay aims to analyze *Alberi* (2013), which works on the border between cinema and video installation, in which the reality as a *sensitive matter* becomes an event, according to the words of Deleuze (1969), meaning a moment of mediation between body and spirit, between matter and idea. An instant of crystallization of a continuity in which the being is totally immersed, and throughout its manifestation it reemerges new but unchanged.

## **Wiseman's *Monrovia, Indiana*: Offscreen the Event**

Stefania Cappellini

*Monrovia, Indiana* (2018) is a classic Frederick Wiseman's film, both for its structure and its topics: communities and institutions where the director can investigate human and class relations. A movie and a cinema of the situation rather than the event, 'such is the gigantic reservoir from which our existence is woven, the reservoir of *neutral* situations, in which it is neither a question of life (nature) nor of action (history)', as Badiou states. In a broader reflection on the relationship between reality and its representation, Wiseman has always chosen to narrate the offscreen of the event.

## **Event Segmentation, Narrative Comprehension and Audiovisual Enation in *True Detective***

Adriano D'Aloia

The film or TV series spectator tends to segment the narrative events on the basis of a 'mental montage' that does not necessarily correspond to the audiovisual editing. The analysis of two (stylistically opposite) episodes

of *True Detective* reveals the spectator's natural tendency to compensate – directly or inversely – the intensity of audiovisual editing for the purpose of narrative understanding. At the same time, the analysis highlights the need to integrate an 'enactive' approach to the Event Segmentation Theory – one that enhances the bodily nature of the filmic experience and the embodied nature of audiovisual editing.