

ABSTRACT IN INGLESE

The Montage of Fear. Conversation with Marc Augé

edited by Daniele Dottorini and Francesco Zucconi

The large amount of information conveyed daily by the media induces today's viewer to establish connections between heterogeneous phenomena of which she ignores the causes, in an attempt, constantly relaunched by the media system, to produce possible "scripts" of reality starting from fragments dispersed of current events. In this way, the search for an explanation does not lead to a real knowledge of the world, but only to foster fear and a sense of powerlessness: each interpretative hypothesis is articulated around a montage of images whose operation is imposed and, at the same time, entirely delegated to the spectator and her own imagination. Quite different from such "holed" screenplays arranged by the media, which indeed reinforce fear, is the power of editing as the principle of the history of cinema, thanks to which the simple figure of the shot and reverse-shot can establish itself as an index of the complexity of reality, as the possibility of an image of the Other caught at its proper distance. In this sense, opposed to a cinema like that of Hitchcock, which stimulates fear for our pleasure (thus recovering its anthropological function), the totalitarian narratives set up by the media montage aims rather to provoke systems of expectations and fears focused on an indistinct and without body Other (therefore without a possible image) and oriented by the two poles of the "catastrophe" and the "miracle".

The Beauty of Lions. The Cinema That Denies Fear

Daniele Dottorini

The essay deals with the relationship between cinema and fear from a particular point of view. Through a path that links together the films of Werner Herzog, Claire Denis, Majed Neisi and Leonardo Henricksen, together with concepts, among others, taken from Jean Epstein, Kierkegaard, Francesco Casetti, the essay explores the concept of fear as an element that is at the basis of the choice of filming, the basis of the image's limit and possibilities. Therefore, in this perspective, fear is not necessarily the effect of the image, but the powerful origin of the cinematographic image itself, presented as a radical gaze on the world.

Fear of Stage: Grand Guignol, Splatter Theatre, Silent Cinema

Susanna Becherini, Giuseppe Panella

Grand Guignol was an attempt to put terror on scene using new forms of communication (the telephone) or transportation (train accidents considered like natural disasters). The characters who played in the theatre created in 1897 by Oscar Méténier were often violently killed in order to generate a feeling of fear in the audience. The father of this horrific project was Alfred Jarry with his *Père Ubu*, but the author of most plays produced at *Le Théâtre du Grand-Guignol* was Camillo Antona Traversi. From *Grand Guignol* derived the atmosphere of Louis Feuillade's films and of his adventures of Fantômas.

“Tell Me It Isn't True”. Snuff Movie as a Limit of the Visual

Giuseppe Previtali

The expression *snuff movie* identifies a specific kind of (illegal) video, in which it is possible to see a real death for the pleasure of a small paying public. They represent a relevant cultural object since the 1970's but – for no real *snuff* emerged yet – their concept somehow codifies a limit of our visual culture. The essay analyses the ways in which the concept of fear is connected to the *snuff*, stressing the fact that this relationship can assume various forms, depending on the ways in which specific visual objects connect themselves to such cultural mythology.

The Intelligence of Fear

Stefano Calabrese

The latest experimental research in the field of neuroscience and cognitive psychology has shown that fear – a primary emotion which determines tension, cognitive dissonance and anxious suspense – is strongly correlated with predictive processing, which is fundamental in human cognition and brain functioning. The fact that tension phenomena are linked correspondingly with forecasting and emotions might provide the missing connection between “cold” cognitive predicting processes on one hand, and “hot” emotional identification of realia processes on the other. Regarding the neuroscientific framework, we are talking of an extremely deep region of the brain, the striatum, in which land vertebrate's routines – the tendencies to retreat into a safe place during the night to escape predators, or the instinct to fight a

rival, as well as the instinct to escape – are developed. The current success of *crime fiction* can be explained under the light of predictive skills resulting from the exposure to fear, events associated with conflict, instability, dissonance or uncertainty, because the greater the reader/viewer's immersion in the emotional narrative, the greater the empathy with the plot and the better the results of the predictive work.

Paralysis and Fear. Narrative Identity and Fictional Models

Gianni Crippa

In order to illustrate the relationship between artistic representation and fear, one can start from the concept of narrative identity and show how the emergence of fear – both in the form of the *Unheimlich* and anguish – involves a trouble in the narrative structure of human identity which often leads to immobility. This is the reason why literary and film narrative which wants to tell about and/or elicit fear, puts paralysis on stage, both in form and content. This is an interesting object of study, starting not only from the strictly temporal character of the cinema, but also from the vocation of cinema, as analysed by Deleuze, to reflect on time and to represent it. If we consider examples from films by Jacques Tourneur, Jack Clayton, Alfred Hitchcock, Fritz Lang, Dario Argento and Michael Haneke, we can identify at least three different dynamics which allow us to transfer the paralysis of the film to the audience, thus giving birth to a fruition of fear: immobility may belong to the characters and fear may develop in the viewer through identification with the characters themselves; the characters' immobility may not create empathy, but a formal identification in which uncertainty prevails and permits the emergence of anxiety in the viewer (in both situations the immobility of the camera often prevails, which strengthens the experience of anxiety, according to the processes investigated by recent neuroscientific studies); finally, following Laura Mulvey's suggestions, the possibility for the spectator to stop a film, arising an *aesthetics of halt* which turns her into a *possessive spectator* who is able to control the possible worrying disorders of the film narrative.

The Unsettling Screen. TV according to Horror Cinema

Andrea Vitale

In the post-1980 horror cinema, TV no longer plays a simple medial role but becomes an object that observe us while being watched. In films

like *Poltergeist*, *The Signal* and *The Ring*, its presence is an indication of an infection, violates the sanctity and the health of the house, profanes the human body from within and not even turning it off can stop it. The article proposes hence to examine the role of TV in horror cinema, to define the causes of our fears related to domestic media and, generally speaking, what is the role of television in a horror film.

The Variable Intensities of Terror: Migrants and Terrorist in Contemporary Mediascape

Massimiliano Coviello, Giacomo Tagliani

Terrorists and migrants are probably the major phobias of contemporary Western societies, the two figures that embody the fears of the present time the most. Media are crowded by tragedies associated with the landings of migrants and videos documenting attacks, beheadings and destructions of artistic heritage. What are the criteria of visibility of these images? Which iconographic and imaginary domains do they recall? What are the effects and passions produced on the public?

Migratory waves and terrorist attacks have been interpreted by media through distinct rhetoric, and yet enclosed in neighbouring discursive fields, whose “boundaries” are marked by the different passional gradations (from fear to terror) that these would produce in public opinion. Starting from an audio-visual corpus consisting of the representations broadcasted by Italian media in the period coinciding with the attacks occurred in Paris in November 2015, the paper will evaluate the theoretical and heuristic effectiveness of two specific ways of creating fear involving migrants and terrorists, that we propose to define respectively with “low” and “high” intensity.

The rhetoric of invasion and preventive security is based on the gradual threat of a looming terror. This passional gradualness is also supported by implicit references to an epidemiological imaginary that originates from Hollywood cinema and is rooted around two “conceptual characters” – the zombie and the clone – and two genres – horror and science fiction. Forms of representation and passional variations will therefore be the focus around which the essay will articulate a reflection – related to a specific but nevertheless generalizable corpus – on the images of migrants and terrorists, two “extreme” forms of life that continually challenge our relationship with the Otherness.

Epic of Fear. On Matthew Barney's *Cremaster Cycle* Vincenzo Trione

Between 1994 and 2003, the artist Matthew Barney created *Cremaster Cycle*, a world work of plural identity, under the banner of the mixture of languages, means (feature films, sculptures, photographs, artist's books) of the forms, diversified in inspirations as in the themes.

The "high" culture, the history of art, esoteric and mystical symbologies, are linked to pop iconographies, biological theories inspired by an idea of indefinite sexuality, constituting a seemingly incoherent, fragmentary universe, similar to those of a certain postmodern narrative, in particular Thomas Pynchon's *Entropia*.

The essay puts forward a dense reconnaissance of the work of the American artist, bringing out the motives and the constant subtends to a work with a deliberately chaotic aspect: first, the modern and postmodern recovery and reworking of the Homeric epic and the myth, which allows to read *Cremaster Cycle* also as an epos with an indeterminate, hybrid and metamorphic identity, similar to the characters of the classical myth. Barney himself appears as a chameleon-like performer in the works that make up the cycle, in the most varied garments and roles, also focusing on the decadence of an organic and contagious body of technological evolution. Heir to the suggestions of Bosch and Goya, Barney creates a kingdom of the monstrous, where neither the individual as a perturbing hybrid, a demon and ghost more than a character, nor the work can be resolved in themselves, defined and closed a time for all. The infinite epic of *Cremaster* goes beyond the boundaries of the individual film objects that make up the cycle, and intersects other devices and means, such as the artist's catalogues accompanying the entire project, thus redefining the very idea of opera. Finally, *Cremaster Cycle* is analysed as a late-modern *Divine Comedy*, a pilgrimage between hells and havens without a definitive landing, a mutant epos and a continuous wander between postindustrial culture and mystical-esoteric wisdom. A collage that worries, and that constitutes an artistic form of contemporaneity in an epic of restlessness.

"Why Are You Looking At Me Like That?": Barnett's *By the Bluest of Seas*

Alessio Scarlato

In *Underworld* DeLillo describes an imaginary lost film by Eisenstein, in which the removal of pure anguish by Soviet cinema, that is rather con-

cerned with exploring the dialectical rationality of history and provoking revolutionary mobilization through fear, emerges. The object of fear is therefore the enemy of the revolution: the traitor. In *By the Bluest of Seas* (1936) Barnet explores the ambiguity of this feeling of fear, which concerns the Party against the sabotage of the Revolution but at the same time the Soviet citizen with respect to the delation, which can also come from the dearest friend.

Figures of Desire and Fear in Jean Vigo's Cinema

Giacomo Ravesi

The figure of Jean Vigo is, even today, interpreted through a characteristic dichotomy that connects the curse with sanctification. In fact, his cinema is pervaded by a constitutive dialectic that implies desire and lack (*L'Atalante*), oppression and liberation (*Zéro de conduite*), challenge and harmony (*Taris*), lyricism and grotesque (*À propos de Nice*). This article examines the filmography of the director focusing on the motif of the body: iconographic and generative fulcrum of the dynamics of desire and fear in relation to hierarchical, social and spatial constraints.

Fantasia*: The Uncanny Experience of the *Teufelschönheit

Carlotta Guido

The essay aims to deepen the concepts of *perturbante* and *Teufelschönheit* – the mythological beauty of the Devil – within the visual and narrative fabric of a giant of the animation production like Walt Disney. The case analysed is that of *Fantasia* (1942) whose sequences of *Toccatà and Fuga in Re Minore* by Johann Sebastian Bach, *The Rite of Spring* by Igor Stravinsky and the “Night of Walpurgis” from *A Night on Bald Mountain* by Modest Musorgkij, represent the most crucial moments thanks to this primitive and familiar aspect of fear. According to Walt Disney, fear must be “of an essential simplicity”. This is why the film exploits all its animistic potential to represent the fable suggestion of terror. Therefore, the figure of the Chernobog, the Bald Mountain's diabolic Demiurgo, is very effective, as it becomes the personification of the *Teufelschönheit*, the moment in which the spectator is able to look into the abyss.

***La main du diable* and Pascal's Heart**

Francesco Affronti

This paper analyses the concept of fear in *La main du diable*, a movie by Maurice Tourneur. The film shows the Faustian pact between a bad artist and the devil. The pact concerns a wretched hand, and the obsession that will lead the protagonist to free it. The film shows two kinds of fear, which seem to be a chiasm: the fear of death, which is being afraid of a condition of life that leads to death (misery, failure, lack of love), and the fear of life, which is being afraid of eternity, of an eternal suffering, of a life that does not remedy the loss of one's being. Both these represent a fear of the image or of the lack of images. The *heart's reasons* arise from the interweaving of these two fears. The study of the morphology of such double fear makes use of the terminology of Blaise Pascal as the hermeneutical instrument for the analysis.

A Horror of the South: Rondi's *The Demon*

Rossella Catanese

This article puts forward an analysis of the horror *Il demonio* (*The Demon*, Brunello Rondi, 1963), a film which builds a story of obsession and abjection through a thorough exploration of the popular traditions of Lucania on the supernatural, such as fascination, hex, possession and exorcism. The methodology adopted in the interpretation combine the exegesis, typical of film analysis, with the demo-ethno-anthropological research pursued by the director, through an interdisciplinary approach. The essay describes the ambiguity of the religious dimension of the rural communities in southern Italy society, that in the film shows its hidden side: the pain of desire.

***Night of the Living Dead*, Fear as A Subversive Act**

Massimiliano Pistonesi

The article analyses the disruptive effect of George A. Romero's *Night of the Living Dead* within the horror genre. Romero's film was the first to use the figure of the zombie, a character that embodies many issues and fears of the American society of the late 1960s. For Romero, fear is not a twist or suspense thrill, but a way to put forward a historical and dateless social critic of Western societies.

Fear Is Colder than Death. On Fassbinder's *Angst essen Seele auf* Domenico Spinosa

The article examines some of the most salient scenes of *Angst essen Seele auf* (1974), directed by R. W. Fassbinder. Fear is highlighted according to different aspects that take the form of the two protagonists, Emmi and Ali, a sixty-year-old widow and a young Moroccan immigrant respectively. Their (im)possible love must firstly win the fear caused by the social context that surrounds them and secondly that of not being able to live together. The film also points to the possibility of a “psychic vaccination” of the cinematic spectator as thematised by Benjamin.

A Fable of Horror: *Suspiria* Valerio De Simone, Valentina Valente

Suspiria (1977) is a film that has marked the visibility and the imaginary of the forms of horror cinema. The dominant aspect of Dario Argento's film is the fear that it arouses in the public, which can be expressed on several levels. A first level represented by the figures of the teachers and attendants of the school who should play a role of protection, but in reality are witches killer. A second, thanks both to the photographic and scenographic direction, which aims at building a fabulous and terrifying universe. Finally, a third level strictly linked to the previous two, which concerns the identification with the female protagonist, the classical dancer Susy Benner, particularly petite and delicate, who looks like a child.

The Building Up of Fear in Fulci's *Gates of Hell Trilogy* Mattia Cinquegrani

To see and to know: the relation between these practices represents an important tool to create fear in horror stories. In the *Gates of Hell Trilogy* (*City of the Living Dead*, 1980; *The Beyond*, 1981; *The House by the Cemetery*, 1981), the Italian director Lucio Fulci combines these two elements in an original way, making fear a tool to highlight the difference between to see and to know.

Feeling Fear: *The Evil Dead* and Its Remake *Evil Dead*

Valerio Sbravatti

Through the comparative analysis of the film *The Evil Dead* (1981) and its remake *Evil Dead* (2013), this article aims to demonstrate that sound in horror films has a substantial role in eliciting fear in the perceiver, by prompting both primordial responses and higher-order inferences. The article examines the biological bases that favour the fearfulness of the genre's typical acoustical elements, such as the use of very low and very high frequencies, of strong dynamic contrasts, of crude timbres, of noisiness, and – as regards the second film – of an aggressive surround sound spatialization.

Remediating fear. Notes on Douglas Gordon's *Confessions of a Justified Sinner*

Francesco Federici

Douglas Gordon's *Confessions of a Justified Sinner* (1995) is a seminal work within the relationship between the Scottish artist's poetic and the idea of fear. The present essay analyses this video installation observing its complex construction, founded on different levels of literary and cinematographic remediation. Using reflections coming from the field of the visual studies, the article investigates how the concept of fear is showed in Gordon's film thanks to the image of the double and the idea of "clonophobia".

Fear. Mutations and Migrations

Vito Zagarrìo

The essay analyses two recent Italian films, *Paura* by Manetti Bros. and *La paura* by Pippo Delbono, both able in different ways to bring out a "Perturbante" that lives in our collective unconscious. If the film by Manetti Bros. is basically an exercise on the genre (the horror splatter), put into place with fantasy cinephile and citation, the work of the multi-talented videomaker and theatre author Delbono, shot entirely with a mobile phone, deals with some profound fears that cross contemporary society: the fear of the Other, that of the Body, that of moving images. In an explicitly experimental form, *La paura* shows a pastiche of visions captured in a non-systematic way that make up a private diary and at the same time a testimony of the cultural degradation of a country terrorised by the Roma and by migrants, intolerant towards those who are "different". A diversity that for Delbono

represents the opportunity for a renewed and free from judgment look: such is the ethical trait that defines the entire path of the director.

We Need to Talk About Kevin. Fear Between Individuality and Imaginary

Gabriele Landrini

This essay analyses *We Need to Talk About Kevin*, a 2011 British film directed by Lynne Ramsay, by highlighting the twofold conception of fear that is represented in it. Hidden in the whole narrative, one is a private and individual fear, which gradually transforms into an invisible but inevitable terror: by taking advantage of horror cinema's classic escamotage, Ramsay's film reshapes the theme of the malefic progeny in a tangible and everyday context. Secondly, circumscribed in the finale but entirely evoked by aesthetic expedients such as the montage and the colour, another conception concerns a more collective and generalized dimension, born from the tragic school massacres that overcrowd the contemporaneity.

Re-configuring the Image of Fear: Cloverfield and Virtual Trauma

Samuel Antichi

Experienced globally via digital technologies (Internet, cell phone) as well as via "live" television, 9/11 gave rise to new re-conceptualizations concerning individual and collective trauma. Furthermore, the spectacular nature of the collapse of the Twin Towers, just like a blockbuster movie, provoked a radical mutation in cinematic imagery. By referring to the recent discourses between trauma theory, media studies and visual studies, the essay takes into account *Cloverfield* (Matt Reeves, 2008), a paradigmatic example in order to reflect upon how cinema can reconfigure a traumatic event into a fictional universe.

Fear of Children, Fear of Fathers. The Aeneid in Bruni's Scialla

Raffaale Perrelli

The *Aeneid* has never enjoyed great cinematographic fortune. Except for the screenplay by Franco Rossi, and his adaptation *The Adventures of Aeneas* (1974), Aeneas' destiny at the cinema has rather had a widespread but implicit fortune, in which the old Trojan exile always appeared in disguise. In recent times, Francesco Bruni's *Scialla* (2011) chose to deal with

the *Aeneid* through a proximity that is not easy to retrace in other works. The film shows the crisis of family relationships in which the dialogue among generations undergo profound changes. It is a story of fear of fatherhood, of an “acquired” paternity by the old Bruno Beltrame (the writer of a single novel and former teacher of Italian literature at a Roman high school) towards one of his pupils, Luca, a quirky and irregular fifteen-year-old boy, good and bad in equal measure. Faced with such experience, the protagonist tries to put into practice an act of foreclosure from the very beginning. He limits himself to welcoming the kid in his neglected and penitential routine. The “resistance” to the assumption of his “new” paternity, however, experiences some breaking points.