

ABSTRACT IN INGLESE

The subject portrayed. A Conversation with Julia Kristeva

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How could the traditional idea of self-portrait be defined today given that the powerful concept of *subjectivity*, which encapsulates a sense of oneness, has been replaced, as Julia Kristeva suggests, with the much more problematic idea of *plurality of subjects* which inhabit one single entity? During the 20th century, forms of narration were modified along with the deconstruction of one of the fundamental concepts of Western philosophy. In this day and age can the image expect to represent something as one when it has been shown it is *plural*? Or perhaps, is the very act of portraying underpinned by the need to exclude something, possibly the subject itself? These are some of the questions Julia Kristeva addresses.

Eisenstein and his one hundred years of solitude

Oksana Bulgakova

What is Eisenstein's cinematographic legacy? And who is following in his footsteps today? Eisenstein perceived art as a fundamental reality and the sole necessity in life. Through his art he was able to deal with the most morbid themes of his time: violence and the destruction of the masses. It seems that cinema has directed, almost exclusively, its interest in Eisenstein on the private figure of the artist: his issues with his body and his sexuality, which was strongly repressed. An image which he himself allowed to emerge in his memoirs and his notes by interpreting and creating, always in different ways, his own self-portrait.

Time-lapse self portrait. Self portrait and metamorphosis

Federica Villa

Self-portrait as a practice of representation of body image is widely used in new media. This essay provides a preliminary interpretation of the phenomenon called time-lapse self-portrait which began to be stored copiously in the early millennium by the World Wide Web. Through a re-interpretation of the notion

of *informe*, this recent type of self-portraiture shows all its propensity to create impersonal forms of life governed by abstract temporality and numerical proportions.

The Self in Home Movies

Alice Cati

The essay aims to discover the forms and the usage of self-representation in home movies. During the filming of a home movie the amateurs transfer onto the film their tensions, displacements and orientation. Every image filmed is tied to the fact that they are in fact, in that particular situation. The immanence of their point of view brings about an emotional legacy which activates a process of projection of the self to others and to the world. An analysis of family scenes reveals the creation of an intimate vocabulary as it unfolds through the scenes. A vocabulary which is shared because it is able to express the emotional bonds which tie individuals to their families and vice versa.

Carla Lonzi mirrored by the screen

Lucia Cardone

Taci, anzi parla. Diario di una femminista is used as a starting point to explore the role cinema played in the life of Carla Lonzi. On the one hand, she was a biased spectator, who reflected on films and used them to develop her thoughts. On the other hand, she looked upon cinema with a hopeful gaze seeing it as a utopian universe. A place where a “return to the world” could become possible through her screenplays, which, unfortunately, remained a lingering dream. This essay explores her approach to the use of super8, as well as her poetic, deeply political and self-aware use of the cinematic device. Thus, *Taci, anzi parla* reveals its essence as an extreme, yet partial self-portrait which attests that Lonzi’s meditated approach to cinema was a moment of truth and of authentic self-awareness.

Hitchcock’s cameos as mental images

Marcello Walter Bruno

Does self-portraiture exist in cinema? This paper outlines a sort of history of Alfred Hitchcock’s cinematographic cameos, his famous brief appearances which were always included in each of his movies. The term ‘cameo’ denotes

a balance between brief appearance and artistic performance: directors can portray themselves through a single shot by stopping, just for a moment, the fiction of the diegesis. Cameos are the invention through which Hitchcock marks his entry into the aesthetic regime of cinema.

Andy Warhol in the mirror

Anna Luigia De Simone

“If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it.” Warhol was an extremely careful portraitist of society. His real essence lies within his snapshots, which he painted, wrote and shot. He used all the different media available in a continuous attempt to portray himself; perhaps, in the fragile attempt to stop time. In 1963, he bought a camera and started to film the “tenants” in his open studio during their daily activities. When he shot the Factory, once again it was a portrait of himself, but this time it was tridimensional. *The Philosophy of Andy Warhol* becomes clear. It is a philosophy of the image where identity can be fixed in a frame-shot.

Sokurov: self-portrait, Elegies, personal myth

Arianna Salatino

This paper analyzes Aleksandr Sokurov’s movies through an unusual and neglected perspective: the psycho-critical approach. The discussion deals with the main recurrent meanings present in some chapters of the famous *Elegies (1968-2006)* by the Soviet filmmaker. Although it is not Sokurov’s aim, these movies appear to be self-portraits. The repeated appearances of the director on the screen are *image-obsession* which allow the self-portrait to recreate itself over and over again.

Life shaped

Rosamaria Salvatore

The essay analyzes two interview-documentaries, *Philippe Garrel, portrait of an artist* (1998) and *Chantal Akerman par Chantal Akerman* (1997) which belong to the series *Cinéma, de notre temps*. The analysis aims to highlight how the two directors have placed elements of real experiences at the centre of their creations. However, they both, always adapt and reshape them into a constant and agonizing

question which takes over their artistic practice. The analysis shows that the two films, although having different frameworks, have in common a particular conception of the creative act. The reflection on their practice involves a comparison with the constitutive otherness which is at the basis of being. When the image of oneself is transported to film, it drifts. At which point, the discontinuity, the obstacles, the residues which have not been assimilated emerge, and, with them, the feeling of being somewhere other than one's own life.

Homo Mundus Minor: the digital self-portrait

Denis Brotto

Mikhail Bakhtin points out that immediacy and instantaneity are fundamental elements of *self-representation*. Unlike other languages and other media, cinema is late in developing the possibility of a self-narrative which traces the principles outlined by Bakhtin. Today, the new digital technologies seem to have these features. They may be capable of breaking the complexity of the *cinematic machine* and they may be able to allow filmic creation to approach different elements of the work of art which derive from other forms of expression such as writing, painting or music.

To Have and Have Not. Cavell's philosophical memoirs

Simona Busni

The recent publication of the autobiography of the American philosopher Stanley Cavell, *Little Did I Know: Excerpts from Memory* represents the last stretch in an intellectual journey which has intersected with reflections on the concept of autobiography. It is an expression of a philosophical practice which emerges from the abstraction of an autobiography. Starting from the autobiographical story written by an important contemporary author, and using the categories which belong to his philosophical work, the essay would like to investigate that which pertains to autobiography and the experience of cinema. A self-portrait of Stanley Cavell: spectator, critic and philosopher of cinema.

A game of mirrors

Bruno Roberti

If we look in a mirror, the mirror looks back at us. We see our body and we are aware that the phantasmagorical image appearing before us does not com-

pletely belong to us. Cinema has adopted a concealing process through the use of alter-egos, streams of consciousness, and transfers in an attempt to represent oneself, but at the same time, keeping one's distance. This is the case for Manoel de Oliveira in *Voyage to the Beginning of the World* (1997) where Mastroianni, as the director, lets himself be directed by the author whom he represents.

Zero Degrees Times Two

Marco Grosoli

A stunning number of convergent features, such as theme, narrative and style, seem to link the works by two very different artists, Michel Houellebecq and Takeshi Kitano. Far from being mere coincidences, they seem to decisively share a deeper and equally common tendency to self-eclipse their personality the very moment they overexpose their very personal public *persona*. Indeed, they *draw* themselves by withdrawing. It is a game that they play so similarly that it recalls an unintentional, but nonetheless significant *mutual self-portrait*.

Self-portrait as Bloom. Notes on Louise Bourgeois

Stefano Velotti

The self-portrait that Louise Bourgeois entrusted to her little suspended sculpture *Janus Fleuri* is a self-portrait deprived of any apparent mimesis. Neither mere material body, nor mere symbol, it is an elaboration of something blooming, both personal and human, which emerges from the magmatic background of conflicting relationships with other artists and with her family. It is a sexual, bodily, intellectual, artistic dehiscence type of self-portrait.

Something autobiographical in Depero's unfinished work: *Gloria conquistata*

Francesco Casetti, Paolo Dalla Sega

A video-installation in March 2011, which used new technologies, was an opportunity to create in a present day context the unfinished work of a great artist: Fortunato Depero. Master of Futurism in the 1920s, Depero approached cinema through his compulsive and autobiographical literary production. Between 1926 and 1934 he worked on a series of projects which were never completed. The project which the author focus on shows how cinema is a deep love for Depero but that can not be completed at all.

The Self-portrait of *Film*

Dario Cecchi

Film (1965) the short film based on an idea by Samuel Beckett and interpreted by Buster Keaton, can be seen as an attempt of *mise en abyme* of the self-portrait mechanism. In this paper self-portrait is conceived as the self-representation of the artist and of his/her art. Cinema is the only medium which is capable of showing the abyss at the basis of self-portraits. The discovery of such an abyss allows us to approach the question of visual control devices.

The Journey of G. Mastorna. A self-portrait without a face

Alessio Scarlato

This essay goes over the fundamental moments in the preparation of *The Journey of G. Mastorna*, the most important amongst Fellini's abandoned projects. Mastorna's ultra-mundane misadventures allow a comparison with the main processes of individuation (and liberation) of the subject. Fellini describes his attempt to be a *universal man*, following the advice given by his psychoanalyst, Ernst Bernhard. This attempt leads to the abandonment of the sacrificial device of Christianity and the adoption of an *aesthetic* existential model, according to which one's actions are free, innocent and governed by a harmony whose only aim is pleasure for pleasure's sake.

Self-portrait with mother and whore

Enrico Terrone

In the history of French cinema the idea of film as self-portrait is incubated by the Nouvelle Vague, developed in Garrel's and Pialat's works, and carried to its summit by Jean Eustache's *The Mother and the Whore* (1973). In order to defend this historical-critical thesis and to suggest its theoretical implications, I will analyze Eustache's masterpiece in two steps. I will first consider it independently, free from any context, as a mere narrative text. Then I will show the relevance of the autobiographical aspects in order to better understand the film.

Setting memory. Photography and memory in *Karin's Face*

Fabio Pezzetti Tonion

Ingmar Bergman's films reflect a continuous investigation of the word pair 'art-life.' It is an organizational pole, around which the filming and the thematic expression are substantiated by the director's constant reference to the dimension of autobiography and memories. The essay centers on an analysis of Bergman's use of photography in *Karin's Face* (1983), or rather, the methods used to create a subjective temporality which is tied to the dimension of memory, and the techniques used to create a filmic *image of oneself*.

Ghost autobiography. Guy Maddin's *My Winnipeg*

Francesca Veneziano

In his last feature film – *My Winnipeg* (2006) – the Canadian director Guy Maddin proposes a pattern of declared *false autobiography*. Through Jacques Rancière words, my essay analyzes the way memory becomes fictional in the scenes of *My Winnipeg*. The director cleverly recreates an individual mythology by turning to archive material and through its use.

Self-portrait of Sand: *The Beaches of Agnès*

Clio Nicastro

Agnès Varda retraces her life recounting the binding connection between her time on the film set and her everyday life. A life where meeting people, seeing places and things set the rhythm of an authentic experience. For the Belgian director the beaches of the South of France are the landscapes of her growth and at the same time they emblematically embody Varda's attitude on exploring and collecting that which consumer society usually casts away.

Generation Kill: on the self-portrait gesture

Lorenzo Donghi

The rise of conflicts in the last decade has put the visibility of war into the context of a new media scenario. These conflicts have inspired a deep reflection regarding the transformation of contemporary war imagery and they have radically intervened on the relationship between the war and its ways of representation. Today, self-portraiture is one of the most recurrent forms of

communication coming out of the states of conflict. The last sequence of the television miniseries *Generation Kill* (2008) is a concrete example of this. It is useful to explore the phenomena of iconic self-definition within the current panorama of war.

Where she is not. The utopian address of nostalgia

Giacomo Coggiola

According to Beaujour, the literary self-portrait establishes a special relationship with utopia. This relationship is found in the struggle towards a “place of return”, a place which is desired and desirable because it is lost. This place is organized as a storage of visual memories from which to draw on when trying to compose a path through one’s own inner *encyclopaedia*. If this *encyclopaedia* is configured as a system of *topoi*, then so are the images which populate it. In this sense, we can consider the case of the image of the Mother in Roland Barthes and, according to the interpretation suggested by Bellour, its role in Barthes’s thought with regard to the image and its intrinsic traumatism. Thus, the conditional inflation of Barthes speech would express a “confession of imagery”. In this confession, a *topos* of the return to self-portrait perhaps becomes evident: the staging of painful relationships with the image of absence and the response to his traumatism, which is present and recurring in Stendhal, Chris Marker and Guy Maddin.

Peter Forgács: “Notes from the underground”

Claudia Barolo

The paper investigates the use of found footage by Peter Forgács in *The Maelstrom* (1997). It tells the story of the Peerebooms, a Dutch Jewish family, from 1934 to the end of the Second World War. Forgács questions the biographic value of home movies, instead he supports the hypothesis of considering private films a type of psychological filmic autobiography. The Peerebooms are not the only family depicted in the film. Forgács also introduces us to the world of the Seyss-Inquarts, the family of the Reich Commissioner for Holland in 1940. The Hungarian director recontextualizes the home movies of these two families creating bridges between private and political history. He emphasizes the missing images from these family films through his editing, thus questioning the functional nature of the image.

Unstable self-portrait. The use of self-portrait on Facebook's profile

Simona Pezzano

This essay focuses on the nature of self-presentation when users upload pictures which portray them on their SNS's page. Any image, which characterizes almost any profile and which is present in every action of the user within the social network, according to Goffman, can be regarded as an *implicit* expression of the self.

Gender and identity: Claude Cahun's photography

Federica D'Amico and Caterina Martino

Human Frontier is the only published portrait of the artist named Claude Cahun. The ambiguous use of body symbolism and the distortion of the image disturb the representation of gender identity and confuse its human traits. Transmuted into other identities and placed in an alienating context, the body undermines the concept of identity on multiple levels. Cahun achieves her aim: the *human frontiers* encounter difficulties in finding a cultural or temporal axis through which they could be defined once and for all.

Ritrarsi. On some of the self-portraits by Francesca Woodman

Antonietta Petrelli

There is a thread that holds together the vast production of self-portraits by Francesca Woodman, a talented photographer of the twentieth century. The thread can be found in the frantic and original search to understand oneself. Although this is a classic motif in critical interpretations of self-portraits, the particularity of Woodman's work lies, in my opinion, in the original choice to recreate this research. She recreates it in every shot, orchestrating a space at the crossroads between our eyes and the *simulacrum* of the artist. It is substantiated by the hybridization between different forms of expression, thus configuring as a scopic space the pensiveness of the image, and remembrance which serves to rebuild the bond between the work and Francesca's life.

Self-recognition: *Face 2 Face* by JR and Marco

Emanuele Crescimanno

In a self-portrait authors represent themselves and produce an image of themselves. But how is it possible when they only know themselves in a negative way, when they only know themselves in contrast with their neighbour whom they call “their enemy”? The *Face 2 Face* project by JR and Marco is a possible answer to this question: Israelis and Palestinians identify themselves by the portrait of the other, the “enemy”, because they are not so different from themselves.

“Je sais à quoi tu pense”: *JLG/JLG*

Laura Busetta

JLG/JLG. Self-portrait in December (1994) is not an *autobiography* of Jean-Luc Godard, but a *self-portrait*, as the voiceover within the film confirms. The intention is not to provide facts and details and trace a progression of events that when put together they tell the story of a life, but a different way of documenting a person’s reality. Godard’s film seems to be an authentic *pedagogy* of self-portraying, as it has been defined by the theory of recent decades. Starting from the most personal quest possible, the author opens up to the impersonal, moving constantly from the particular to the general.

On the beginning of *Histoire(s) du cinéma - 2a*

Luca Venzi

The essay proposes an analysis of the opening sequence of the episode *2a - Seul le cinéma* (1994), the first half of the second chapter of Jean-Luc Godard’s *Histoire(s) du cinéma* (1988-1998). This opening introduces the famous conversation between the director and Serge Daney, which has to be read together with it. The essay analyzes and finds in the opening sequence one of the most complex moments of self-portrayal created by Godard in the *Histoire(s)*. It is declared a self-portrait and it is organized into three main areas which identify the figure and the story of the French-Swiss author from the time of his training in the “Cahiers” to that of the great experimentation of the *Histoire(s)*: the criticism, the film practice, the historiography.