

## ABSTRACT IN INGLESE

### **The Common is a Field of Forces. A Conversation with Mario Martone**

edited by Bruno Roberti

The most frequent metaphor used in the course of the conversation with the film-maker and theatre director Mario Martone is that of the field as a space in which to ‘cultivate’. In a certain sense, the work of the director resembles that of the farmer: a concrete practice which enables to guide the creative forces which make up the art-work. If the notion of the common directly entails with the creation of a ‘field of forces’, it also includes the idea of a ‘traveling community’ – something able to transform itself and to move in time and space. Only by starting from disagreement, from diversity or distance, a deeper unity is reachable – a unity able to act as a link for new communities and new common fields. This conversation retraces some aspects of the notion of the common in relation to cinema, by going through the most relevant moments of Mario Martone’s work, both in the theatre and cinema; it provides a new reading of important aspects of the common by nearing this notion to the central themes of Martone’s work.

### **The Italian Way. The Ideology of Comedy and the Construction of a Common Sense**

Emiliano Morreale

Through a deep analysis of the complex notion of ‘Italian comedy’, this essay builds up an *excursus* of this genre and of the way it represents an important point of view from which to analyse and define a certain notion of ‘Italian character’. Seen from this perspective, the ‘Italian comedy’ – together with other genres as the Sixties’ *auteur* cinema or neorealism – proves to be an important means for reading the history of our nation. Intended as the realm of common experiences, of a common feeling, the comedy embodies the sometimes faithful (and sometimes exaggerated) representation of the emotional, visual and conceptual background through which Italian cinema made its presence active within a broader public context.

## **The Imaginary (in) Common. Acting Styles and Italian *Koinè* in the Early 1960s**

Gabriele Rigola

This paper puts forward an investigation over acting in the early 1960s Italian cinema by analyzing hybrid exchanges of styles and themes. Actors, for example, who worked both in the Italian-style comedy and *auteur* cinema, contributed with their *acting style* to depict the complex society of their era. The actor's own specific acting style was often overcome in order to create an individual *type* who efficaciously embodied a social figure, and who captured the different expectations of the wider audience and the fragmentation of its context. These phenomena produced a representative *koinè* of their time, and also an exchange between languages, society, culture and cinema. In order to illustrate a prime example, this paper focuses on Ugo Tognazzi and his performance in *Il professore* (M. Ferreri, 1964).

## **Can an Image of the Common Exist?**

Francesco Ceraolo

This essay addresses two issues linked with the question of the cinematic 'common'. Firstly, the ontological possibility for an 'image of the common' to exist; namely, the possibility for the common to express itself within the imaginary regime. Secondly, the specific nature of the common intended within the sphere of the 'representation' – the latter considered as a practice aimed at providing readability to a merely expressive and un-conscious act. The essay also critically investigates over the postmodern notion of the common intended as a 'form of the expression' (Negri), and – moving from Jameson's geopolitical aesthetics – addresses the possibility for the cinematic image to convey an authentic idea of the common within the audio-visual narration.

## **Technomorphs, Libertines, and *Acéphale*'s Plotters**

Giovanni Festa

The essay examines, as if it were an anthropological study, the life of three paradoxical, deviated and secret communities. The first community is that of the Technomorphs, imaged by the Japanese film-maker Tsukamoto Shinya. The second one is that of the Libertines, depicted by Marquis de Sade in *The 120 Days of Sodom*. The third one is that of the Plotters, theorized by Georges Bataille as a 'practical and active' continuation of the journal

*Acéphale*. The essay is divided into three parts. The first describes the general nature of a secret society. The second addresses the devoted place and the modality of action. The third investigates over the aim of every secret societies: i.e., the transition from a condition of slavery to sovereignty.

### **The Keepers of a Catastrophe**

Sieglinde Borvitz

Garbage is what lays the foundations of a community. Garbage is what is shared in a community, what is produced by a dynamic of both inclusion and exclusion – of *bíos* and *zoé* – which regulates the contemporary *polis*: the garbage dump is hence the (non)place in which the community becomes aware of itself. Starting from this consideration, this essay intertwines the cinematic experiences of three different film-makers – the Austrian Ulrich Seidl, the German Cristoph Schlingensief and the Italians Cipri and MareSCO – which look into the community through the points of view of those who are excluded from it: the weaks, the marginalized, the handicapped.

### **The Commonplace of the Avant-Garde**

Enrico Camporesi

If the Avant-garde, in a broad sense, problematized the ‘commonplaces’ of artistic production (by criticizing the notions of ‘author’ or of the ‘work of art’, as well as their aesthetic and economic apparatus), what happened when the Avant-garde started re-thinking itself? The aim of this paper is to explore this issue within the cinematic context, and more specifically within the experience of American experimental and avant-garde cinema. Through the analysis of some key-works of this production (*Even. As You and I* by R. Barlow, L. Robbins and H. Hay, 1937 and *Odds & Ends* by J. Conger Belson Shimane, 1959) this paper sees how Avant-garde and experimental cinema redefined itself through its own critical approach, by the means of the caricature or *pastiche* of its own ‘commonplaces’.

### **The Death Sequence in Film and Video Games**

Riccardo Fassone

This essay addresses the issue of the intermedial exchange of representative and narrative formulas between film and video games, with the aim

of mapping a common space between these two media. The essay uses the genre of slasher films as a case study and discusses the appropriation of a certain number of generic conventions within the ‘shoot ‘em up’ game *Dead Space 2*. Aim of the essay is to analyse the existing dialogue between these two media and to highlight the persistence of generic figures and conventions in video games.

### **Community in Motion: the Soviet Film-train of the Thirties**

Massimo Olivero

Early Thirties Medvedkin’s film-train was conceived as a collective tool able to intervene directly in the social and productive life of URSS working classes and rural communities during the first Five-Year Plan. The cinematic medium was introduced in these communities in order to change and improve the existing conditions of production. From the analysis of a few of these still-existing films, the outcome and contradictions marking such a unique experiment of authentically communist cinema emerges, especially in relation to its capability – through its practices – of transforming existing reality.

### **A Soviet Film: *Bezhin Meadow***

Alessio Scarlato

This essay analyses the troubled making-of of *Bezhin Meadow* (S.M. Ejzenštejn, 1935-37), and its following path through censorship. *Bezhin Meadow* tells the story of a conflict between a father and a son – in relation to the process of collectivization (of sharing of the lands) – ending with the son’s killing. This familiar tragedy, inspired by the true story of Pavlik Morozov, allows Ejzenštejn to re-read in a dionisiac-carnavalesque key the symbolic *Gestell* of both Christianity and Marxism. Ejzenštejn will try to live the film down because of the following dramatic trial brought against him, though the film’s conceptual structure will re-emerge in Ejzenštejn’s fundamental treatise on montage, *Towards a Theory of Montage*.

### **Ejzenštejn on the Put in Common: Editing and the Chronotope**

Pascal Rousse

Technique is a common practice which can be entirely shared. It is the connection between thinking and matter, that ancient Greeks called *mètis*.

This is what provides a relation with art, where the link of time and space in a common place has been named ‘chronotope’ by Bakhtin. The essay addresses fragments by Ejzenštejn where machines are the supports of common self-organisation and action.

### **We Were There: *Kennedys Kinder*. Reitz’s *Fuchsbau***

Patrizia Fantozzi

The essay focuses on the sixth chapter from the second cycle (*Chronik einer Jubend*, 1992) of Edgar Reitz’s masterpiece trilogy *Heimat*, entitled *Kennedys Kinder*. By moving from a complex re-construction of the last shot, which brings together the youths of the Fuchsbau in the realm of a *common* setting, this analysis puts forward a re-reading of the events recorded in this particular episode (dated 23 November 1963) from an eminently filmic perspective. Being a master in the wrapping of different worlds, Reitz seems to want to reproduce here the evidence of a powerful curvature: the one of macrohistory on microhistory, within the reflexion of the image of an *Us* exposed like a promise – like a dream able to take on a definite shape, starting from a common scene (literally, the set). Among a dispatch, a rejection and a plan, a community of destiny finds its mythological tufa; it finds it precisely on this movable and modulated bound, which is indefinitely revivable between the dream of the scene and the reality of the facts, within the logical space of the world (L. Wittgenstein).

### **The Individual in Mass Society. Vidor’s *The Crowd***

Rossella Catanese

The description of an ‘average man’ in New York during the Roaring Twenties, of his ambitions and inner self, dramatically clashes with the imposed anonymity and discomfort of society. Big urban masses work as the choreography of a homologated society, in which the individual is just a number among the many, while ‘closed’ in elevators or offices (‘the honeycomb of business’). Although against his will, the solitary and individualistic protagonist is actually part of the choral dimension of a metropolitan community.

**Reality Means To Serve, To Deny, To Change: Jean Renoir's *The Crime of Monsieur Lange***

Claudio Di Minno

Jean Renoir's *The Crime of Monsieur Lange* (1936) is one of the most representative films of the French Popular Front period. The film tells the story of how the workers of a small publishing company create a collective society once the company's owner disappears. The purpose of this essay is to show how the film represents Renoir's vision of the world, through the practice of using specific camera shots (deep focus, extended takes, pan shot) to depict the heart of the scene (the courtyard). This kind of space, wherein the collective is a symbol of cohesion and solidarity, in Renoir's film becomes the complex realm of the 'being-with' (to say it with Jean-Luc Nancy's words).

**Interior-day: the Common Space in Philippe Garrel's *Le vent de la nuit***

Chiara Rubessi

This paper aims to investigate the sequence of the journey from Naples to Paris in *Le vent de la nuit* (1999), a film by the French director Philippe Garrel. Images are events, namely places of origin and emergence of three 'common spaces' (from the Latin *commūnis*: 'common, belonging to the many'): the Parisian interiors, where political action is reduced to memory and intimacy; the desolate landscapes of the Italian Romantic period, intended as a source of *engagement*, which can be permanently removed within the space enforced by TV reality shows. The paper aims to show how the setting is the main device of production and mutual connection of these three events.

**A Swedish Commune in Moodysson's *Together***

Antonio Catolfi

The essay analyses Lukas Moodysson's *Together* (2000), a charming comedy about a social phenomenon exploded in the Sixties: the commune. The film, set in Sweden in the mid-Seventies, addresses some of Moodysson's favourite topics: youth culture, pop music, sexual identity and the difficulty of interpersonal relationships. *Together*, through a simple yet acute analysis, addresses the essential nature of northern Europe's youth, and highlights strengths and weaknesses of the hippie culture.

### **The Invention of a Common World: De Oliveira's *Porto of My Childhood***

Guillaume Bourgois

Within the inextricable temporal anachronism in which the past is entwined with the present, De Oliveira's *Porto of My Childhood* (2001) is thought as a complex and dialectical structure, balanced between two different dimensions: the author's subjective re-thinking of his homeland; and the cultural life of a nation seen through its main and common characters. The condition of possibility for a single state to reflect itself in the plurality of what surrounds it stands between these two indefinite and aleatory dimensions. By creating a 'Cubist statue of the time and the city', De Oliveira drifts away from a documentaristic and commemorative perspective, while depicting a critical analysis of his life and of his homeland/city.

### **Conveying Images to Community: Rithy Panh's *S-21: The Khmer Rouge Killing Machine***

Massimiliano Coviello

In the documentary film *S-21: The Khmer Rouge Killing Machine* (2003) by Cambodian film-maker Rithy Panh, the encounter between the survivors of the regime and the jailers occurs inside a S-21 prison – the main detention centre and torture of Khmer Rouge regime's dissidents (1975-1979), by now transformed into the *Tuol Sleng Museum of Genocide Crimes*. The witness' story, the *re-enactment* of the experience of detention, the exploration of the archive housed in the Museum – they all become useful tools to process the trauma of dictatorship and encourage the construction of a collective memory.

### **The Common Means Hope. Martone's *Noi credevamo***

Alessia Cervini

Mario Martone's film on the Italian unification shows the impossibility, for our cultural tradition, to consider the common as something exclusively 'given'. As Cristina di Belgiojoso, one of the protagonists, states in a key sequence of the film: 'To believe means primarily to hope'. Such hope corresponds with an everlasting process of unification of the Italian people which did not – and could not – end up with the political unity of Italy.