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Il libro di Lasagna avverte che, per abitare la soglia che unisce e separa un sentire idiosincratico e la società dei consumi e dello spettacolo in cui quel sentire si sviluppa e da cui vuole disperatamente staccarsi, il cinema deve assumere la valenza d'una cura. Per quest'ultima, almeno nel caso di Moretti, non si capisce bene chi sia il medico e chi sia il malato, posto che la distinzione abbia ancora un senso: l' "io" che si lamenta di quel che gli sta intorno, o l'ambiente in cui quell' "io" si trova? Come si chiede Arthur Fleck nel film di Todd Phillips, *Joker* (2019): "Is it just me, or is it getting crazier out there?"

Di tale disadattamento necessitante una qualche forma di cura, Moretti ha sempre messo in luce una molteplicità d'aspetti, fino a *Tre piani* del 2021, un film che analizza le relazioni umane e i segreti che le attraversano. Il film trasferisce lo spunto narrativo di Eshkol Nevo (nato a Gerusalemme nel 1971) da una palazzina borghese di Tel Aviv al quartiere Prati di Roma e conferma che, al cuore del cinema di Moretti e della cura che esso rappresenta, v'è la "socialità della vita vissuta" (113), il cui bisogno di comunicazione riflessiva è ben più profondo di quello della "comunicazione *social* fulminante" (111).

Il libro di Lasagna è un'ottima lettura non solo per chi si occupa di *Italian e Film Studies*, ma anche per chi, dedicandosi alla storia dell'Italia contemporanea, vuole "entrare" in un cinema le cui idee pongono domande—intenzionalmente fastidiose—la cui portata supera i confini geografici del Paese in cui sono nate.

Andrea Sartori, *Politecnico of Milan*

Luigi Marfè. *Un altro modo di raccontare. Poetiche e percorsi della fotoletteratura*. Firenze: Leo S. Olschki, 2021. Pp. xx + 186.

In an episode of the British anthology television series *Black Mirror*, a mechanism that records and stores the subjects' entire life is implanted in the mind of one of the protagonists, allowing them to perceive all images being screened on their retina as memories of past events. The episode raises questions on how we remember in a post-media era when, consciously or not, we seem to navigate through an immense database of digitally stored events. In a similar vein, the Dutch artist Erik Kessels tackled the perpetual flux of images that turns us into spectators and agents of photographic reproduction and circulation in his installation *Photography in Abundance* (2011), another work mentioned in Luigi Marfè's *Un altro modo di raccontare. Poetiche e percorsi della fotoletteratura*. Published in the "Studi" series of the Gabinetto Vieusseux cultural institute, the book provides numerous other examples of the desire, dependence, surveillance and violence that photographs provoke, but also of the crucial role of words that, like images, have the power to evoke imaginary journeys. Words can, indeed, expand the narrative potential of photographs beyond personal, cultural, political as well as temporal and spatial borders (152).

In the early 1980s, John Berger already suggested to make the past “an integral part” of our “own history” through images: that way, “photographs would reacquire a living context, they would continue to exist in time, instead of being arrested moments” (*About Looking*, New York: Pantheon Books, 1980, 57). Words, in particular, stimulate other ways of reading and narrating images by complicating the ambiguities of photography and the tension between the photographer and the photographed, between pictures and their observers, between images and memories. Marfè’s study, the title of which recalls Berger and Mohr’s influential *Another Way of Telling* (London, 1982), thus aims to describe the many ways in which photography has interlaced with literature over time, mostly in Western culture.

Literary critics did not begin to seriously study the interrelationship between literature and photography until the late 1970s and 1980s. Following the “linguistic turn” of the 1960s and 1970s, the concept of the “visual turn”—also known as the “pictorial,” “iconic” or “visualistic turn”—as well as W. J. Thomas Mitchell’s claim that “all media are mixed media” in his *Picture Theory* (Chicago: the U of Chicago P, 1994, 5) prompted a rethinking of the relationship between the visual and the verbal, and generated a renewed interest in photo-literary exchanges. Literary scholars thus turned to Roland Barthes’s phenomenology of viewing photographs and the nature of photographic meaning; Allan Sekula’s critique of photographic truthfulness and objectivity, and the singularity of photographic meaning; and Susan Sontag’s examination of photography’s role in media, advocating for a more socially oriented understanding of how photography impacts knowledge. The works of Neil Walsh Allen, André Bazin, Hubert Damisch, W. J. Thomas Mitchell, Joel Snyder, Mieke Bal and others have since then informed the work of academics from a variety of disciplines, including Timothy Dow Adams, Jan Baetens and Mireille Ribière, Marsha Bryant, Marianne Hirsch, Lilian Louvel, Linda Haverty Rugg and François Brunet—one of the few photographers who tried to invert this perspective by sketching a history of literary experiments by photographers. In Italy, the complex interactions between the literary and the visual have recently been explored by Silvia Albertazzi, Epifanio Ajello, Remo Ceserani, Michele Cometa and Anna Dolfi, to mention only a few.

Marfè’s book seems to follow Michele Cometa’s idea (“Forme e retoriche del fototesto letterario,” in *Fototesti*, ed. Michele Cometa, Roberta Coglitore, Macerata: Quodlibet, 2016, 69-117) that both verbal and visual language are implicated in the same representational space; what matters is not the difference between image and word, or between space and time, but the innumerable possibilities of communication and contamination that they offer (1-30). The book contains historical as well as theoretical reflections. In the first two chapters, Marfè uses recent studies in visual culture to describe the development of the photo-book, the photo-text and photo-fiction, and he outlines a history of photo-literary interactions since the invention of photography in 1839. The following

five chapters seek to understand why writers insert photographs into their writing, how they select and use photographs (mimetically or symbolically) to represent or redefine reality, and what role photographs play in the written text. The chapters analyse various forms and sites of photo-literary interrelations: photo-reportages, autobiographical writings, narrations of landscapes and inscapes, and postmemorial accounts of traumatic events. In the last chapter, Marfè discusses the potential of digital technologies to manipulate images and reality, especially in the post-photographic, aesthetic representation of pain and sorrow.

Marfè's knowledge of existing scholarship on visual-literary relations and intersecting themes is comprehensive and effectively organized throughout the book, which is endowed with an up-to-date bibliography. He confidently moves among more or less canonical, mostly British, American, French and German authors, including Bertolt Brecht, Franz Kafka, Patrick Modiano, Paul Auster, Winfried G. Sebald, Sophie Calle, Annie Ernaux and Amy Levy (author of *The Romance of a Shop*, 1888); he re-examines photographers such as August Sander, Paul Strand, Walker Evans, André Kertész and Ferdinando Scianna, but also the collaboration between Luigi Ghirri and Gianni Celati, or that between James Agee and Walker Evans; and he provides fleeting references to Italian writers, such as Luigi Capuana, Giovanni Verga, Luigi Pirandello, Elio Vittorini as well as Giorgio Agamben and Michele Mari. In addition, travel and space enter his discussion through brief references to travelogues, such as Fosco Maraini's *Asia maggiore* (1956) and Franco Fortini's *Chronique japonais* (1975). In sum, the book succeeds in demonstrating that image and word define each other in multifarious relational experiences. On a minor note, it lacks a concluding chapter that would have completed the (albeit engaging) photo-literary excursion, and the Italian case study remains in the background. While modest in its original argument, Marfè's book is an accessible and clear account of the varied hybridization between literature and photography that will undoubtedly prove useful to students, scholars and anyone who wishes to rediscover the poetic dialogues between writing and photography.

Giorgia Alù, *The University of Sydney*

Annachiara Mariani, ed. *Paolo Sorrentino's Cinema and Television*. Bristol: Intellect, 2021. Pp. 272.

The volume is a complete and rigorous study of Paolo Sorrentino's work for cinema and television. It is divided, thematically, into four sections. Each section constitutes a cohesive anthology, reflecting on the themes, style, characters and locations that populate Sorrentino's cinematic universe.

The first part concentrates on the ethos of the director. The essays in this section explore the treatment of nostalgia—Ellen Nerenberg's "Private Pain, Public places: Sights, Sightings and Sounds of Nostalgia in Sounds of Nostalgia