

## ABSTRACT IN INGLESE

### **“The Image Always Has the Last Word”. A Conversation with Peter Greenaway**

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That of frame is a capital notion in Peter Greenaway's cinema. In a world that gives priority to words, the British director proposes a cinematographic style focused on images, in search of classifying principles that are alternative to the dominant narrative stance. Either through a mathematical, alphabetical or chromatic order, Greenaway's aesthetics shapes a cinema made of connections, inspired by the principles of editing and by those of the human imagination, aimed at building bonds that unite past, present and future, the old and the new. The artificiality of the frame therefore is a challenge to the very notion of visible, a system that creates order as well as a perimeter that releases a baroque, excessive and multidirectional power.

### **Autopsy in 360°. Rigor Mortis of Empathy in the Off-Frame of the Virtual**

Andrea Pinotti

If in an iconic 360° environment there do not seem to be windows, the possibility of directing the gaze in any direction without the flow of images ever being interrupted would appear to allow the viewer to emancipate from the 'director's cut'. The very appearance of the immersive medium obscures the use of highly sophisticated technological mediation. So, while you are convinced to govern the frame independently, you are framed by the author's speech, as it happens in the Renaissance perspective (which would instead often aspire to oppose it). In the examples considered here, from the immersive VR environments that have humanitarian purposes emerge the irreducible polarization between the ideological role of the technical apparatus and the impossibility of an empathic experience of intersubjectivity.

## **The New Limits of Vision. Frame and Off-Screen between Subjective Shooting and Virtual Reality**

Anna Caterina Dalmasso

While the film structure depends on the cinematic frame, the virtual image that we perceive in immersive environments and through head-mounted displays is no longer isolated from the real world by a framing device and no longer opposed to an off-screen space. From a perceptive phenomenological point of view, virtual reality is often understood as a generalization of the point-of-view shot and its post-cinematic evolution, the first person shot. By comparing the VR interface with the cinematic medium the essay aims to examine the specific features of the virtual space inaugurated by immersive environments and to put to the test the idea of the unframedness of the image. The essay analyses how virtual environments force us to think through the limits of the frame and the cinematic off-screen, to investigate the new boundaries and the new functions and meaning of the frame that are set out by the virtual interface.

## **The Film Shot and the Visual Field**

Enrico Terrone

The paper states that the film shot supplies a visual field analogous to that of ordinary perception. The argument rests on the conception of the visual field as constituted by a border that gives us access to a region of space. In the case of the shot, the function of the border is fulfilled by the frame. Film experience thus reveals itself to be a variant of ordinary perception. The final part of the paper highlights some specificities of the cinematic visual field, which depend on the shot and its frame.

## **The Sound Frame Between *Photogénie* and *Phonogénie***

Nicola Turrini

Jean Epstein developed the notion of *cadre* by showing how, in cinema, continuum and discontinuum are never opposed as rather always finely knotted together. By combining the well-known concept of *photogénie* with that of *phonogénie*, he showed a unique relationship between visual and sound regimes, bringing out an original concept of the *cadre sonore*. The essay tries to rethink Epstein's proposal through the Deleuzian idea of *coupure irrationnel*, according to which the interaction of the two regimes

traces a frontier that belongs neither to one nor to the other.

### **The Breached Passage and the Horrific Face**

Bruno Surace

The relationship between frame and cinema, if restricted to a specific research field (the fantasy-horror universe) and treated according to certain filmic devices (the mirror and the painting supported by the highest common denominator of the face), can bring to different topics: the idea of the film as a frame which, by containing other frames, reflects on its enunciative-spatial statutes; a theorization of the frame as a heterotopia that generates a crisis between charm and anxiety; finally, a definition of the genres intercepted as founded on the *mise-en-scène* of the frame itself.

### **Reinventing the Wall. Public Space and Images in Common Starting from Agnès Varda**

Maria Cristina Addis e Giacomo Tagliani

This paper deals with the “theoretical history” of the concept of wall – considered both as a place and as a scene – as proposed by Agnès Varda in *Mur, murs (Id., 1981)* and *Visages, Villages (Faces, Places, 2017)*. In these films, walls are both surfaces of inscription of the stories, binding the subjects to a certain place, as well as frames in which everyone’s conducts become a spectacle addressed to anyone. Such theoretical framework will be finally considered as a potential strategy of interpretation of some practices in urban art (such as those of Blu and Banksy) that magnify aesthetical and political possibilities of those walls modelling the space of historical existence of a given community.

### **Who Needs a Frame? On the Role of Title Sequences in Streaming Television**

Valentina Re

This article intends to discuss the relationships between the study of the frame as a *dispositif* in the visual arts and the study of the frame as a paratext in literary forms, with the purpose of elaborating an original methodological framework to be applied to title sequences in contemporary tv series. More specifically, the article focuses on *Stranger Things* (Netflix, 2016) as

a paradigmatic case study to discuss how title sequences operate between linear and non-linear television, the relationships between intros and complex tv, and the renewed role of branding (both content and communities) which opening sequences assume in the scenario of on-demand television.

### **Crossing the Threshold: Dieterle's *Portrait of Jennie***

Michele Bertolini

The essay examines the threshold function of the portrait in noir film genre and fantasy films: a threshold between reality and dream. The portrait and the picture-frame play a narrative, dramatic, psychologic role in two famous films: *The woman in the Window* by Fritz Lang and *Portrait of Jennie* by William Dieterle. The comparison between the celebrated “shop-window sequence” in Lang’s film and the final sitting in artist’s studio in *Portrait of Jennie*, by which the painter can be finish the portrait, reveals the ontological and temporal value of the picture.

### **Frames, Prisons and Temporal Leaps. Imamura's *The Pornographers***

Pietro Renda

The essay explores the question of the frame starting from the analysis of Imamura’s *The Pornographers*. Imamura uses a framing technique that involves not only the individual shots, but also all sorts of pseudo-frames with a more properly diegetic status. The analysis starts from the Barthesian observation of Japanese iconic culture as constantly framed. Its presence offers a way to reflect on the relationship between on-screen and off-screen, visibility and non-visibility, scientific and internal time. Far from becoming a mere decorative element ensuring balance and stability, the frame determines the fusion of layers as well as the co-presence of impossible instants, points of view and/or emotions.

### **Entering the Frame. From Kurosawa's *Dreams* to VR Cinema**

Pietro Conte

All framing devices have the effect of sharply demarcating the boundaries of the representational space, by ensuring both the island-like structure of pictures and the beholder’s awareness of being confronted with “nothing but images”. Precisely this separation of the image world from the real world

is being more and more challenged by immersive environments that “pull” viewers into self-consistent virtual realities. Starting from a close reading of the fifth segment of Akira Kurosawa’s *Dreams*, this essay focuses on *unframedness* as a key feature of this radically new iconoscope.

### **'Inverted Frame': Cronenberg's *M. Butterfly***

Martina Federico

While keeping the frame as a “reference script”, this essay aims to explain, through a semiotic analysis that joins some elements of the narration theory, the narrative framework of *M Butterfly* by David Cronenberg, a film whose story is seemingly based on the main character being deceived. The core of this investigation lies on the distribution of observational, cognitive and epistemic orders between the main character and the spectator. This distribution will determine the success of some textual effects, such as surprise and suspense. The analytic hypothesis is characterized as an exercise on the different methods of signifying of the film text.

### **Metaletic, Quotational Frame and Screenplay in *Nerolio* and *Pasolini***

Armando Maggi

This essay tackles the issue of frame in its double sense of “narrative framework” and of *frame* à la Umberto Eco through an analysis of two biopics of Pasolini, Grimaldi’s *Nerolio* and Ferrara’s *Pasolini*. A central facet of this multiple connotation concerns the concept of imitation as citation and as “-ism”, that is a mere allusion to an author’s stylistic expression in its broadest sense. *Nerolio* opts for “isms” in order to preserve Pasolini as a a-historical entity, whereas *Pasolini* uses raw citations to create a *frame* that summons the poet’s historical, and thus contemporary, relevance.

### **The Plot Through the Frame: Greenway's *Nightwatching***

Roberto Rossi

The paper will concern one of most topical scene from Peter Greenaway’s movie *Nightwatching* (2007), where Rembrandt unveils his masterpiece, *The Night Watch*, and affirms that the paint is an accusation of murder. From this clip, the paper will use Gregory Currie’s narratological notion of “framework” to analyze the relation between the representational opacity of the

artwork, its internal content and the contest of its creation. So, through the same notion, the paper will propose an anti-formalist and anti-reductionist interpretation of the meta-artistic aim of this Greenaway's movie.

### ***Carnage. The Frame of Violence***

Anton Giulio Mancino

The system of relations established in *Carnage* between cinema, theatre and painting, brings out the (a)social articulated system of opposition attributed not to people, perhaps not even to traditional characters, but to Baconian “figures” of clear pictorial origin. Polanski resorted to it by following and developing the hint contained in Yasmine Reza's play. Thus, he was aiming to exaggerate a key that was not naturalistic but in the sense that Gilles Deleuze assigns to the term in the essay on Francis Bacon. That is, in opposition to classical figurative practice. Those of *Carnage* are therefore “figures” always permeated by the cinematic shots.

### **Reality Beyond the Screen Frame: Hood's *Eye in the Sky***

Federico Selvini

The essay analyzes the film *Eye in the Sky* (Hood, 2015), in which two different media devices coexist: the cinema screen and video surveillance monitors. The movie portrays a military operation conducted with a drone while it reconstructs that reality, inhabited by flesh-and-blood beings, ignored and hidden by the war vision machines. Gavin Hood stages a conflict between two different technical and perceptual regimes, assigning to the cinema a central role in the reconstruction of that missing image that the representation of contemporary conflicts has relegated to the off-screen.

### **The ‘Profile’ of the Real. De Santis' Land Trilogy**

Alessandro Canadè

The essay examines the three films that make up the “trilogy of the land” by De Santis: *Tragic Hunt* (1947), *Bitter Rice* (1949) and *Under the Olive Tree* (1950) to highlight how in these films the shot is doubled in a movement in the abyss that exhibits the very act of framing. In De Santis's cinema this operation is continuously exhibited, through a recurrence of framing figures such as doors, windows, mirrors and through the use of the figurative

codes of Hollywood cinema, in a staging that works in the direction of the construction of hyper-saturated paintings and of an articulated relationship between the field and the off screen.