

## **InteRGRace Symposium 2016**

### **Biolines and abstracts**

**(for a paper in Italian we provide an abstract in English and vice versa)**

**Elena Brugioni** is a Postdoctoral Researcher at the Centre for Humanistic Studies of the University of Minho-CEHUM in the field African literary and cultural studies. She has published several articles and book chapters in anthologies and critical essays on African Literatures and Postcolonial Studies. She is author of the monograph *Mia Couto. Representação, História(s) e Pós-colonialidade* (2012 - Húmus Edições), co-editor of the collections: *Áfricas Contemporâneas / Contemporary Africas* (2010 - Húmus Edições) and *Itinerâncias. Percursos e Representações da Pós-colonialidade / Journeys: Postcolonial Trajectories and Representations* (2012 - Húmus Edições). She is currently working at the book *Lendo as Literaturas Africanas Contemporâneas: Paradigmas Críticos e Representações em Contraponto* (forthcoming, 2016)

#### **(paper in Italian)**

**Can you imagine your daughter's image as the face of sexual trafficking?**

**The African black female child in contemporary documental photography: misrepresentations, otherness and visual agency**

Addressing several reportages realized by prominent contemporary photojournalists — Ami Vitale, Glenna Gordon, Peter DiCampo, among others — the aim is to outline how African black female child are portrayed within contemporary documental photography, problematizing the realistic way to (re)present the African subaltern subject, its visual agency and reception in mainstream media. Therefore, the analysis will focus on the recent case of misappropriation regarding Amy Vitale's work for the campaign #BringBackourGirls (Vitale, 2014) tackling concepts of gender, race and cultural stereotype as crucial paradigms in order to interrogate the "multi-layered mediatic intertextuality and intervisuality" (Mirzoeff, 2002) that determines the "dis-figuration" of the female black subject into a "defenceless victim of the horror" (Cavarero, 2007). The case study will thus offer the possibility to underline how the racist (post)colonial gaze and audience transform and manipulate the subject — a black African female child — into the evidence of an expected African traumatic and violent reality, depicting the Other within the racial code of a (neo)colonial visibility.

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**Monia dal Checco** è una dottoranda al primo anno della Scuola di Dottorato in Scienze Linguistiche, Filologiche e Letterarie dell'Università di Padova, dove ha da poco iniziato a lavorare sull'autenticità razziale in autobiografie afroamericane post-soul sotto la guida della Prof.ssa Anna Scacchi. I suoi interessi di ricerca sono: letteratura e cultura afroamericana, critical race theory, letteratura di genere, letteratura autobiografica.

#### **(paper in English)**

**In piedi in una stanza distorta: le donne afroamericane e la politica della rispettabilità**

Nel suo libro *Sister Citizen* (2011) Melissa Harris-Perry illustra come, nell'affrontare stereotipi negativi che le vedono protagoniste, le donne afroamericane siano costantemente impegnate in una lotta per affermare la loro vera personalità in una società popolata di immagini distorte di femminilità nera.

Nella mia presentazione mi occuperò di come questi clichés abbiano dato forma a false concezioni di femminilità afroamericana e di come le donne afroamericane abbiano risposto con strategie di compensazione come la *culture of dissemblance* (cultura della dissimulazione), un'estetica molto diffusa tra la fine del Diciannovesimo e l'inizio del Ventesimo secolo che vedeva nella modestia e la negazione della sessualità un modo di affermare la propria dignità. Esaminerò come la cultura della dissimulazione o il suo rifiuto emergano nella produzione

letteraria femminile afroamericana, con esempi tratti in particolare da opere di Ida B. Wells, Nella Larsen e Zora Neale Hurston.

Accennerò inoltre all'uso della politica della rispettabilità—versione moderna della cultura della dissimulazione—come strumento politico nel Movimento per i Diritti Civili e al dibattito contemporaneo sul rifiuto della politica della rispettabilità da parte degli esponenti del movimento #BlackLivesMatter.

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**Irene Fattaciu** è studentessa al secondo anno del dottorato in Mutamento Sociale e Politico (Università di Firenze e Università di Torino). Con una formazione storica, ha conseguito nel 2011 un precedente dottorato presso il dipartimento di History and Civilization dell'European University Institute. Successivamente è stata Vasco da Gama Fellow presso l'EUI e assegnista di ricerca presso il Dipartimento di Culture, Politica e Società dell'Università di Torino. Oggi il suo progetto di dottorato si occupa, muovendosi fra la filosofia politica e la sociologia, della costruzione delle soggettività 'nere' e di come queste siano razzializzate, partendo da una riflessione teorica sul concetto di razza.

**(paper in Italian)**

**The Color of Experience and the Privilege of Whiteness: the *Dolezal* case and the category of 'Race' in social research**

In June 2015, the case of Rachel Dolezal, prominent NAACP leader who built her life and career on a false black identity, attracted worldwide attention. Mother of two Afro-American children (one of them adopted), she is an Afro-American Studies professor (actually working on black women in visual culture). Her story, as well as her claim of being transracial, arouse huge public debate, and prompted again reflections on the constructed nature of race. The Dolezal case works indeed as a problematic point of intersection for a variety of powerful discourses on the subject of racial, gendered, and sexual difference.

I will in particular explore the centrality of visual culture in the process of negotiation of racial categories, as well as in the shaping of – real or imagined – social identities. The paper builds on my previous research as a historian, focusing on photography and self-representation of free people of color in 19th century Havana and New Orleans, as well as on my present PhD research project in Sociology/Political Philosophy. This deals with the racialized construction of 'black' subjectivities in Italy through the experience of mothers.

On the one hand I will analyze, in a diachronic and transnational perspective, how strategies of resistance and negotiation evolved over time emphasizing the growing importance of individual and collective ability to “perform” one’s racial identity through appearance, behavior and lifestyle. On the other hand, these issues give us further occasion to reflect on the status of ‘race’ as a concept, as well as on its use and legitimacy in the Social Sciences.

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**Alessandra Ferrini** è un'artista visiva, educatrice e ricercatrice con sede a Londra. Ha lavorato con istituzioni internazionali, tra cui Chisenhale Gallery, Whitechapel Gallery, Tate Britain e il Museum of London a Londra, Viagarini a Milano, ed il Festival dei Popoli a Firenze. È anche co-direttrice di Mnemoscape, una piattaforma di ricerca, rivista online e progetto curatoriale.

**(paper in Italian)**

**Negotiating Amnesia: Archivi, Fotografia e Sguardo Coloniale**

Essay film based on research conducted at the Alinari Archive and the National Library in Florence. It focuses on the Ethiopian War of 1935-36 and the legacy of the fascist imperial drive in Italy. Posing a meditation on the politics of representation of the colonised subject within the

Italian context, it deconstructs the colonial gaze, in order to reveal its hierarchical, encyclopedic and oppositional nature.

Through interviews, archival images and the analysis of high-school textbooks employed in Italy since 1946, the film shifts through different historical and personal anecdotes, modes and technologies of representation. Organised in four chapters, (*Heritage vs Memory; Photography vs Memory; Monuments vs Memory; Education vs Memory*) it aims at revealing the amnesic and racial politics characteristic of this historical period and in its aftermath, while exposing public and personal strategies of remembering and forgetting.

*Negotiating Amnesia* was presented at the latest edition of the *Festival dei Popoli, International Documentary Film Festival* (Nov-Dec 2015, Florence) as a collateral exhibition at *P.A.C. Le Murate* (Florence). The final exhibition consisted of an installation within which the film was showcased. Titled *Notes on Historical Amnesia*, the installation displayed the research process behind the film and it was conceived as a 'work-in-progress' activated and transformed by a series of workshops with high school students.

Through a *teachers' pack* and a workshop, the students were introduced to methods for the analysis of images and texts, in order to empower them with the instruments to approach and deconstruct historical and documentary practices in a critical way. And, above all, they were encouraged to think about their position thus sparking a reflection on the importance of *positioning* within cultural practices.

This pedagogical activity aimed at bringing awareness not only on historical issues, but, also on a visual and cultural registry – the colonial, racist drive – upon which Western culture is based. Moreover, it stressed the necessity of reading past events and images in a critical way, coming to terms with our own positioning. As the stereotype of “*Italiani brava gente*” attests, the absence of positioning requires an absence of criticism and awareness, thus perpetuating a cultural and political system based on latent racism. Perpetuating a series of extremely widespread, stereotyped discourses around the failure of the Italian imperial project, equals to a refusal of acknowledging the real victims of this phenomenon, namely, those caused by the brutality of colonialism. And this is what I mean by latent racism – a seemingly harmless mechanism that reinforces the traditional cultural, racial and geopolitical hierarchy.

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**Mackda Ghebremariam Tesfau'** ha conseguito la laurea magistrale di Scienze Filosofiche dell'Università degli Studi di Padova (2015) con una tesi in Filosofia Politica dal titolo: “*Marx sul Divano: lo spazio coloniale tra India e Irlanda*”. I suoi principali interessi di ricerca sono il colonialismo, gli studi post e de-coloniali, la critical race theory ed il marxismo. Da qualche tempo ho cominciato ad interessarsi alla sociologia e alla ricerca visuale nell'ambito degli studi sulle migrazioni. Lo spunto per l'intervento nasce dalla sua passione per i telefilm e «dalla gioia che nonostante tutto ho provato nel vedere finalmente due protagoniste afro-americane in prodotti estremamente popolari e seguiti».

**(paper in Italian)**

**The crossover politics: race, class and gender seen through the Angry Black Woman of Shonda Rhimes**

The success of producer Shonda Rhimes has no equal in the history of African-american television production. However, the author's work is characterized by a strong policy of crossover, that means a tendency to avoid the most common topics of the black community, following a “faded” colour line and depicting a blackness “acceptable” for the average white audience. This could call into question the value that the success of Rhimes has for the black community and its visibility: in fact, the risk is that the achievement of Rhimes imposes a standard that tends to exclude other black-oriented productions. At the same time within the work of the producer we can see an evolution, which can be read as a reflection on the very meaning of crossover. If the subject of the relationship between the dominant white culture

and black dominated one is mostly absent in previous productions (*Grey's Anatomy* and *Private Practice*), there is a shift in later Shondaland productions. The characters of Olivia Pope and Annalise Keating, stars of *Scandal* and *How to get away with murder*, witness a reflection about the “crossover position” by the “crossover subject”, embodied in the topos of the Angry Black Woman.

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**Chiara Giubilaro** ha conseguito il dottorato in Studi Culturali Europei a Palermo nel 2013 ed è oggi assegnista di ricerca in Geografia Culturale presso l'Università di Milano-Bicocca. Ha svolto periodi di ricerca presso la Royal Holloway University of London e la Heinrich-Heine Universität di Düsseldorf. I suoi interessi di ricerca includono le geografie delle migrazioni, le teorie filosofiche sulla spazialità, la geopolitica popolare e la cultura visuale. Attualmente lavora sulle politiche di rappresentazione delle migrazioni in Italia e in Europa.

**(paper in Italian)**

**Regarding the Shipwreck of Others**

**Migrations, Regimes of Visibility and the Politics of Affect**

«No "we" should be taken for granted when the subject is looking at other people's pain». Referring to *Three Guineas* by Virginia Woolf, Susan Sontag argues for re-thinking the debate on images of war starting from a new and troubling point: the "we" at whom such shock-pictures are aimed. If the spectacle of suffering can turn into a silent and unproductive sympathy, it is only questioning its viewers and their geometries of power that the field of visibility can become a space of responsibility and cultural criticism.

The aim of this paper is to move beyond the contemporary European representation of migrations and to critically explore the political, economic and cultural relations underlying its production. If representation is the main field where humanization and dehumanization occur ceaselessly (Butler 2004), then it is only by deconstructing it that we can understand which bio- and necro-political regimes (Mbembe 2003) govern the lives of those who choose to migrate and the restrictive definition of what is considered human and what is not. These theoretical premises will critically open up the following questions: how visual frames regulate and control our representations of the migrant body? Which are the racialised matrices underlying these frames? What hierarchy of the human is implied in the event of vision and which are the political effects of these images? Which gazes and viewers these frames contribute to create? And, above all, is it possible today producing images able to interrupt this regime of visibility and to critically question that “we” which never should be taken for granted?

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**Giulia Grechi** (PhD in Theory and social research) has been research fellow at “L’Orientale” in Naples, as a member of the EU Project “MeLa – European Museums in the Age of Migrations”, working on the relation between museums, contemporary anthropology and contemporary art. Her research interests include cultural anthropology, post-colonial studies, museography, with a focus on contemporary art and on representations of the body. She teaches *Photography – social communication* at the Fine Arts School of Brera in Milan, *Cultural Anthropology* at the Fine Arts School of Naples and at IED in Rome. She is editor-in-chief of the on-line journal *roots&routas – research on visual culture*, and founder of the cultural association Routes Agency. She curated exhibitions and conferences in many cultural spaces (MAXXI Museum, Pigorini Ethnographic Museum, Casa della Memoria in Rome). She published *La Rappresentazione Incorporata. Una etnografia del corpo tra stereotipi coloniali e arte contemporanea* (2010). She edited (with Iain Chambers and Mark Nash) *The Ruined Archive* (2014), and (with Viviana

Gravano) *Presente Imperfetto. Eredità coloniali e immaginari razziali contemporanei* (forthcoming).

**(paper in Italian)**

**Colonial Unconscious. Italian contemporary arts and the subversion of racialized imaginaries**

My speech will analyse the ways many contemporary artists (especially in the field of experimental theatre and dance) are working on anthropological and postcolonial themes, trying to subvert racial stereotypes.

My reflection will start from the analysis of works such as *Nella Tempesta* (2011) and *Caliban Cannibal* (2013) by Motus, *Quattro danze coloniali viste da vicino* (2011) by MK, and *Come essere felici già alle prime note dell'inno di Beethoven* (2014) by Clinica Mammuto. After the "ethnographic turn" in the 80's and 90's in contemporary art (Foster 1996), in a broad international and interdisciplinary research area (together with cultural and postcolonial studies, and contemporary cultural anthropology), many contemporary artists are working on de-constructing racialized and stereotyped imaginaries. In Italy a few artists are working on this "reversing ethnography" (Fusco 2003), often starting from the re-opening of colonial archives, in order to let repressed memories emerge, through a process of aesthetic re-elaboration, or re-semanticization of that cultural imaginaries, in relation to the present.

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**Camilla Hawthorne** è dottoranda in geografia e studi di scienza e tecnologia alla Università di California, Berkeley. La sua tesi, "Non ci sono neri italiani? Razza e cittadinanza nel Mediterraneo Nero" analizza i significati attribuiti alla *blackness* tra ragazzi afro-italiani. Il suo capitolo, scritto con Annalisa Frisina, "Sulle pratiche estetiche antirazziste delle figlie delle migrazioni", è stato pubblicato nel volume *Il colore della nazione* (Le Monnier/Mondadori Education, 2015), a cura di Gaia Giuliani. Camilla, inoltre, è coordinatrice del Summer School on Black Europe (Amsterdam).

**(paper in English)**

**"La paura del razzismo": Antirazzismo italiano e lo spettro di *Blackness***

Il mio contributo si concentra sul cortometraggio *La paura del razzismo* di Sebastiano Facco e Luca Ravenna, apparso su *La Repubblica* (novembre 2015) come parte della serie digitale *Non c'è problema* (in collaborazione con Cattelva e TIMvision).

L'obiettivo è una disamina degli intrecci possibili tra *anti-blackness* e "inesprimibilità di razza" nell'Italia contemporanea.

Nel mio intervento, analizzerò questo testo visivo intendendolo come un esempio sia di "razzismo senza razzisti" (Bonilla-Silva 2003), sia di un *anti-razzismo senza razza*.

Molte letture antirazziste che appartengono ad una concezione sociale liberale considerano il razzismo una 'patologia' individuale, che come tale può essere oggetto di 'rieducazione'. In linea con quanto affermato da Lentin (2004) e Visweswaran (2010), considero tale *colorblind antiracism* uno dei luoghi della riproduzione del razzismo, poiché rimuove gli effetti sociali della "razza" da un discorso antirazzista che si limita ad asserire la non validità biologica o antropologica della categoria. A partire ciò che Lombardi-Diop (2011) ha definito *racial evaporation* (Goldberg 2006) all'italiana, tenterò di comprenderne l'attualizzazione in *La paura del razzismo* - nello specifico del nascondimento dei legami tra differenziazione interna, igiene razziale fascista, e forme contemporanee d'esclusione contro migranti di origini africane che esso opera. Riprendendo l'idea elaborata da Philomena Essed (1991) di *everyday racism*, concludo che *La paura del razzismo* riflette una modalità centrale della egemonia culturale e sociale bianca - l'incapacità di ascoltare la 'voce' delle persone di origini africane, "invisibilizzando il privilegio (bianco)" e "nascondendo il razzismo" (Giuliani 2015).

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**Linde Luijnenburg** è dottoranda in Italianistica presso l'Università di Warwick, Inghilterra, sotto la supervisione della professoressa Jennifer Burns. Il tema della sua ricerca è il concetto dell'Altro Nero nella commedia all'italiana. È, inoltre, teaching assistant in letteratura italiana e inglese. Ha pubblicato articoli sugli aspetti postcoloniali nel cinema italiano, sulla letteratura somala-olandese, e sulla letteratura italiana. Fa parte della redazione di *Incontri* (rivista europea di studi italiani), e sta per concludere un documentario sulla comunità somala-olandese a Birmingham, Inghilterra.

**(paper in English)**

**Allarghiamo i nostri orizzonti: Stereotipi degli italiani edelle/dei loro Altri/e in cinque commedie all'italiana**

Recentemente in Italia molte sono le voci critiche levatesi contro la scarsa riflessione pubblica sul passato coloniale italiano. Il mito degli "italiani brava gente" rimane sempre (parzialmente?) intatto, nonostante il lavoro di ricerca su colonialismo, orientalismo e razzismi portato avanti da accademici, cinematografisti, scrittori e artisti.

Il mio intervento intende contribuire a tale ricerca concentrandosi sulla cinematografia precedente agli anni ottanta, meno toccata dalla critica postcoloniale italiana poiché da quest'ultima ritenuta lontana dalle questioni migratorie, inconsapevole dei meccanismi di riproduzione degli stereotipi (tanto relativi al 'selvaggio pericoloso' quanto al 'nobile selvaggio'), o aperta complice della loro costruzione.

Nel mio intervento mi concentrerò su alcune commedie all'italiana prodotte tra gli anni cinquanta e gli anni settanta in cui identifico una critica agli stereotipi orientalisti e razzisti presenti a quel tempo in Italia (e, più in generale, in Europa): *Lo sceicco bianco* (Federico Fellini, 1952), *Il moralista* (Giorgio Bianchi, 1959), *Oggi, domani, dopodomani* (Ferreri, De Filippo, Salce, 1965), *Riusciranno i nostri eroi a ritrovare l'amico misteriosamente scomparso in Africa?* (Ettore Scola, 1968) e *Amarcord* (Federico Fellini, 1973), introducendo il 'genere' della commedia all'italiana e analizzando in particolare l'esagerazione grottesca dell' 'italiano medio' costruito in contrasto ai propri 'altri'.

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**Alan Maglio** (Milano, 1979) Photographer-director, has represented his works in different exhibitions and festivals in Italy and abroad. His style is a mix between portraiture, street photography and documentary and often tackles different topics related to cultural identities. He made two movies: *Milano Centrale - Stories from the Train Station* (2007) and *Asmarina* (2015).

**(paper in Italian)**

**Milan's Central Station**

«Milan's Central Station is a magnet attracting every day attracts hundreds of people who are not going anywhere. These people belong to the African community established in Milan, and they claim the station as their match point. Depending on the time of the day, the nature of the rendezvous changes. Everyone has a story to tell and everyone experiences this place on his own. Some of them speak of the demons that roam the station, others stops by just on Sundays with their children, and someone else among these people complains he never spoke to an Italian. Then there are those who are overjoyed and celebrate Italy as the winner of the World Cup all night long».

— *17th Festival del Cinema Africano, d'Asia e America Latina, catalogue*

Realized between 2006 and 2007, *Milano Centrale* is the result of filming the presence of a mixture of African communities in the surroundings of the main train station in Milan. The encounter with these people, mainly coming from different areas of West Africa (Nigeria, Cameroon, Ghana, Ivory Coast, Senegal), suggested me the idea to make a film about this reality, even in the absence of a organized production-plan. The exposed places of the city are felt and used as areas of sharing and commercial trade, and this granted sequences of personal and family life shown in public spaces. The squares around the station became filled with night markets where people came to meet, some of them were daily presences during the shooting of the film, while others have maintained an attitude divided between mistrust and curiosity. *Milano Centrale* has been screened in cinemas for the first time during the 2007 edition of the “Festival del Cinema Africano, Asia e America Latina di Milano”, and later was presented in some of movie-festivals in Italy and abroad. It remains an important document of a specific moment of the city, nowadays gentrification issues have changed the appearance of the station itself and, although not completely successfully, tried to remove the presences that populate it in the movie.

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**Eleonora Meo** è dottoranda in Studi Internazionali presso l’Università “L’Orientale” di Napoli con il progetto di ricerca “*Cittadinanze visuali: critica alla cittadinanza e cultura visuale*”, sotto la supervisione del Prof. Iain Chambers. È membro del Centro Studi Postcoloniali e di Genere (CSPG) e della rete di ricercatori Deco[K]now (Decolonizing Knowledge).

**(paper in Italian)**

**The aesthetic codes of citizenship: race and the dispositif of citizenship in Europe”**

The institution of citizenship has not overcome racialization processes. It could be argued that citizenship still works along “aesthetic codes” tied to race, becoming a dispositif of racial exclusion of a part of national populations. Citizenship as a mode of racial production is highly visible in contemporary postcolonial European cities. The aesthetic codification is not a neutral field, but is historically included in a social and symbolic field of struggle in which identities and national belongings are *visualized* along a “line of colour” and a “line of whiteness”. The aim of the paper is thus to suggest a reading of citizenship through its “aesthetic codes”, considering them both as disciplinary techniques (Foucault) of the governmental dispositif of citizenship and as an “aesthetic of the visual”, that is a visual method through which – opening new spaces for citizenship within and across the visual – dominant representations of citizenship could be recodified and subverted by new aesthetic codes. Regarding the former, the paper argues that citizenship as a governmental dispositif and its aesthetic codes have an essential point of reference in European colonial history, since colonies represented a kind of “laboratories” of citizenship. The dispositif of citizenship is founded in what Nicholas Mirzoeff (2011) called *Visuality*: an “order of the discourse” which categorizes, divides and aestheticizes citizenship, naturalizing and aestheticizing its internal divisions. Regarding the latter, starting from the documentary “Dècryptage banlieue” (Luca Galassi, 2010), the paper proposes the concept of “visual citizenships” as an attempt to investigate how visual productions break with and subvert the “internal colonization” of the image and the *property* of dominant representations of citizenship, deepening the potentialities of the visual for the politics of decolonization of citizenship.

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**Elia Morandi** nasce da madre tedesca e padre italiano a Verona nel 1975. Nel 2000 consegue la laurea in Storia contemporanea all’Università Ca’ Foscari di Venezia specializzandosi in storia delle migrazioni ([Italiener in Hamburg, Frankfurt am Main, Peter Lang, 2004](#); [Governare](#)

[l'emigrazione, Torino, Rosenberg & Sellier, 2011](#)). Nel 2011 collabora alla realizzazione di un documentario ispirato da una delle sue ricerche ("[Lassù in Germania. Storie di emigrazione italiana negli anni Sessanta](#)"). Attualmente alterna l'attività di ricerca all'insegnamento nelle scuole superiori.

**Marco Toffanin** nasce a Padova nel 1974. Dopo essersi laureato in Lingue e Letterature straniere moderne all'Università di Padova, ha operato nell'ambito della comunicazione come giornalista (pubblicista dal 2005) sia per la carta stampata che per il digitale. Attualmente lavora al Centro multimediale e di E-learning dell'Università di Padova dove si occupa di comunicazione multimediale e produzione video per la didattica e la ricerca.

**(paper in Italian)**

### **Life should be as yours. Histories of Chinese immigration in North east of Italy**

Foreign people living in Italy have grown from 356.000 in 1992, 0,6% of population, to about 5 million in 2015, 8,2% of total population. As in many countries immigration is a long period process, in Italy the situation has changed radically in 20 years. In North East of Italy (the region where we live) this process is even more important. Among different communities our interest focused on the Chinese community, one of the largest in Italy. If in 1992 there were 16.000 chinese people living in Italy, twenty years later they are 266.000. This people is now part of our everyday life, running bars, barbershops, restaurants and other activities but we only know few things about them, we don't know anything about where they come from, what their expectations were, their dreams and what they think of Italian people. The only information we hear is some negative news on national and local media, concerning facts of exploitation or other crimes. We asked ourselves how would it be possible to diffuse a less stereotyped image of this community, and the way we choose was to get to know them and document in a visual work. The present work is not a complete sociological inquiry, but just a contribution to create a link between people. The 33 minutes documentary we realized took two years of work and contains 9 stories of Chinese immigrants living in North East of Italy. From January 2015 it has been shown in schools and other events creating very interesting moments of debate.

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After obtaining a degree in Political Science at the University of Bologna (Italy), **Michela Palermo** (1980) attended the General Studies Program at the International Center of Photography, New York. Her personal work has been exhibited in several group shows both in Italy and abroad. Her work mainly focuses on the analysis of a territory using different registers, such as landscape photography and observed portraits. She received 3rd Prize for her Portfolio at the Fotoleggendo Festival in Rome in 2010; she won the Camera della Moda section of the Canon Young Photographer Award 2011; she received a Special Mention in "Motherland" at the Rome International Photography Festival in 2011. In 2013 she was shortlisted for Vacatio at the Rome International Photography Festival. Since 2010 she is freelancing as editorial photographer, tailoring her photography approach for stories realised for magazines and newspaper.

**(paper in Italian)**

### **II generation, Castel Volturno**

Castel Volturno is a small town in the Province of Caserta in the Italian region of Campania, about 35km north west of Naples, on the Volturno River. Once considered a resort town for the Neapolitan middle class, today Castel Volturno is one of the poorest cities in Campania. It is also one of the most affected by the Camorra, the Neapolitan mafia. As a result of decades of unauthorized building, severe environmental damage, real estate speculation and other violations, the area has been devastated and turned into wastelands, with a high concentration of toxic waste in the local soil and water. Today, Castel Volturno counts some 24,000



inhabitants as legal residents. The local population has undergone a dramatic increase in the last 30 years: since the 1980s, a massive number of immigrants, attracted by opportunities related to seasonal harvest work, has settled in the region, and the percentage of foreign citizens in the city is the highest in the South of Italy. About 15,000 migrants from Nigeria, Ghana, Tanzania, Liberia and Burkina Faso, as well as from Ukraine and Poland, live in Castel Volturno with their families.

For this project, I turned my attention to the second generation of black migrants, particularly teenagers. Born and raised in Castel Volturno, they have spent all their lives in Italy, but they don't have Italian passports because Italian law does not automatically recognize the citizenship of immigrants' children born on Italian soil. As soon as they turn 18, these young women and men have to apply for their own individual temporary residence permits in order to avoid to be deported to countries where they have never lived. From their 19th birthdays, they must apply for citizenship, so that they don't miss out on the opportunity to become Italian. Their feeling of belonging to a national community is continuously betrayed by a sense of displacement and by a refusal of institutions to adequately define their status. They don't belong to their original communities either: as the second generation, they are simultaneously challenging their own culture and, at the same time, trying not to collide with the host society. Adolescence is a complex phase of transition. As photographer, I see it as a powerful metaphor to describing the shifting of identity of a country.

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**Goffredo Polizzi** sta completando un dottorato all'Università di Warwick (in cotutela con l'Università di Monash) sulle rappresentazioni e i discorsi sul Sud Italia nella letteratura e nel cinema italiano degli ultimi vent'anni che hanno come argomento la migrazione. I suoi interessi di ricerca sono: la letteratura e il cinema Italiano contemporanei, i Cultural Studies, gli studi femministi, queer e postcoloniali, gli studi sulla traduzione.

**(paper in English)**

**Genere e razza nel cinema italiano "multiculturale".**

**Il caso di *Terraferma* (Crialese, 2011)**

Nei primi anni novanta, in un periodo di grande cambiamento politico e sociale (segnato dall'aumento dei flussi migratori verso l'Italia, dall'ascesa politica della Lega Nord, dall'approvazione di leggi discriminatorie quali l'introduzione del reato di clandestinità nel sistema penale nazionale), si vede emergere, nel panorama cinematografico Italiano una nuova tendenza rappresentativa variamente nominata dagli studiosi come "multiculturale" (O' Healy), "postcoloniale" (Duncan), "transnazionale" (O'Healy) o "della convivenza" (De Franceschi). Tale tendenza, alla quale si possono ormai annoverare numerosi titoli, ha fatto delle questioni riguardanti la migrazione, la mobilità transnazionale e la diversità culturale il proprio centro di interesse.

Piuttosto che chiederci se questi film offrano una rappresentazione "fedele" di questi fenomeni, è utile, al fine di capire se e come essi mettano in crisi o rafforzino idee pre-costituite di identità\alterità, e se e come possano fare intravedere diversi processi di soggettivazione, indagare il modo in cui essi costruiscono la razza e il genere all'intersezione con l'"italianità" e se e come tematizzano la questione del colonialismo italiano e dei suoi effetti sul presente.

In questo intervento analizzo, seguendo questa metodologia, il film di Emanuele Crialese *Terraferma* (2011), uno dei film della tendenza "multiculturale" ad avere avuto maggior successo di critica e pubblico, e un caso esemplare di come, anche quando sono animati dal nobile intento di sensibilizzare il pubblico cinematografico verso le avversità e la discriminazione istituzionale subita dai migranti, molti di questi film finiscano, contro il loro intento "manifesto", per costruire rappresentazioni che riconfermano le più solide gerarchie di razza e genere.