

ABSTRACT IN INGLESE

The Enchantment of Annihilating Images. A Conversation with Mariangela Gualtieri

Edited by Alma Mileto

Since the origins of cinema, theorists and directors have expressed their perplexity towards speech that is likely to absorb the plastic movement of the image within its presence. At the same time the speech in the cinema, once it has taken hold, risks losing its character of pure voice, pushed towards a progressive devocalization in the direction of the rational verbal discourse without paying attention to its purely sound component. From this point of view, poetry, which is embodied in the phantasmatic voice of writing or in the physical voice of the scenic invocation towards an audience, tends to reconstitute the “phonic enchantment” of a collective ritual in which the light of the screen is not necessary, where movements of the soul are projected directly into the sonority of the words and a uterine acoustic dimension is recovered. However, the poetic must remain an intelligent word, aimed at stimulating constant attention in the listener. It is interesting to ask ourselves about the intersections between two vocalities – that of cinema and that of poetry – that may be distinct yet close in the desire to retain the character of “carnality” typical of oral exposition, preserving emotional instability of the performance also – or perhaps above all – in an era in which the narratives live an increasingly complex media intertwining.

Phonographies of the Voice. Some Media-Archaeological Considerations

Nicola Turrini

This paper aims to develop a re-examination of the voice from a techno-aesthetic and media-archaeological point of view, by thematizing two different ways of technologizing the word: writing and phonography. In order to do so, the pioneering research carried out by Milman Parry and Albert Lord will be discussed. The two philologists used phonographic recording techniques to enable the subsequent transcription of the performances and their philological analysis. The aesthetic and epistemological paradoxes of this procedure will constitute the starting point for a different declination

of the field of the voice.

Thinking in Resonance. Non-Human Voices, Between the Animal Becoming and the Logic of Sensation

Jacopo Bodini

Iñarritu's *Amores Perros* stages a multiple 'animal becoming', deploying lines of flight that compose the diagram of a logic of sensation and sensibility: loves and affections are transformed into a becoming-dog, giving rise to hybrid individuations and orientations. A key role in this process is played by voice, and especially by the interaction between human and nonhuman voices.

Echoing Erlmann's the proposal of *Reason and Resonance*, we decline the logic of sensation applied to voice in the terms of a logic of *resonance*, a non-dualistic and non-metaphysical logic that entails a non-separation between human and non-human, between subject and world.

'Anything to declare?'. Border-Voicescape in Border Art

Andrea Masala

The study investigates the original aspect of voice in Border Art by proposing the neologism 'border-voicescape'. The term is, firstly, introduced through a panoramic on classic examples of Border Art. Secondly, it is deepened with the analysis of two videos: *45th Parallel* by Lawrence Abu Hamdan of 2022 and *Broken Voices* by Adrian Paci of 2018. The 'border-voicescape' progressively emerges from the pieces taken into account as a theoretical-methodological instrument with an interdisciplinary functioning between border studies and border aesthetics.

A Voiceless Cinema? Ethics and Aesthetics of *deafmovie*

Bruno Surace

It seems counterintuitive that the cinema, after the technical efforts made to acquire a voice, has then chosen on certain occasions to free itself from it. However, mastering a technique also means wanting to discuss it, and this is how the *deafmovie*, a mimetic cinema that does not take vocalicity for granted, is delineated. Not everyone, in fact, has a voice; nor can everyone hear one. The objective of the paper is therefore to explore how the *deafmovie*

gives filmic form to the absence of voice, both in terms of receptivity (being unable to hear it) and productivity (being unable to emit it).

Female Soundscape in Kaitlin Prest Audio Production

Marta Perrotta

Canadian audio producer Kaitlin Prest's radio plays challenge the more stereotypical uses of women's voices in radio and sound media. The essay attempts a systematisation of the main theories addressing the issue of women's voices in radio at different stages in the development of broadcasting, with references to the ways in which women have been able or willing to participate in radio production and, consequently, to have their voices heard. This attempt to map the modes of female vocal presence in radio will be used for the reading of *The Heart*, a podcast with which Prest won a Prix Italia in 2015.

Studio Azzurro's Sensitive Voices

Francesca Pola

The article analyses the role of the voice in the practice of the artistic collective Studio Azzurro. The voice as physicality and word is already significantly present in the cinema and video-theatre experiences of the Eighties, in the continuity between the electronic image and the body of the performer. In the «sensitive environments» envisioned in the mid-Nineties, the voice becomes the fulcrum for empathic identification induced by the work or the media interface that produces unexpected and engaging sound situations. In more recent cycles, the voice turns into a plurality of narratives, languages, cultures, points of view.

Voices Not to Be Listened. Charlie Kaufman's Monological Word

Chiara Scarlato

The paper aims at considering the deconstruction in the relationship between voice and body by focusing on Charlie Kaufman's filmography. Specifically, by adopting a hermeneutical perspective, it will focus on *Synecdoche, New York* (2008), *Anomalisa* (2015), and *I'm Thinking of Ending Things* (2020) in order to investigate the fictional role of voice in the *oeuvre* of the American film director. Finally, it would assess that a re-

flection on voice might help in clarifying the human need of telling, that is fictionalized through a constant attempt of rethinking some crucial devices of human experience, such as the body.

Oro-mediality. The New Voices of the Contemporary Documentary Alma Mileto

The essay aims to formulate a four-step deconstruction of the traditional idea of documentary voice – the aseptic ‘Voice of God’ typical of journalistic language –, reflecting on how, on the contrary, the vocal element applied to what today we define ‘cinema of the real’ constitutes one of the areas of greatest experimentation of the relationship between the image and the language plane. From this point of view, the last twenty years of the Italian documentary represents an exemplary setting for trying to establish some of the pertinent features of what we can define as a new ‘voice of reality’. On the basis of an expression coined by us, ‘oromediality’, and starting from a specific case study (*La bocca del lupo* by Pietro Marcello) we will try to reflect on how the voice lives two opposing trends: on the one hand it appears compromised with the complex medial mixture of the narratives in which it is involved, lending itself to giving life to articulated counterpoints with the visual plane; on the other hand it seems to recover a character of carnality in its oral exposition, by placing itself in the intimacy of a story that reveals the emotional and material instability of its performance.

About voices (and more) in Alice Rohrwacher’s cinema Luca Venzi

After framing the matter of voice in Alice Rohrwacher’s filmmaking practice, the essay focuses on the director’s feature-length fiction films through very different approaches. On one hand, with regard to *Le meraviglie* (2014) and *Lazzaro felice* (2018), the analytical path connects children’s shouts, characters howling toward wolves, but also equally relevant, peculiar sound emissions, to a transformative use of sound, to dynamics of audiovisual transfiguration and to the strictness of composition. On the other hand, the essay interprets *Corpo celeste* (2011) as a film in which two different conceptualizations of voice work together.

The Silent Voice: *Rasha* by Adrian Paci

Felice Cimatti

Rasha moves her eyes, as if she were looking for something, while we hear the interpreter's words in the distance. She occasionally lowers her head, other times absent, other times she smiles, quickly, almost embarrassed by the fact that she can still smile, after all that she has lived through. Her embarrassment, which transpires in the low gaze that she occasionally turns to the camera lens, is not for what she says, but precisely for the fact that she is there, a body on this side of the word. Rasha is the silent evidence of the voice, a voice that is all the more eloquent the more it is freed from the anonymous grip of the linguistic voice. There is really nothing to say, other than the presence of him who fills the whole screen.

'It's As If Making the Film Again': Post-Synchronization and Subbing in *La strada* and *Fellini Satyricon*

Alberto Boschi

Provided that the use of post-synchronization of sound in Federico Fellini's cinema would require a deeper and more systematic investigation, this article focuses on two films only – *La strada* (1954) and *Fellini Satyricon* (1968) – with the purpose to prove, through a textual analysis of both movies, the validity of the Riminese director and his collaborators' testimonies on that theme. The aim of this contribution is to demonstrate how the effects of post-synchronization are not only evident in the final act of post-production but extend their influence as well on each earlier phase of the creative process, including the writing of the script and the shooting itself.

Voices of Rage. On Pasolini's *La rabbia*

Rosa Alba De Meo

The essay aims to investigate the political-aesthetic character of the voice in Pier Paolo Pasolini's film *La rabbia*. In the era of capital's linguistic revolution, the contact between the poet's voice and the archive (*Mondo Libero* newsreel) invalidates the Western phonologocentric apparatus and the movement of appropriation of the traces. The voice multiplies, disseminates, contaminates itself until it shows what in the archive remains unarchivable, a rage capable of introducing a new politics of memory.

Noise of Voices. Tati's *Playtime*

Valerio Sbravatti

The films of Jacques Tati exhibit a peculiar use of human voice, which is treated in a bizarre manner, sometimes difficult to understand or even reduced into an unintelligible noise. Usually, meaning prevails in the voice while the material cause prevails in noises; however, Tati demonstrates that voice can be converted in noise when it is used to produce irrelevant words, which sound as 'walla' – i.e., an indistinct muttering. This may be found in any crowded scene in classical films, as a background for dialogues or other prominent sound, or as a collateral phenomenon. Nevertheless, Tati uses this kind of voices as an aberrant foreground sound, since it alludes to intelligible dialogue while failing to live up to the audience's expectations. All of this is demonstrated by *Playtime* (1967), the ultimate example of both Tati's style and an approach to the voice which is markedly different from the classical one.

The Voice of the Rain People. Coppola's *The Rain People*

Francesco Pellegrino

In *The Rain People* (1969), the voice is a component that substantively contributes to the development of the film's characters and central themes. In the first section of this essay I consider in some detail the acousmatic characters and the three phone call sequences; in the second, I reflect on the protagonist's voice, its powers and its uses; in the third, I analyze the male characters and their *mise-en-scène* through their voices.

Voices Beyond Mimesis: *L'ordre* by Pollet

Iacopo Bertolini

The story of the community of Spinalonga, a Cretan island that hosted the last active leper colony in Europe, highlights how representation can convey the same injustice imposed by the social order in which the enunciation takes place. By presenting the voice of a witness as a pure sensory object, Jean-Daniel Pollet develops a documentary method with a strong deconstructive potential. Sound is set free from the constrictions of language and the spectator-listener is capable of experiencing otherness through its immediate perception.

The Maternal Translation of the Child: *Il sogno della farfalla* by Bellocchio

Vincenzo Altobelli

The contribution examines *Il sogno della farfalla* (1995), the last of the four feature films born from the collaboration between the director Marco Bellocchio and the psychoanalyst Massimo Fagioli, focusing on the solutions adopted by the author to represent Lacanian theories on language and those on the unconscious elaborated by Fagioli. According to these theories, the human voice and the audible word are the instrument for defining the mother-child relationship and for the evolution of the subject's bodily existence in the world.

Kill Bill's Whistle and Beyond

Marco Cosci

Whistling a tune is one of the most basic abilities of human beings. However, not by chance, several directors and composers used it throughout film history to define the identity of non-musical characters. Combining film music and sound studies with the analysis of a key sequence by Quentin Tarantino's *Kill Bill: Volume 1* (2003), which re-uses a cue composed by Bernard Herrmann for the thriller *Twisted Nerve* by Roy Boulting (1968), in this paper, I discuss whistle's vocal hybrid properties as a critical component of the audiovisual scene. Moreover, I explore the whistle as a device that activates further intertextual connections through preexisting musical moments.

The Voice in the *New Greek Weird Wave*

Luigi Pezzoli

The aim of the essay is to analyze the nature of the *voice* within the current Greek cinematography, also known as *New Greek Weird Wave*. In some of the works produced by Lanthimos, Tsangari, Makridis or Zois, the specificity of the voice does not meet the criteria aimed at identifying the subject. The dual role played by the voice – both *symbolic* and *real* – clarifies this intention. On the one hand the monotonous and inert whispering unveils the absence of a proper substratum of the voice, due to an external imposition of the language. On the other hand the moments when the voice disarticulates into animal sounds or cries occur as a fair means of escape from the functioning of the language.

Voices, Songwriters and Screens: *Fabrizio De André principe libero*
Luca Bertoloni

With *Fabrizio De André principe libero* (2018), cinema and audiovisual work on medial hagiography developed around the figure of the Genoese singer-songwriter. This film works on multiple levels with the voice: first of all, it looks like an imperfect vocal disguise, which is solved only thanks to the singing action of the actor Luca Marinelli and to the link with the images, which philologically recover the iconic-visual heritage of the singer-songwriter's life; then, it's configured in a set of other voices, so that the voice, as a medium, guarantees, through the images and its authorial instances, the medial reconstruction of a singer-songwriter and a performer.

The Burning of the Voice: *O que arde* by Laxe
Claudia Barolo

O que arde (*The Fire Will Come*, 2019) by Oliver Laxe is an essential film that tells the 'elementary' existence of the inhabitants of a small rural village in the Galician mountains. It is the aesthetic treatment reserved for film that becomes particularly relevant with respect to the theme of 'voice'. In fact, this study intends to interrogate different declinations of voice, intense not only as a word, but also as a sound expression of places and environments present in the film, also proposing a third possible line of interpretation which, starting from the visual configuration reserved for the landscape, detects in the voice of careerist policies that exploit natural resources for economic purposes a third declination of the subject of this contribution.

The Buzz of a Portrait: Ramsay's *Brigitte*
Bernadette Piccolo

The fashion film *Brigitte* (Ramsay, 2019) is characterized by a lively and rich sound-track which, since the beginning, conquers the screen and arranges the rising of the image to the surface. My article aims to study the nature of this acoustic dimension, focusing on the eponymous photographer's voice that, in the documentary, has a dynamic approach with the frame and acts with other sound and vocal elements, shattering and giving back a multifaceted portrait of the protagonist herself.

Eco and Soundscape in Akerman's *From the Other Side*

Annalisa Pellino

The essay concentrates on the audiovisual installation *From the Other Side* (2002) by Chantal Akerman, where the voice plays a leading role in a process of radical rethinking of the relationship between sight and sound. The filmmaker experiments with the formal, conceptual and performative possibilities of the exhibition space, and uses her voice to deal with the limits of the *gaze*. Through a permanent tension between figuration and abstraction, that turns everything in its reverse – a strategy already present in her movies as an antinarrative instance – Akerman enhances the materiality of the voice and blurs the border between the semantic and the vocalic, the image and the *phoné*.

Les voix d'Agnès

Luca Malavasi

From her very first feature films, Agnès Varda treated the sound component and, in particular, the voice, as an element endowed with its own 'corporality' and autonomy, pushing it toward a different expressive goals but always using it to deconstruct the mimetic illusion. This interest in the voice evolved in a decisive way with *Daguerréotypes* (1976), in which the director introduced a voice over commentary, acted by herself, inaugurating a 'first person' cinema, both from visual and acoustic point of view, that would characterise the entire last phase of her production (2000-2019).

'Eco Doesn't': Between Varda and Akerman

Anna Masecchia

The essay draws its initial theoretical premises from Teresa de Lauretis and, regarding the studies about voice, from Chion (1982) and Dolar (2014). It then focuses on *Elsa la rose* (1966) and *Réponse de femmes* (1975) by Agnès Varda and *News from Home* by Chantal Akerman (1976), directors of different generations who have worked through the voice and the voices to deconstruct the rigid structures of logos and the codes ruling the representation of women, in a cultural atmosphere in which orality has played a decisive role in feminist thinking and practice.

Always Present Dog Voices

Elena Mosconi

The presence of animals in cinema is here investigated in relation to the communicative dimension: their noises in films enrich an increasingly layered soundscape, but above all they raise questions about the material aspects of the sound component and the non-logocentric features of language. Raul Ruiz's short film *Colloque de chiens*, with the force of its experimental charge, highlights many meanings of canine barking. In the film the dogs, with their verses that punctuate the story, seem to take on the role of narrators, and so to become bearers of events that, like 'gossip', only make noise. At the same time, they also express in their barking an attempt to connect with each another.