

ABSTRACT IN INGLESE

The People Waits. A Conversation with Pedro Costa

edited by Bruno Roberti

The idea of the people has always been present in films made by Portuguese director Pedro Costa: from *Ossos* to *No Quarto da Wanda*, from *Juventude En Marcha* to *Cavalo Dinheiro*, we experience the evolution of a 'political' body and of a character (Ventura) who embodies the whole power of the 'people'. With the term *people* Costa does not mean the people of his country, but in a wider sense both a 'subpopulation' and a 'superpopulation'. Not only the people is projected on the screen, but it also emerges from the ground, or even from underground. The 'filming people' lives in a kind of catacomb, literally running underground. In time, this people self-buried itself in every possible sense of the word: spatially, physically, geographically, economically, philosophically. Pedro Costa depicts such kind of world. A world and a special people. The inhabitants of these places are in fact completely imaginary and invented. Neighbourhoods are deserted, since they are 'uninhabited' by a people that does not exist.

The Mood of the the People

Giacomo Manzoli

This article addresses how the representation of the people in Italian cinema evolved over the years, influenced by cultural and ideological factors and especially according to the habitus of filmmakers themselves. After an initial diffidence toward the people (as exemplified by Genina's *Prix de Beauté*), with the Neorealist period films had instead a more dialectic relationship with it. This approach paved the way for an opposite kind of idealization of the people (although an instrumental and ornamental one) during the 1960s and 1970s.

***Gloria - Apoteosi del Milite Ignoto* and the 'cinematografia-popolo'**

Alessandro Faccioli, Luca Mazzei

This essay is dedicated to three Italian ‘dal vero’ films (non-fiction films) produced in 1911-1921: *Il ritorno delle salme dei generali Montevecchio e Lamarmora a Genova* (1911); *La Cinematografia delle famiglie dei combattenti* (1912); *Gloria - Apoteosi del Milite Ignoto* (1921). The central thesis is that these films, which were all born out of the nationalist context, represent attempts to generate images in the mirror of an ubiquitous subject who does not yet know his/her own face. Therefore, these films appear to be three experiments of the *cinematografia-popolo* dispositive that seeks to provide a meaningful response to a typically nationalist contradiction: that between the ideal of *popolo-nazione*, understood as a coherent organism capable of recognizing itself within the multitudes, and the objective resistance of the Italian masses to recognize themselves as a unitary subject.

A Community of Conquerors. Italians in Empire Films

Diego Battistini

The essay describes the representation of Italians by Italian Colonial Films produced during the Empire Years (1936-1939), from *Lo squadrone bianco* (Genina, 1936) to *Abuna Messias* (Alessandrini, 1939). The Fascist Regime saw the Ethiopian War as a decisive step towards the regeneration of Italians. In particular, the essay focuses on films that promote a new image of Italians and deal with the relationship between Italian colonial heroes (soldiers or settlers), the colonial space (often illustrated as a ‘space of redemption’) and African natives.

The French Idea of People, Between Republic and Realism

Gabriel Bortzmeyer

This essay presents a brief history of the main characteristics that French used by French Realism to describe the people. By beginning with the novelists of the 19th century, and then focusing on Bruno Dumont and Abdelatif Kechiche, it outlines four aspects: the conflict between the Republican imagination and the Realist idea of people, the calorimetry of social classes promoted by French modern politics, the Realist spectacle of the flesh and its sociolinguistic approach to the writing of dialogues.

‘Nous sommes hantés par un peuple d’images’: on Fernand Deligny
Nicola Turrini

Fernand Deligny has experimented eccentric pedagogical models with autistic children since the 1960s within one of the most original community experiment of the last century. One of the key things investigated by his community was the cinema, a working space where he could investigate the *irreducibility of the image* together with the *irreducibility of the bodies*. Distant from any form of verbal communication, this ‘petit peuple de muet’ – lost in its own gestures – found its own evidence and specific mode of appearance in the *visual*. It was a *peuple d’images*.

I Contain Multitudes: Berkeley, Vidor and the Cinema of the Great Depression

Michele Fadda, Costanza Salvi

During the Great Depression, mass media and American movies struggled to rebuild – both ideologically and culturally – a complex and contradictory idea of the people, as a result of a constant interaction between the concept of people itself and the quintessential manifestations of the experience of modernity such as the crowd and the mass. Through the analysis of some of Vidor’s and Berkeley’s representations of 20th century’s multitudes, the essay describes how in the 1930s Hollywood proposed new forms of communities in which the relationship between individualism and collectivism, tradition and modernity, centre and periphery, realized dialectically with a controversial and often unresolved tension.

Share the Wealth: Huey Long’s Parable in Literature and the Cinema
Giuseppe Panella, Silverio Zanobetti

‘United States Populism is the mother of every populism’: this is a frequently pronounced statement about populism whose real consistence in the present needs to be addressed. American Populism is a mixture of Traditionalism (the Deep South of the ‘Poor Whites’) and the socio-economical protest against the government and its corruption. The way populism has been represented by cinema accentuates its spectacular and psychological character. Meaningful in this respect is *All the King’s Men* (1949) by Robert Rossen and also Steve Zaillian’s 2008 remake.

Zombies and Contemporary Interpretations of the People

Andrea Rabbito

This essays addresses how the concept of *zombie*, originally proposed by Romero in 1968, can be taken as a critical representation of the people in relation with the work of Arendt and Ortega y Gasset on the masses. Furthermore, it outlines how there are correlations between the cinematic representation of zombies and the work of Poe and Benjamin. However, in it is the contemporary cinematic representation of zombies it is possible to find several positive aspects of the multitudes that emphasize the positive role of the people.

The Event and the Spectres. Notes on the Cinema and the Plebs

Pierandrea Amato

This essay shows how the question of the people, or even better of its ghost, is part of the history of cinema since its origins, linked to the necessity of representing the horror of the First World War. By examining Deleuze's famous thesis on the people, cinema and politics ('the people is missing'), the essay aims to clarify why Deleuze's historiographical limitation – according to which political cinema is not part of the classical period – is problematic. A useful case study to understand the idea of the plebs is Capra's *Meet John Doe* (1941).

A Different People. Becoming Minor in Kafka and Rossellini

Daniela Angelucci

In *Kafka. Toward a Minor Literature* (1975), Deleuze and Guattari define 'minor literature' as a literature that a minority builds in a 'major language' (the example is Kafka, a Jew from Prague who, writing in German, creates a new, personal style). 'Becoming minor' describes the creative treatment to which a language is subjected, a treatment that is able to liberate language from mimesis or representation, in order to produce new connections. The political consequence of such definition is that the minor use of the language creates new 'collective statements' that speak directly to a new people, even if this people does not exist. In *The Time-Image* (1985) Deleuze reuses the concept of 'minor' in relation to the possibility of political cinema: the director, because of his/her minor and weak position, and of a deliberately poor style, speaks to a missing people, which may never have existed, and

in doing so he/she creates a new people. The article emphasizes the connection among becoming minor, the power of the false and 'fabulation'. In the end, it uses as an example *India Matri Bhumi* (1958) by Roberto Rossellini (not directly mentioned by Deleuze), defined by Jean-Luc Godard as 'the creation of a world'.

Prisons, Ships and Service Stations. On *Europe '51* and *Film Socialisme*

Alessio Scarlato

This paper deals with the representation of the European people by comparing *Europe '51* (Rossellini) and *Film Socialisme* (Godard). The 'people of the last ones', that Rossellini observes free from the dominant ideologies of post-war Europe, is represented by Godard as an 'ongoing' community, in-between the indifference of the finance and the ports of the Mediterranean Sea (where people charged with lots of expectations are host). If in Rossellini's cinema the community of the last ones is held together by the image of a 'Christianity of the poor people', in which the Church is absent, Godard's response is a socialism without the State and without the obsession for the economy. A form of socialism capable of preserving the non-indifferent distance between two voices, two sights, two bodies.

Jean Renoir's *La Marseillaise* or the People As A Nation

Claudio Di Minno

At the height of the French Popular Front, Renoir wrote and directed *La Marseillaise*, a film 'made by the people for the people', as the director said. The film shows some episodes of the French Revolution in undeniable connection with the current events (Popular Front's reforms, bourgeoisie's opposition to Left Parties initiatives, Nazi's rise). Renoir's concept of the people is achieved in particular through the use of the long take: an embracing, encircling long take that conveys the cohesion of the people's revolt within a new idea of nation.

Denial of Anti-People: Fritz Hippler's *Der ewige Jude*

Francesco Affronti

This paper focuses on a Nazi propaganda's film, *Der ewige Jude* directed

by F. Hippler. The movie is a classic of anti-Semitism propaganda, but its idea of the eternal Jew and their opposition to the Aryan people results in a contradiction. For Nazi ideology, the Jewish are not a people, they are not a form. Truly, they are an anti-people, a shapeless non-being. But the cinema produces images, and hence a shape. So what Nazism recognizes to its own people and denies to the Jewish, namely form as such, the movie instead attributes it to them.

Raúl Ruiz and the Concept of the People

Sergio Navarro Mayorga

Raúl Ruiz's films can be divided into two periods: that of the Popular Unity in Chile and of his exile on Europe. To analyze Raúl Ruiz's political cinema, the essay uses Franz Fanon's twofold conception of the people: the one contained in *Black Skin, White Masks* (*Peau noire masques blancs*), according to which 'to be colonized is more than being subjugated physically, it is also to be subjugated culturally'; and the one comprised in *Wretched of the Earth* (*Les damnés de la terre*), which promoted and inspired anti-colonialist movements and the development of a redemptorist cinema in Latin America.

***Pizzicata*. Salento Before De Martino**

Luca Bandirali

Edoardo Winspeare's 1995 first feature film told a story of tarantism set in 1943, anticipating the recent revival of the popular traditions of Salento. The essay investigates the narrative form of *Pizzicata* in relation to Ernesto De Martino's 1961 multidisciplinary study *The Land of Remorse*.

In the Name of the Chilean People. Larrain's *Post Mortem*

Claudia Barolo

Set during the military coup that installed Augusto Pinochet's dictatorship, Pablo Larrain's *Post Mortem* (2010) depicts single characters whose acting expresses metaphorically what the Chilean population experienced during the authoritarian regime. Larrain's narration focuses on the relationship between Mario Carnejo and Nancy Puelma, while pointing out the progressive decay affecting Chilean society as well as the disputable role

assumed by part of the population inevitably affected by the moral decline of the new political power.

The Contagion of Body-Images: Gianikian and Ricci Lucchi's *Pays Barbare*

Luca Acquarelli

The article analyzes the figuration of the people in a recent found footage film by Yervant Gianikian and Angela Ricci Lucchi, *Pays Barbare* (2013). The film works on the idea of people within the larger issue of remembrance of traumatic pasts and through a critical perspective over history according to Agamben's notion of 'contemporary'.

Shattered. Elegy and Memory in Erice's *Vidros partidos*

David Bruni

This article proposes an analysis of *Vidros partidos*, a short film directed by Erice. The film offers an articulated portrait of the working class people through the stories of some former workers of a, now abandoned, important textile factory in Portugal. The stylistic solutions adopted by the director and analysed here show that the film constitutes a touching celebration of an entity, the people, that no longer exist, at least not in the way it was perceived until a few decades ago.

The People's Song: the Finch-Trappers in Gomes' *Arabian Nights*

Agnès Pellerin

In the *Arabian Nights* trilogy, fiction (a number of real or invented stories) inspired from the actual Portuguese crisis act as an 'antidote' against the scheduled disappearance of the Portuguese people due to its economic impoverishment. While depicting the activities of finch-trappers in the suburb of Lisbon – intersected with sequences of anti-austerity mobilisations in front of the Parliament –, the film shows the dialectical relationship between silence (hearing) the song's voice, subverting the opposition between a marginal, apolitical people and a legitimate, 'resisting' one.

