

**Deserting the Praxis. A Conversation with Franco Bifo Berardi**

Edited by Alessandro Calefati

The conversation tackles impolitics, inoperativity, and desertion, reflecting on societal disengagement amidst geopolitical turmoil. Desertion emerges as a prevailing theme, evident in labor market trends, political disillusionment, and declining birth rates. This phenomenon permeates aesthetic practices, particularly in cinema, and reflects social anxieties. As the relevance of cyberpunk wanes, works such as *Solenioide* evoke an unsettling atmosphere, signaling societal disintegration. Amidst ecological concerns, a reimagining of practice beyond human-centred perspectives emerges, echoed in the philosophical works and narratives of Haraway and Ghosh.

**Imagination of the Near Future. The Syncretic Turn of Digital Culture**

Pietro Montani

Starting from a passage of Immanuel Kant's *Anthropology*, in the first section of the paper I define the human imagination as the main organ of the plastic interaction between the living human being and his world-environment and I discuss its typically multimodal performances by connecting them with the dominant technologies from time to time in the history of human life forms. In the second section I specify this thesis by referring it to the innovative concept of "near development zone" elaborated by Lev Vygotsky in the 1930s. In the third section I suggest that digital technologies are directing the work of the imagination towards a real "second literacy" of a syncretic nature.

**On This Side of The Nation and Beyond The Homeland**

Alberto Abruzzese, Antonio Rafele

Universal Expositions, Futurism, Television. In analyzing some crucial moments in Italian history, this essay returns the image of communicative practices suspended between the ancient and the modern, between innova-

tion and the persistence of stale, entrenched traditions. The particularity of Italian communicative regimes - the spurts as well as the sudden regressions that distinguish different media practices - can be traced to the absence of a modern metropolis in the transition between the nineteenth and twentieth centuries, a metropolis that serves as the origin and vector of media history.

**On the Operational Image: Harun Farocki and Forensic Architecture**  
Gianluca Solla

The essay elaborates on the fundamental theoretical junctures implicit in Harun Farocki's practice of the "operative image". The premise of this practice is that no image possesses its own meaning, but that it derives solely from the constellation in which that same practice places its images. As the result of an operation of signification and re-signification, which is produced through montage, each image is already a practice that does not offer itself neutrally to our gaze but modifies the subjectivity of the beholder.

**'Let Your Life Become a Counter-Friction'. The Gesture in Agamben's Thought**  
Antonio Di Chiro

The aim of this work is to give a political reading of the theme of gesture in Giorgio Agamben's thought. According to the Italian philosopher, the gesture indicates a different mode of relationship between man and world which cannot be included in the dimension of doing and acting and the figures of Bartleby and Pulcinella are those in which the coordinates of the gesture have their realization. In this paper I will try to demonstrate that Bartleby and Pulcinella can be read, only apparently, as figures of disobedience that implement a resistance against the totalitarian and homologating devices of power and that the idea of gesture is failing with regard to the political dimension because, behind its apparent subversive charge based on the idea of a destituent power, actually, there is a conservative dimension based on the passive acceptance of the existing.

## **Praxis, Thought and Anglo-American Literature Starting from Deleuze**

Chiara Scarlato, Andrea Colombo

Adopting a methodological perspective of historical-philosophical and theoretical nature, this paper addresses the theme of praxis in light of the perspective that Gilles Deleuze develops during his works dedicated to Anglo-American literature. In detail, the tools offered by Deleuzian reflection allow for an in-depth examination of the status of narration from an empirical-existential standpoint, as well as to identify how the theme of becoming can be articulated through various forms of representation. This operation is elaborated here through an analysis focused on the novel *Big Fish* (1998) by Daniel Wallace and its adaptation by Tim Burton (2003).

## **Cyborg Praxis**

Nicolas Bilchi

Due to the re-emergence of a cyberpunk imaginary in today's media landscape, this article aims to suggest that contemporary cyberpunk narratives metaphorise – according to the convention of the genre – many specific qualities of our hyper-mediatized existence. These characteristics will be investigated as parts of a nascent *cyborg praxis*: a set of innovative creative practices, deriving from the “cyborg” blend of human and technical, and discursively expressed by the cultural products of cinematographic, television and videogame cyberpunk.

## **Against Sport. Archeology and Deconstruction of the Trained Body**

Gianni Crippa

Cinema can take two positions with respect to the increasingly relevant *sportisation* of society and the individualistic and competitive culture that is connected to it. Some films reinforce the most widespread media discourse, in line with the capitalist vision, and others, however, above all thanks to a particular formal elaboration, represent the *practice of sport* and its protagonists in a more critical way. The essay compares the two *filmic practices* to show their cultural and social implications.

## **Interpretative Praxis of the Screenplay**

Martina Ventura

The text of a screenplay is a hybrid piece of literature that revolves primarily around two poles: words and images. Prior studies generally acknowledge only the pragmatic nature of the screenplay; one of the earlier and better known analyses, written by Pier Paolo Pasolini is *The screenplay as a structure that aims towards another structure*, a fundamental study which refers to the screenplay as a phenomenon that can only be understood in its transitory nature. The main focus of the article is to investigate the literary vocation of this complex writing practice, to land on a better understanding of screenplays and the filmic text itself.

## **The Objective of the Bodies. For an Archeology of the Image in War**

Samuele Sartori

The article will focus on the feedback of media in the transformation of military practice. Two moments will be described: in the first, recording is a tool to impart military discipline and thus shape the soldier's habits; in the second, systems for the simultaneous recording and reproduction of images become prosthetics of the eye, deterritorializing military operations. Through media theory and applied neuroscience, it will emerge that these devices transform both the practices of the subject being recorded and those who make use of such images.

## **The Praxis of Revolutionary Cinema, in the Face of Stalin**

Alessio Scarlato

What is the practice of a revolutionary cinema? In order to answer this question, the author examines the two main issues related to it. First, the artistic practice that involves a transformation of the expressive categories and the social use of this kind of cinema, as well as the act behind this cinema, which should realize both a grasp of power and new forms of life. Secondly, the pedagogical value of this practice: does it still have something to teach us in the present? The author tries to outline the contours of this complex of questions through a dialogue between the artistic practices of Vertov (with a deep look at his theoretical writings) and Sergej Loznychja (who claimed a direct connection with the director).

## **Poetics of Praxis**

Roberto De Gaetano

Both in the median form of contracted habits and effective praxis and in the exceptional form of habits to be re-founded, the sphere of praxis, the one that properly defines forms of life, finds its most effective narrative in the imaginative power capable of giving it back to us. That is, in the work of art. Practices are the translation of feelings and desires that shape the subjective and objective world. Practices constitute the way in which life takes shape through the vitality of beliefs and not the structure of knowledge. Knowledge is of no use if it is not animated by a strong core of belief, that is, if it is not implanted in a way of life. And every fiction, every work of imagination, has to do precisely with these ways of life. And with the feelings that animate them.

## **The Metaphysics of a Gesture. Vermeer's Eternal Praxis**

Enrico Palma

The text aims to discuss from a philosophical point of view the presence of praxis in Vermeer's work. Each painting by Vermeer is the conceptual representation of a gesture, which contains an entire action. In this sense, the gesture acts as a suspension of action and accumulation of praxis. Vermeer, representing a gesture full of action, takes praxis from becoming and delivers it to the timelessness of art, of the idea, in which existence can obtain serenity and redemption, which are the feelings that the observer experiences when faced with his art.

## **Industries, Cinema and Life. *The Only Son* by Ozu**

Gioia Sili

In the film *The Only Son* (Ozu, 1936), praxis, considered as the automatic repetition of gestures and behaviors, represents the framework within which the life of the widow Otsune unfolds, forced to work hard in a textile industry to guarantee a dignified existence for her son Ryōsuke. Starting from some sequences of the film, this paper aims to show how the working praxis, connected to the period of industrialization which involves Japan projected towards the West, is interpreted by Ozu through the filter of *mono no aware*, to be understood as the ability to interpret human events through an authentic spirit of acceptance.

## **We All Hugged Each Other. Battle Choreography in *Allosanfàn***

Marco De Bartolomeo

In Roberto Esposito's philosophy, the paradigm of "Instituting Praxis" offers an alternative theoretical option to the two currently dominant ontological-political approaches, one indebted to the thought of Martin Heidegger (the Destituting Power), the other indebted to Gilles Deleuze (the Constituting Power). This essay aims to identify "Instituting Praxis" in the Taviani brothers' movie *Allosanfàn* (1974), focusing in particular on the film's concluding sequence: the battle choreography *Rabbia e Tarantella* performed by Redshirts revolutionary brigade.

## ***Réponse de femmes: The Reinvention of the ciné-tract***

Irene Calabrò

The paper aims to analyze Agnès Varda's *Réponse de femmes* as a reinvention of the *ciné-tract*, the "revolutionary action" which defines cinematography praxis during "the French May" in 1968. The goal of the contribution is to highlight her feminine artistic and political: it is an analysis of the female voice, of the color, and of the "gap" between fiction and documentary such as elements peculiar to *Réponse de femmes* through which Varda reinvents the *ciné-tract*.

## **Passage to Venice. Idleness at Work in Susan Sontag's *Unguided Tour***

Simona Arillotta

Starting with Susan Sontag's film *Unguided Tour* (1983), which was shot in Venice, and following in the footsteps of photographer Sophie Calle and her reportage *Suite Vénitienne*, this essay seeks to explore the possible correspondence between geographical space – the labyrinthine form of the city of Venice – and the space of narration. If the "flow-form" of *Unguided Tour* is shaped precisely by the "liquid" morphology of the lagoon, Sontag's film shows how cinema has translated this dimension of transit – inscribed in the very act of inhabiting the city of Venice – into a specific cinematic style: the travelogue style. Similarly, and this is the second point, this essay attempts to show how the mode of walking without origin or destination can be understood as a form of "inoperativeness at work", that is the de-structuring of a totalizing mode of travel marked – and justified – by a circuit established by a defined point of departure and final destination.

## **In Vitro Choreography: *Lyrical Nitrate* by Peter Delpout**

Nicolò Pioli

This paper analyzes the aesthetic function of gesture in Peter Delpout's film *Lyrical Nitrate*, a *found footage* film that reuses films from the Desmet Collection. The issues addressed are two: The decomposability of gesture that emerges from the editing operation of the film material and the spectatorial interaction based on the reflection triggered by the meaning of gestures and the reconstruction of the meaning of the work. Gesture is therefore the center of a deautomatization of our practices and the protagonist of a resemantization of the archive.

## ***Unser täglich Brot. The Praxis of Looking at Work***

Lydia Tuan

*Unser täglich Brot* by the Austrian director Nikolaus Geyrhalter represents scenes of food production in almost all its phases: from cultivation to harvest, from the insemination of farm animals to their slaughter. The idea of praxis that this article advances is linked to Geyrhalter's formal-aesthetic style in which the symmetry in the frame produces a critique of food production practices through an operation of estrangement, which aims to dismantle the everydayness of their practices, bringing the viewer's attention to the invisible work that structures the food industry.