

ABSTRACT IN INGLESE

The Encounter and Its ‘Wonder’. A Conversation with Jean-Pierre and Luc Dardenne

edited by Roberto De Gaetano

In Dardenne brothers’ cinematic *oeuvre*, the *mise-en-scène* is built around a concrete and varying distance between the characters as well as the obstacles that stand between the bodies. Things seem to arise from the very materiality of the film, without this being imposed from the outside. The material movement of the film gives birth to the things seen on screen. Dardenne’s filmography is configured as a gallery of ‘portraits in motion’: the place of an encounter with characters (presented through a dramatic construction that is almost reticent, so as to guarantee their freedom to act outside of strict mimetic codes).

The Revolution Meets a Jewish family: Askol’dov’s *The Commissar* Alessio Scarlato

Only in 1988, after 20 years, *The Commissar*, Askol’dov’s first (and only) work, managed to be distributed. The main obstacle to the release of what will later become one of Gorbachev’s symbolic films, is the theme of the film itself: the encounter between a revolutionary, commissioner of a Bolshevik army during the civil war of the 1920s, and the family of a Jewish craftsman, who turns out to be little fascinated by revolutionary ideals. The essay, after a brief survey of the Jewish question in the Soviet Union and the analysis of biographical and intertextual influences (in particular, Grossman, author of the short story on which the subject is based), aims to study the encounter narrated by the film as a place of tensions and negotiations between stereotypes, albeit positive, repressions, and overlaps (with orthodox culture).

The Cinema and the Encounter With the Non-Human Alessandro Lanfranchi

The essay aims to offer an overview on how the cinematic *dispositif* relates to non-human otherness. Specifically, two theoretical guidelines are

be followed: the first revolves around the concept of immunization, where the encounter with the non-human animal never calls into question either the boundaries of human ontology or the morphology of the image; the second, on the other hand, concerns a cinema that opens itself to failure, to the inability to control and cage non-human otherness, thus allowing the unpredictability of this encounter to redefine the contours of a new cinematic image.

**The Elsewhere of Missed Encounters. Taiwan, History, Cinema by
Tsai Ming-Liang**
Gianni Crippa

The encounters in Tsai Ming-liang's cinema refer to the past political history of Taiwan in the form of the political unconscious conceived by Fredric Jameson. In particular, the encounters with the— conflicting or missing — father figure are intended to show the faults of a generation that has approached the model of Western culture as an unjustified myth and forced it to subsequent generations. The result is the inability to face History as an articulated progressive path that in films is revealed through the weakness — almost the absence — of the narrative dynamics and editing and the paralysis, or in any case the scarce autonomy of desire and action, of the young protagonists. This is how we explain the constant will of Tsai Ming-liang's cinema to overcome, with formal and content strategies, the image-movement in favor of the image-time; that is, with the intention of elaborating the trauma of history by drawing on an *other* temporal dynamics that, however, by drawing inspiration from European modernist cinema, makes it possible to establish a less oppressive and more productive relationship with the West.

**For an Impure Encounter. The Documentary Gaze in Linklater's
'Before' Trilogy**
Simone Pedalino

Linklater's *Before* trilogy is a filmic saga that can be defined as fiction cinema by common sense conventions. In this essay, we propose to think about this cycle as an impure encounter between fictional and documentary cinema, by focusing on the concept of the documentary *gaze* and on the idea of 'cinema of reality', which allows us to redefine the field, the idea, the relevance and the forms of the documentary itself.

The Intercultural Encounter With the “Stranger”. From *I, the Other* to *Turning Tide*

Livio Lepratto

The chance encounter staged by *Turning Tide* (*En solitaire*, Offenstein 2013) turns out to be an irreplaceable opportunity for radical mutation for the two protagonists of the film. This particular declination of ‘encounter’ is to be read in the light of phenomenological psychology and psychiatry (Callieri 1999), as well as structuralist thought (Barthes 1977), placing these interpretations in constant dialogue with the theories of the French philosopher François Jullien, focused on the ‘fruitfulness’ of the encounter between different cultures (a further knot raised by *Turning Tide*, as well as by the film *I, the Other, Io, l’altro*, Melliti 2007). Ultimately, the two films in question lead to a reflection on multi-ethnic social coexistence, integration and multiculturalism (Besozzi 2001): such themes constitute just as many urgent challenges for contemporary globalized societies.

Encounters: Girls on the Run to Postfeminism

Silvia Carlorosi

The trope of a girl on the run has often populated cinema and the public imaginary but has probably found its hallmark with the internationally acclaimed *Lola rennt* by Tom Tikwer. In the context of postfeminism, and in connection with contemporary coming of age films, I analyze two contemporary Italian films, Claudio Giovannesi’s *Fiore* (2016), and Roberto De Paoli’s *Cuori puri* (2017). The Italian protagonists are all rebellious girls running to assert their will, who gather the strength to achieve self-assertion thanks to a romantic encounter, against the position where society and family would put them.

The Zero Degree: *La La Land* and the Musical Encounter

Simona Busni

According to Roland Barthes, in loving encounter, we cannot stop rebounding, we are *light*. This lightness regards the radiating power of the encounter, which represents the beginning of every form of tale, as well as the term of procrastination and perpetual relaunching (*what at the same time satisfy and delay knowledge*). In this symbolic swinging we can find the rhythmic spectrum of a movement which make the category particularly adaptable to

musical codes, both at a diegetic level and from a formal point of view. It is like every encounter coincided with an hypothetical ‘zero degree’ – an expression used by Masson and Deleuze – which catalyzes the metamorphosis from step to dance: a sort of staggered hesitation from which all starts. The essay aims to decline the issue of the encounter starting from musical comedy and to reflect about the evolution of the genre, which in the last few years – from *La La Land* (Chazelle, 2016) on – seems to live a phase of reborn.

Communication, Mediation, Immunization: Villeneuve’s *Arrival*

Giacomo Tagliani

In Dennis Villeneuve’s *Arrival* (2016) the encounter with the other and the mediations mandatory for this very encounter could be the occasion for a radical transformation of the subject, instead of a moment of immunitary closeness. By analysing the complex theoretical and formal structure put in place by the movie, this paper resorts to three keywords in the recent history of critical visual theory – that is, medium, communication, *munus* (e.g., gift in latin) – to show the exemplary nature of cinematic narrative in the understanding of contemporary biopolitical processes.

The Encounter Between Erotic Bodies and Tramps in Fellini’s *Cinema*

Deborah Bianco

Fellini’s cinema is the encounter between pencil and paper. It is a material encounter with body and flesh. It is a cinema that interrogates the senses and becomes matter through the voluminous and junoesque bodies of Anita, of Tabaccaia, and of Saraghina. The camera returns corporeity, the cinematography becomes real, while remaining in the dream. But in Fellini, the encounter also becomes an obsessive desire for doctor Antonio. The neckline, breast, and endless legs of Anita become human and giant, and are lost between dream and reality in the neighborhood of Eur.

The Encounter in Antonioni’s *Il grido*

Andrea Amoroso

Antonioni’s *Il grido* is a movie of overlapping encounters of shadow and estrangement. In a suspended atmosphere the main character (Aldo) floats

within a natural landscape, which becomes a mental one. Time is suspended and not quantifiable, until the power of solitude takes over and leads Aldo to the only possible outcome. The inevitability of his journey fully unfolds just in the epilogue, when the home environment matches – fatally and relentlessly – with the end of everything.

Sud come Nord. The Encounter Between Industrial Cinema and the Southern Question

Rossella Catanese

Sud come Nord (N. Risi, 1957) is a film that promotes Italian industry in a phase of great transformation for the development and modernization of the country, linked to the reconstruction policies following the trauma of the Second World War, in order to overcome the traditional southern pauperist stereotype. In these documentary films, defined *utility films*, the role of the cinematographic medium is declined in a didactic function, aimed at magnifying modernity and technology to associate them to the Italian anthropological forms. In fact, the prolific Italian documentary cinema of the post-war era has told the story of Southern Italy by offering a privileged look at its paradoxes and contradictions.

The Sense of Research and the Unexpected: *Tokyo-Ga* by Wenders

Gioia Sili

In the spring of 1983, Wim Wenders made a trip to Japan, with the aim of finding traces, fragments, references to the cinema of Yasujiro Ozu, who died in 1963 in the capital Tokyo. *Tokyo-Ga* was born from this journey, a film of just ninety-two minutes, often considered on the margins of Wenders's work, but in reality full of suggestions. In this perspective, the article intends to analyze the different figures of the encounter present in the *Tokyo-Ga* documentary: not only the interviews, organized by the German director, with the actor Chishu Ryu and the director of photography Yuharu Atsuta, but also the unexpected encounters which arise from the desire to explore the great Japanese metropolis and which, however, hide a sort of intrinsic necessity. Images of children playing baseball, picnics under cherry blossoms, crowded Pachinko halls, groups of kids who enjoy imitating American musicians, even the brief dialogue with the colleague Werner Herzog, converge in a precise intention: to relive what remains of everyday life described by Ozu in his films. Sequences capable of reveal-

ing what, according to Roland Barthes, constitutes the only truly important lexicon of a journey: the encounter.

The Risk of Hosting. From Burnett to Peele

Salvatore Frisina

A comparative analysis of two cornerstones of African-American cinema. Taking under exam *To sleep with anger* (Burnett, 1990) and *Get Out* (Peele, 2017), this essay addresses social and behavioral dynamics related to implicit rules of hospitality staged in both movies. It focuses on those narrative traits involved in the storytelling of encounters and a re-mediation of racial imaginary. In particular, dramatic outcomes related to the breaking of the rules of hospitality in these films, as well as topics about identity and race consequently raised, are observed.

***Bright Star*: Rethinking the Love Encounter**

Bernadette Piccolo

The essay aims at studying the topic of the encounter, highlighting its specific variations in the film by Jane Campion, *Bright Star*. Actually, this movie deals with a love meeting which is constantly forbidden, and yet asks to take place stubbornly. Even when the lovers' bodies cannot be near each other. Through the analysis of some key sequences, I try to show how Campion's direction works to satisfy this need, turning the physical and symbolic obstacles into a new chance of meeting and finding alternative ways to experience this strong feeling.

The Unexpected Face of Designated Encounters. About *Designated Survivor*

Farah Polato

The topic of the encounter of an ordinary man with power is at the core of the American tv series *Designated Survivor* (2016-18 produced by ABC, and subsequently by Netflix) and of the South Korean version *Designated Survivor 60 Days* (*60 Il, Jijeongsaengjonja*, produced by Studio Dragon Corporation, broadcasted in Italy on Netflix). The analysis focuses on the 'large familiarity with the global image culture' (Lee 2006) reshaped in the context issued from the 1990s Korean wave (*Hallyu*) considered in both

its production processes and cultural developments.

The cinema As a Poetics of the Encounter: *Apiyemiyekî?* by Ana Vaz
Chiara Falcone

Why? is the key-question in *Apiyemiyekî?*, Ana Vaz's cine-poem about the painful encounter between a native Amazonian population, Waimiri-atroari, and the Brazilian military dictatorship. Vaz proposes a journey in perspective inversions, aimed at decolonizing knowledge through gaze relations: she tells the story of a genocide, using surviving images, questioning dichotomies between nature and culture, the wild and the civilized. Encounter and clash are mixed, as the drawings, overlapping different kinds of sounds and images.

Forms of the Encounter and Archetypes of Time. Reitman's *Labor Day*
Gian Paolo Caprettini

The article investigates the meanings of meetings and intercourses in *Labor Day*, with the aim to explain how the plot goes on, both in the synchronic and in the feedback levels. As common symbolic factor, the analysis emphasizes the role of manipulation both in the sense of controlling and managing and in the practical handling of things, objects and people. The dimension of time, here, threats and promises, joints and interferences, as well as memories and projects, all play a multifarious role.