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Film Studies

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The year 2019 saw the publication of books and scholarly essays dedicated to all the main areas, periods, and protagonists of Italian film studies. Key historical categories such as Neorealism continue to captivate the attention of scholars: the journal *The Italianist*, for instance, published a collaborative research project, directed by Paola Bonifazio, on American film producer David O. Selznick, whose papers are preserved at the Harry Ransom Center, University of Texas at Austin. The research sheds light on the American reception of Neorealist classics and on the financial challenges of international co-productions in the early post-WWII era. The relationship between fascism and the film industry is at the centre of another historical volume, Giorgio Bertellini's *The Divo and the Duce. Promoting Film Stardom and Political Leadership in 1920s America*. Drawing from the field of Celebrity Studies and from the author's vast knowledge in Italian American Studies, this book opens fresh new perspectives on inter-war and transatlantic exchanges around the medium of film. In the post-WWII era, we continue to observe a growing interest in the study of industrial and corporate-sponsored films, a topic that intersects with the chronological coordinates of Italy's "economic miracle" and with the early career of many *auteurs*, a subject well discussed in Pierpaolo Antonello and Luca Peretti's articles. Moving towards contemporary cinema, important books also focus on the interchanges between cinema, politics, and religion. Of particular note in these fields are Giacomo Tagliani's *Biografie della nazione. Vita, storia, politica nel biopic italiano*, which traces a compelling portrait of Italian political narratives through the analysis of contemporary Italian biopics, and Clodagh J. Brook's *Screening Religions in Italy: Contemporary Italian Cinema and Television in the Post-Secular Public Sphere*, which delves into the lasting influence of religion in Italy's visual culture and media environment. The fastest growing area of scholarly interest, however, can be found in the many books and articles that adopt a methodological lens influenced by Ecocriticism, Gender Studies, Migration Studies, and Critical Race Theory; often, these perspectives merge into intersectional approaches that defy straightforward categorizations and seek, rather, to provide a nuanced answer to multilayered objects of study. Elena Past's *Italian*

Pontecorvo

Alan O'Leary, *The Battle of Algiers*, Milan, Mimesis International, 128 pp., is a refreshing companion book that problematizes aspects of Pontecorvo's film, focusing in particular on the tension between its postcolonial credentials and the European canon to which the film belongs. Maria Flood, 'Torture in Word and Image: Inhuman Acts in Resnais and Pontecorvo', *Journal of Cinema and Media Studies*, 58:26–48, describes Pontecorvo's strategy to represent torture in *La battaglia di Algeri* (1966) as primarily visual, and reads the lack of a corresponding aural counterpart as a successful attempt to convey the inexpressibility of the act's inherent inhumanity.

Rosi

Nicola Stefani, 'Lo storyboarding di Francesco Rosi. Grafica e previsualizzazione in *Le mani sulla città* (1963) e *Lucky Luciano* (1973)', *The Italianist*, 39:171–190, provides new insights into Rosi's use of storyboarding during film production. Far from the methodical visualization of the entire script typical of American productions, Rosi's visual approach draws instead from an awareness of the technical planning required by stage design and from the sequential visual narrations found in the Italian photojournalism of that era.

Saba

Linuccia Saba, *Linuccia Saba e il cinema, un sogno negato: due soggetti ritrovati* (edited by Marina Silvestri), Trieste, Edizioni Università di Trieste, 110 pp., offers a first look on recently discovered Neorealist screenplays by Saba, the daughter of the poet Umberto, with an introductory essay that situates these works in the cultural climate of the era and of Saba's family.

Scola

Maria Francesca Piredda, 'Fantasmi d'Italia. Le passioni di Scola e le musiche di Trovajoli in *C'eravamo tanto amanti*', *L'avventura*, 5:167–181, probes the historic and political coordinates that sustained the development of the 1974 film, and the role that Armando Trovajoli's soundtrack played in defining the film's political atmosphere.

Sorrentino

A special issue of the *Journal of Italian Cinema & Media Studies* includes seven articles tackling the director's work along the lines of contemporary methodologies and research interests. Mimmo Cangiano's 'Against Postmodernism: Paolo Sorrentino and the Search for Authenticity', 7:339–349 challenges the common perception of Sorrentino as a postmodern auteur and describes his