

ABSTRACT IN INGLESE

To Sink into the Landscape. A Conversation with Michelangelo Frammartino Edited by Daniele Dottorini

That of landscape is a capital notion in Frammartino's oeuvre. It outlines an idea of cinema intimately linked to duration, since through the temporal expansion of the events it is possible to redefine the theoretical foundations of the image. The image will then be able to evoke the changing of colors from a human character to an animal or vegetable one and, hence, striving to reunite what once was unseparated – that is, landscape and character –, at least by trying to find a primal sense of mutual belonging. Fathoming the landscape becomes a 'mimetic' question, in which lies both the possibility of a new 'ecological communion' and that of a new form of narrative suitable to work with the indistinct, in order to grasp the essence of the depicted subjects.

“Story of Two Trees”. The Meridian Techno-landscape in the Industrial Films of the Economic Miracle Giacomo Tagliani

The transformation of Southern landscape after the construction of new infrastructures is a crucial theme in most techno-films released during the Italian economic miracle. Here, the traditional landscape is integrated with elements formerly unknown, giving birth to an original hybrid of technics and nature. This paper analyses the images of this rising “techno-landscape” by questioning the strategies that represent it as a form, as a point of view, and as an experience, thus making it a distinctive element of Italian modernity.

Landscape Theories and Influences on Cinematographic Hermeneutics in Italy Federico Giordano

Landscape has always been one of the defining elements of Italian cinema's identity. A broad number of theories about the landscape, as well as film representation, has been developed by Italian scholars coming from multiple fields, particularly aesthetics, architecture and geography. Often in these theories one can find clear references to the cinematic dimensions

whereby theorization about cinema is made through the landscape or theories of the landscape are developed via the cinema. These considerations may be organized around four directives: the first is an ontological one and it deals with the nature of the landscape notion (Assunto, Milani, D'Angelo, etc.); the second one, *para-* or *pseudo-* landscape theory, relates to the idea of landscape notions originating within diverse fields (geophilosophy, semi-otic); the third area suggests an improvement and a project of the landscape starting from the observation of its features and possible interventions (the directive of "film induced tourism" or the one espoused by architects); finally, there is the tendency of cinema scholars who have explicitly conceived of the landscape as an independent element within the cinema.

The Meridian Landscape Between Sea and Land. A Comparison Between Vittorio De Seta and Luigi Di Gianni

Nausica Tucci

What is a landscape and how can the study of the landscape in cinema reveal something about the world it represents? Furthermore, in Italian cinema, is it possible to identify a meridian landscape? On the basis of its geographic conformation, consisting of sea and land, is it possible to identify common modes of representation by analyzing the documentary production of a given era?

To answer these research questions, the article will analyze the contemporary works of the two documentarians Vittorio De Seta and Luigi Di Gianni to show how the way of looking at the sea and the land understood as elements both of the landscape and of the imaginary of the south, also determine significantly different representations of the same southern landscape.

The Denied Landscape

Angelo Pietro Desole

The essay analyzes how photography told the changes in the Italian landscape in the second half of the twentieth century. In particular, how, after the economic boom, two generations of photographers have begun to consider the new landscape as the strongest sign of the disappearance of a world and a civilization. From the catalogs of the Touring Club Italiano to Luigi Ghirri's *Viaggio in Italia*, passing by the photographic analyzes of Paolo Monti and Italo Zannier, disentangles the story of a loss, but also of a tenacious and suffered resistance.

What Should We Do with Our Ruins? Landscapes by Gianni Celati and Luigi Ghirri

Guido Boffi

The landscape is a place forged by individual and collective actors within a given time, in both material and immaterial ways. It is always pinned to a specific (civil and cultural) history and geography. The everyday perception the individual has of it is shaped by visual alphabets imprinted on the environment he is born in and infra-consciously assimilated by him.

Ghirri's documentarist photography and Celati's documentaries share this view of the landscape. Their collaboration started from this common perspective. Ghirri's last photographic project, left unfinished but turned into a movie by Celati, questions the (material and cultural) ruins of contemporaneity, swinging between memory and imagination.

On a Landscape Scale. Image Patterns and Frames of Reference in Jeff Wall's Photography

Anna Luigia De Simone

This essay aims to analyse the reflection on the landscape in Jeff Wall's work, also in light of his huge theoretical-critical production. It examines how the landscape image behaves as a threshold-phenomenon and a unit of measure of his visual and social frames of reference in recognizing and reinventing all types of images: based on point of view, distance, proportions, light, scale and staging. And how it works as a narrative and moldable object-work that becomes a metaphor of being in the world, a projection of political-cultural meanings, a place of memory and of the performative.

An Introduction to the Eco-Criticism of Cinema

Chiara Dionisi

The essay configures itself as an introduction to the ecocriticism of cinema. By investigating those pivot studies which can be counted, each one with its own singular declinations, as the *mare magnum* baseline of this research methodology, the author recognizes the need to push the inquiry further, going beyond the analysis of the audiovisual text susceptible to particular categories of landscape, territory and earth. She rather proposes to formally use the literary ecology philological instruments, by properly explore those universal environmental motifs like nature, world and cosmos which structure film theory since its origins.

The Settings of Victor Oscar Freeburg

Paolo Furia

In this article I will deal with the typology of cinematic settings elaborated by Victor Oscar Freeburg in *The art of Photoplay Making* (1918) in the light of the contemporary debates about landscape, in particular with respect to aesthetics and human geography. Freeburg's typology is deeply aware of the formative character of the relationship between man and space, a character which, in contemporary debates, is discussed with reference to real landscapes.

The Future of Nostalgia Today. Return to the Landscape in American Independent Cinema

Maria Teresa Soldani

American independent cinema focuses on the concept of body and bodies, as well as on the definition of personal and collective identities, in which the landscape has a crucial role: from the relation with the decayed urban scene (1976-1990) to the return of the rural setting seen as a fertile habitat and an archetype of the imaginary to be reactivated (from 2001). On the traces of Jean Baudrillard's *America* (1986), the essay explores this latter phase, in which the relation with the landscape regenerates the indie cinema becoming a shared *locus* of the visual and film culture made in the U.S.A.

Bright Guns. San Francisco in the Cop Movie, 1968-1971

Matteo Santandrea

The cop/crime movie made in San Francisco between the end of the 1960s and the beginning of the 1970s marks an important change in terms of representation, and consequently of perception, of the city and the experience on whose surface it occurs. This cinema redefines the visibility of the criminal metropolis, especially as a result of the exceptional *brightness* with which it is portrayed, by incorporating a number of generic formulas and providing the images originated from a real penetration within the urban and architectural materiality of the space in which it is set.

Tourist Labyrinths: The Urban Landscape of *Giallo*

Massimiliano Gaudiosi

My aim is to analyze the contradictory representation of the urban landscape in the Italian *giallo*: a setting depicted at the same time as an "exterior"

space – a collection of tourist panoramas - and as an “inner” space”, a both physical and mental labyrinth concealing murders and dangers. I will focus the attention on the ways in which such a landscape matches the popular clichés of the Italian melodrama and the unconventional gaze on the city provided by modernist films. In order to understand such a paradoxical duality I will take into account the concept of *baroque* proposed by Deleuze.

Three Perspectives on Landscape in Agnès Varda’s Work

Giulia Lavarone

This paper adopts three different perspectives on landscape in Agnès Varda’s work. Firstly, the creation of “author’s landscapes” in her varied corpus is discussed, since photographs, films, art installations insistently deal with the same places over the years. The focus then shifts to the exploration of landscape as a *dispositif*, led by Varda through questioning the cultural construction of landscapes that have become cliché. The last section highlights how her films actively contribute to the recognition and creation of landscapes, not only through the account of unknown territories, but also by carrying out political actions aimed at bringing communities together.

Gazing Upon the Seasons. Landscape in Contemporary TV Series

Luca Bandirali

Television, like all media that operate through the frame, subjects the space to a process of transformation that produce different kind of images. We call these images *locations* when the space represented is mainly a space in which the action takes place, we call them *landscapes* when the space represented is precisely an object of contemplative gaze. While the landscape in cinema has often been analyzed in the fields of Film Studies and Media Geography, the landscape on television has not received the same attention. In this paper, therefore, some studies on the television landscape are taken into consideration (in particular those by Andrew Higson and Les Roberts), to then reflect on the specific aspects of space in contemporary television series, examining the cases of *Grantchester*, *Big Little Lies* and *Fargo*.

Michelangelo Frammartino’s Monist Ontology

Roberto De Gaetano

The essay takes into consideration the cinema of Michelangelo Frammartino whose originality goes beyond an important reinvention of a meridian existential landscape, with some significant Italian ancestry such as Vittorio

De Seta, and analogies with international authors such as Kiarostami, to highlight a powerful monist ontology, far more radical and original than any existentialist perspective.

What is at stake in his cinema is not just a profile of the human person and his characterizing traits, but a more radical landscape-making (the opposite of any landscape) of the world. This takes place through an experience of the world (at the intersection between nature and anthropology) in which the gaze does not count so much as a cognitive tool, which would still place the subject at a distance, but the whole body, its postures, its gestures, its pauses, his breaths, his gaits, which seem to resonate with the landscape itself and therefore in many ways compose it.

The Calabrian Landscape in Elio Ruffo's films, between s-landscape and displacement

Simona Arillotta

This article aims to investigate the peculiarity of the Calabrian landscape as *mobile* landscape. Through the work of Elio Ruffo and focusing on his feature length movie *Tempo d'amarsi*, this analysis try to show how the movement, to be intended here as displacement and dislocation, is a general condition that unites both the Calabrian territory and its own inhabitants.

Landscapes of Fire: Saitta's *Sciara* and Cancellieri's *La Sciara*

Lucia Di Girolamo

The essay proposed here aims to investigate the dynamics through which, in the documentary films dedicated to the Etna, the volcano is represented as the engine of the epic of daily life that in the Fifties embraces the story of the ransom of Sicily, part of a broad discourse on the rebirth of Southern Italy. *Sciara* by Ugo Saitta (1953) and *La sciara* by Edmondo Cancellieri (1957), in particular, reinterpreted in an aesthetic-anthropological perspective, show the value that this powerful and mutant landscape has for the identity of the places concerned. At the same time the two films show how cinema can redefine the contours of the territory, even if it is impossible to reduce it to a single discourse.

***A ciascuno il suo*: Death and Beauty of the Landscape**

Anton Giulio Mancino

A ciascuno il suo by Elio Petri is a key example of the use of the Sicilian landscape that cinematically exceeds in its marked and treacherous presence

even the extent of Leonardo Sciascia's novel of the same name. And it is therefore emblematic of a long-lasting critical gaze that starts from an image of authentic beauty, irrepressible and terrible at the same time, and follows precisely the indication of its major reference author, Giuseppe De Santis in the article *For a landscape Italian* appeared in the magazine "Cinema" in 1941.

"Tu cherches quoi?". Topography of Disorientation and Urban Landscape in *Frantic*

Gabriele Rigola

The essay analyzes the representative dimension of the urban landscape and space in the film *Frantic* (Polanski, 1988), set in one of the most complex metropolises in Europe, Paris, crossed by a protagonist (Harrison Ford) who is a symbol of disorientation. In addition to already consolidated perspectives in the field of *city visual culture*, the essay proposes some interpretative hypotheses belonging to urban geography and sociology, to relationship between the history of architecture and the history of the media, to the links between image and ability of the subject to reconstruct spaces and landscapes (even imaginary) in relation to his interpretation of the world.

To the Is-Land: Janet Frame's Island

Bernadette Piccolo

In the movie *An Angel at My Table* (Campion, 1990), an insular landscape is the cradle of a nomadic and marginalized subject: the New Zealand author Janet Frame, a character who struggles constantly to find a place in the world and follow her only vocation: writing.

Through the analysis of some key sequences and using also Frame's three-part *Autobiography*, rich of meaningful *tableaux* and details, my article would like to study the special bond between these two peculiar subjects, who seem to share a similar condition of isolation and *alienation*.

Michael Cimino's *The Sunchaser*. Landscape as the Main Character

Ettore Albergoni

In Michael Cimino's cinema the landscape is equivalent to a character. When the narrative gives way to a filmic dimension where the figural aspect becomes central, the landscape seems to assume the role of an implicit protagonist. The analysis of *The Sunchaser*, the last feature film by the American director, a testament film, aims to investigate this perspective, recognizing analogies and reconfigurations in the portrait of a redundant landscape in

constant dialogue with the author's own filmography and, nevertheless, with the *western* iconography prior to it.

Lisandro Alonso's *Jauja*. A Landscaped Plot

Lydia Tuan

This article discusses Argentine director Lisandro Alonso's latest film, *Jauja* (2014), with a focus on the representation and construction of landscape, as a space that is not entirely real, suspended between the real and the unreal. Focusing especially on *Jauja* as a film that adapts the language of slow cinema, the article considers the use of landscape in slow cinema, refusing the assumption that the slow aesthetic is strictly linked to the documentary form. Alonso's *Jauja* therefore extends the aesthetic boundaries of slow cinema in its representation of fictional and atemporal spaces.

The Impossible Choreography: Jia Zhang-ke's *Still life*

Gianni Crippa

The representation of the landscape in *Still life* (2006) by Jia Zhang-ke first of all shows two closely linked traits, the extreme uniformity of the proposed panoramas and the visual density that challenges the possibility of analysis and interpretation. But precisely by virtue of this, the landscape refers to the Lacanian Real and therefore, also due to the prevalence of ruins within the frames, to History in the form of the absent cause (Fredric Jameson), configured in terms of the vertical chronotope (Michail Bakhtin).

For a New Physiognomy of the Landscape in Checco Zalone's *Quo vado?*

Luca Bertoloni

In Checco Zalone's cinema, the landscape plays a leading role. In *Quo vado?*, in particular, the relationship between the protagonist and the landscape opens up to a global dimension that renegotiates the local-global dynamic in an identity key: first, Zalone crosses a series of marginal landscapes, making experiences of various topological disorientations, then, thanks to the match with a transformative landscape, it gradually abandons its provincial and local character, in favour of a new way that, pushing him around the world, forces him to re-establish – to survive in the current context – a new balance between local identity, national identity and global identity.

The Image-Environment and the Virtual Landscape: *Nature Treks VR*

Cristiano Dalpozzo

The essay aims to investigate what reconfigurations the idea of landscape undergoes when it comes into contact with certain new vision technologies such as virtual reality (VR). Through the analysis of some case studies (*Nature Treks VR* and *Nature Treks: Together*; Greener Games) the question will be raised on how, in immersive environments, the elision of some elements characterising the traditional landscape representation, such as the limit of the frame, remodels this representation until the landscape coincides with the (image)-environment *tout court*. If the landscape is a portion of the territory embraced by the gaze of a subject, one wonders what declination the term may take on within a vision that is not perspective but 360 degrees, such as that activated by virtual reality, the result of relational dynamics between an immersive image and a subjective, mobile and continuous gaze.