

ABSTRACT IN INGLESE

The Innerness of Power. A Conversation With Aleksandr Sokurov edited by Luca Bandirali and Francesco Ceraolo

Aleksandr Sokurov's cinema has conceived the theme of power in many different, almost divergent, ways. However, the Russian auteur has seemed to prefer an intimate vision of power, aimed at scaling down as well as 're-humanizing' those men who hold the power, while isolating them from the masses without whom they would never have become leaders. The representation of power does not only involve the narrative structure of the films, but it also influences the chromatic and aural landscape, as well as radical editing practices. This process of 'individualizing' isolation of the characters is also present in the works centered on the family, a place where relationships seem to be liable to circumvent the logic of power, time and plot.

Power, Identity, Order. Starting From William Golding's *Lord of the Flies* Francesco Raniolo

The essay follows Arendt's reflection on politics to underline its relational nature. Political power is the only social power that has the ability to intervene in every sphere of human activity. While constituting a salient feature of politics, it is necessary to stress that politics cannot be resolved solely in power. Through the analysis of William Golding's *Lord of the Flies*, the process of building a relationship structure conditioned by the urgency of facing 'vital problems' and 'existential problems' is observed.

The Faces of the New Man. Cinema and Power in the Totalitarian Fascist Project Gabriele D'Autilia

Through the historical realization of its totalitarian project, Italian fascism proposed an anthropological transformation of citizens and the promotion of a 'New Man'; the essay analyzes Mussolini's political design by relating it to the choices of the regime in the field of cinema, which are consistent with

totalitarian aims. In Italy the 'New Man' took on different configurations on the screen and the essay aims to emphasize how the honest bourgeois who appears in many films of the period was as functional to the regime as the citizen-soldier imagined by Mussolini.

Aesthetics and Power in the Cinema of the Third Reich

Antioco Floris

The Third Reich heavily relied on the power of images to entice the heart of the German people, particularly the potential of *Erlebnis*, of aesthetic experience that was considered a fundamental step in the development of the Nazi political and cultural identity. Such aesthetic experience is not only found in explicit propaganda cinema, but it emerges also through those films in which sentiments can crystallize into moral conceptions which are made instrumental to the hegemonic power. As such, art has the capacity to suggest compelling norms and practices without explicitly imposing them.

Francesco Rosi: the Identification of Power

Anton Giulio Mancino

In the cinema of Francesco Rosi, from *Salvatore Giuliano* to *Diario napoletano*, the question of power and its political-circumstantial configurations or enunciative modalities has always been central, beyond contingent connotations such as those of a generically political or civil system. Without the guiding thread of the transversal analysis of power, in all its conformations and levels – high, medium and low –, a clear and exhaustive understanding of Rosi's method and paradigm would be unthinkable, which cannot be reduced to the specific contexts which from time to time it has dealt with.

Photographic oppression

Angelo Pietro Desole

The essay analyzes some paradigmatic cases in which photography has been used as an instrument of oppression and control. Going beyond the documentary value of images, we investigate a practice that has made the camera a tool for torturers and the images a form of perpetration and reiteration of violence. Overwhelm is just one of the possible faces of power, and that is the one about this study focuses, attributing to the viewer the role

of an ocular accomplice, conscious or unconscious depending on the case.

Archeological Gaze on Ideology. The Photographic Sequence in Antonia Mulas

Virginia Gerlero

This essay aims to offer a brief overview of Antonia Mulas' unpublished photographic work, the most substantial production of which dates back to the 1970s. Her works dedicated to the Berlin Wall, the Palestinian camps, St. Peter's in Vatican and the interiors of the Fiat factories show the uniqueness of her 'archaeological gaze', capable of *making space* for the politician and showing the signs and forces of different ideologies. Her sequences are important *documents* of the effects that power – either political, military or temporal – exerts on lived human space.

Projecting the Past. Aesthetic Passages Between Hong Kong and China

Pietro Renda

The essay is an overview of Hong Kong cinema in the context of the handover of the city-state to China from the British authorities. The essay reflects on the polarity between aestheticization and realism that crosses the filmographies of the examined authors. It does so by tracking down the various forms through which several filmmakers, often very different one from each other, have constructed images and narratives that, on many occasions, are indirectly linked to the mutations taking place in the country. By resorting to the Agambenian concept of impotence, not so much the representation of power is highlighted, but the 'effects' of power on aesthetic forms.

Landscape and Power. Fight against Banditry in Incom Newsreels

Massimiliano Gaudiosi

In the postwar Incom newsreels, which sponsored an idea of progress and national identity, landscape becomes a privileged expression of power relations. At the end of the 40s, items about the fight against the Sicilian bandit Salvatore Giuliano represent special case studies in order to understand the dynamics between landscape and power: a no-holds-barred war involving two opposite fronts, the Italian State and the bandits.

The Power of Nature: Kubrick's *Barry Lyndon*

Daniela Falcioni

We know Barry Lyndon as a fatherless boy. We will find him, at the end of his career, poor, abandoned and without descendants, after following him as a soldier, spy, gamester, seducer and, finally, a father. He was not a bad man or even a good man, but a man who, being unable to think and act, merely reacts. After three hours of film, the viewer understands that the protagonist is not Barry Lyndon and neither are the other characters who are also extras. *All* pulsate in unison and take life (and death) from a single principle, Nature. *Everything* in the universe is born, blooms and dies from the driving force of Nature. Nature, with its destructive power, acts on men pushing them to war and on the cosmos as implacable Destiny. Kubrick's *Barry Lyndon* finds his explanatory key in contemporary naturalism and, in particular, in a naturalism that also brings culture back into nature. The Enlightenment reason, having ascertained its own failure, would have run for cover by developing its own compensation strategies: culture, law, civilization serve the purpose.

Deconstructing the Images of Power: Andrei Ujică's *The Autobiography of Nicolae Ceaușescu*

Samuel Antichi

Political cinema today seems to address history and collective memory in more direct ways, reusing, recycling and re-mediating archival material. The essay takes into account Andrei Ujică's *The Autobiography of Nicolae Ceaușescu* (2010), a film which explores the image of the Romanian dictator Nicolae Ceaușescu using unknown official footage from the Romanian National Television Archive and National Film Archive, such as state propaganda, official news reports and home movies.

The Power and Violence of the Capital. Jia Zhangke's *The Touch of Sin*

Lorenzo Rossi

The essay explores the relationship between the individual and new forms of power governing contemporary Chinese society through the analysis of Jia Zhangke's *The Touch of Sin* (2016): a film that shows the social, political and cultural contradictions of new China's so-called *socialist market economy*

and sees violence as the only form of both commitment and opposition to power. The film addresses a seemingly unsurpassable political impasse and aporia that concern every aspect of the life of an individual and the inseparable relationship between subjectivity and collectivity.

The Lexicon of Power. Errol Morris' *The Unknown Known*

Myriam Mereu

Interviewed by documentarian Errol Morris, Donald Rumsfeld, Secretary of Defence under George W. Bush (2001-2006), could flaunt one of his most powerful and efficient weapons: oratory. Since the beginning of his political career, in the early 60s, Rumsfeld produced an extensive number of memos, also known as *snowflakes*. These are confidential notes addressed to the US presidents and their personnel which have been lately unclassified and are currently accessible on Rumsfeld's online archive. Through the mix and juxtaposition of known and unknown facts, *The Unknown Known* (2013) condenses thirty-three hours of interviews with Rumsfeld alternated with archive material, audio-visual footage and excerpts of memos read by the very voice of the protagonist. Regarded as a wise, astute man and skilled orator, Rumsfeld tries to seduce his audience by means of captivating words chosen from his vast lexical repertoire. This essay analyses Rumsfeld's voice as a narrative device and the pragmatic role of language as a tool of political power, by observing the linguistic features, the concepts and metaphors underlying the discourses of one of the main architects of the military invasion of Afghanistan and Iraq.

Poor Bodies. Power and Life in *The Trans Train*

Felice Cimatti

In the Swedish documentary *The Trans Train* (2019) shows the paradox of the body understood as a mere object of desire of the subject who can do what she wants with it. A body at the mercy of the subject's desires, such as the case of the young Sametti, who makes the transition from woman to man, only to decide to make the reverse transition, from man to woman. Through Foucault, we take a stand in favor of the body and the flesh, which in all these operations has a completely secondary role. It is not a matter of freeing desire from social limitations, rather it is a matter of freeing the body from the tyranny of desire, a desire that actually has rather an ascetic origin.