

book of abstracts



Traduzioni verbo-fotografiche: La Pedrera secondo Salvador Dalì e Man Ray

Maria Cristina Addis

In the following analysis, we propose a reading of two Man Ray's pictures which subject is "La Pedrera", one of the most famous Gaudì's works. The pictures themselves illustrate a Dalì's article on modernism, "De la beauté terrifiante et comestible, de l'architecture Modern'Style".

According to Greimas's and Floch's studies, we try to show how the pictures, by a very elaborate and artful organization of the plastic level, get to express a real aesthetical thesis, opposing "representation" to "presence" as two alternatives ways to approach art's objects.

CulturePOP: un'opera contemporanea tra fotografia e fumetto

Emiliano Battistini

We will analyze the set of picture-stories *CulturePOP* by the photographer Seth Kuschner, published online on the web-comics site www.act-i-vate.com. *CulturePOP* is interesting for the syncretism that it creates between photograph and comics. Even if this syncretism is not new, being at the base of love picture-stories, in the Kuschner's work it multiplies the effects of meaning, creating a particular short-circuit between the photographic reportage and the American comics, between reality and fiction. Thanks to the game of enunciation that lays balloons on photos and to the knowledge of the American heroes stories, young artists from the NY underground rise to heroes' rank. They are common people with special secrets like Superman and Spiderman. With their works they are useful for the community but, differently from the superheroes, they prefer to use artistic skills than physical force. With Kuschner the picture-story becomes contemporary work entirely aware of its meta-linguistic games: games on the photograph and on its belonging to the visual culture inside the mass society.

L'incipiente forza delle immagini. Analisi semiotica delle fotografie di Franco Pinna

Alessia Bellarosa

This work proposes the analysis of some photos from the photo book "Con gli occhi della memoria. La Lucania nelle fotografie di Franco Pinna, 1952-1959", that collects all the photos of Basilicata taken by the Sardinian photographer. Franco Pinna joined the ethnological expedition to Basilicata in the Autumn of 1952, called by Ernesto de Martino, in that occasion he realised a big and important photographic reportage. He went back to Basilicata also in 1956 and 1959 always for anthropological expeditions. According to the structural-generative paradigm, the images analysis

takes into consideration not only what is communicated but above all how it is communicated both from a plastic point of view and a figurative one, in particular the enunciative strategies realised by the photographic glance, emphasizing the contribute to photography by Fontanille.

Proto-fotografie dei progetti d'architettura come immagini iconiche del futuro

Stefania Caliandro

To photograph the space and how it is articulated into the architecture, this is, without doubt, one of the main problems that architects meet when presenting their projects, especially on websites. In order to prefigure a building or an architectural or urban complex, it is common practice to use proto-photographical images that allow a layman's, not necessarily technical, understanding of the previewed architecture. Replacing, in several respects, the role of technical drawings or graphic interpretations, these images, called renders, are computer-graphic modelling images that simulate a pseudo-documentary reproduction of the future realisation. These images create expectations in the mind of individuals' ideas of what the future of architecture projects should look like. They exploit plausible effects to create these expectations in the client and the public and build a visual imagery of the project. Without pretending to be neither true nor hiding the obvious manipulation of the real in the representation, these images play in a deviant manner in regard to the iconic question. In a tricky semiotic position, they operate as icons of the future.

La Visione fedelmente de-formata

Stefano Carlucci

As a cultural unit photography can be considered in all respects a real text, "the product of a process of communication and signification" (Calabrese 1985, p. 158) that, through the visual medium, can turn into an active part of a process of virtually unlimited semiosis. Attention will be focused more specifically on the production of those documentary evidence and objects of the events actually happened, with the stated purpose of producing and disseminating information. In the final analysis will be examined the kind of photography in the mass media is used to introduce topics, guide reviews, arouse emotions, often with the illusory claim to have absolute control of the communication channels.

Testimoni della tortura: Standard Operating Procedure di Errol Morris

Massimiliano Coviello

Errol Morris' film *Standard Operating Procedure* (2008) employs soldiers' pictures, videos, interviews, letters

and journals to produce a narration of the tortures perpetrated at the Iraqi prison of Abu Ghraib. The documentary reconstruction of the incident is coupled with the analytical exercise on the photography posings, on the mise-en-scène of the torture. Through editing and reframing techniques it's possible "to see beyond the frame", beyond the contingency of the snapshot, and to deal with the plastic and figurative construction of photographs, as well with the devices which inscribe and instruct the gaze of the observer.

It's the fecund intertwining between the documentation of the horror and the analysis of its representations to mobilize the photographic archive of the tortures perpetrated at Abu Ghraib and to regenerate its testimonial effectiveness.

Sua Santità in posa. L'immagine cine-fotografica dei Papi, da Pio IX a papa Pacelli

Giovanni Curtis

In this brief essay I want to consider a few shared elements in papal visual representation and communication, starting from the mid-nineteenth century onwards, from the first photograph of the beatified Pope Pio IX Mastai Ferretti, to today. This photograph and the tundra years later one of Pio XII Pacelli are the focus of this study (also going via another Pope, Leone XIII). This comparison is of particular value in revealing how a more contemporary Pope, like Karol Wojtyła, considered the 'great communicator' is in fact part of a continuity in media's visual representation and communication, both televisual and photographic. This in turn allows us an insight into the relationship between power, religion and the sacred.

Iperrealismi: interrelazioni con la fotografia

Vincenza Del Marco

This paper aims at investigating the interrelations between hyperrealism and photography not only from a technical point of view, but from a semiotic one, considering practises too as meaningful.

The hypothesis from which we start is that the effect of hyperreality produced, that could seem objective, is often critical. Figurativity is used to produce sense and to reflect on the mechanism of sense. Hyperrelism, thought seems focused on objects is focused on images; its representations reveal themselves as they are, cultural artifacts, through their manifestations.

An analysis of *Odalisque Express* by Tom Blackwell, considered as an exemplary artwork is proposed to reason out on this artistic current.

Fotografia e lavoro semiotico nel social-networking

Chiara De Santis

This work intends to observe what kind of actions are diffused on Facebook through an analysis applied on

virtual profiles. In particular, this article shows that these kind of actions reproduce the main logic, even if they seem to be subversive. The logic implied is the logic of identity.

Tempo di esposizione: la (ri)costruzione fotografica del trauma de L'Aquila nei "memoriali informativi" online del Gruppo L'Espresso

Daniele Dodaro e Antonio Milanese

The aim of this article is to analyze the way Repubblica.it and Espresso.it – both members of Gruppo L'Espresso – use photography to represent the earthquake of L'Aquila in the two web-pages they create referring to the topic. Analyzing them, it becomes clear that the earthquake for one newspaper is an ongoing trauma, while according to the other one it is finished because of two events related to a holy and public dimension. In particular, we give special attention to the way in which the trauma is represented over time by investigating the ties between the mythical flochian photographs and the mythical lévistraussian function.

Zoom, click, gnam. Per una messa a fuoco della Food Photography

Giacomo Festi

Food photography is acquiring a more and more relevant place inside the world of food communication. After discussing some symptoms of change in the role and practices of the food photographer, the author faces the topic of the dominant esthetics of blur (*bokeh* in technical terms), that calls for a still lacking semiotic interpretation. In particular, the problem is understanding if the out-of-focus is a tentative of translation of taste into vision and which levels of the tasting experience are precisely worked through. A second part of the essay is focused on recent experimental projects of food photographers, who try to free themselves from this dominant esthetics. In the case of M. de l'Écotais, in particular, a semiotic analysis of *Planète Marx* is proposed, which shows how the gastronomic scene can be rhetorically reconfigured into an astral space of relationships that organize a whole discourse about gastronomy and raw materials affinities.

Il referente assente. Note sulla fotografia digitale

Riccardo Finocchi, Antonio Perri

The research is aimed at re-assessing the role of "readers" exposed to digital photos, since the status of these visual texts allows for a manipulation of images ideally without limits. There emerges, indeed, a gradual shift in referential attitudes of subjects: they react differently

according to their age, showing epistemic stances which are not accountable in terms of “classical” semiotic approaches such as those of Barthes, Bourdieu, Greimas and Floch.

Publicità di orologi e temporalità. Un’analisi semiotica delle grandi marche

Pablo Francescutti

Wristwacht advertising is rich with cultural meanings related to the idea of Time and its metaphors. This paper presents an analysis of some advertisements of well-known watches brands. The ads chosen were published in Spanish, American and European press and magazines during the period 1996-2011. The analysis focuses on the brand profile, its marketing strategy and its visual traits. As a result, a group of figures of Time was identified: the wristwatch itself (and specially its face); the chronograph; and the chronology. These figures have become symbols of time, symbols of a certain kind of temporality. Our research seeks to demonstrate that this sort of representations can give us clues of cultural perceptions of the current chron-structure.

Retoriche dell’orrore. Sull’uso delle immagini d’archivio in *Nuit e Brouillard* di Alain Resnais e *Last Days* di James Moll

Sebastiano Giuntini

In her book *On Photography* (1977) Susan Sontag warned that after repeated exposure an event known through photographs risks to become less real. In a culture like ours, hyper-saturated with images of horror, we are losing our capacity to react: “Images transfix. Images anesthetize [...]. In these last decades, ‘concerned’ photography has done at least as much to deaden conscience as to arouse it” (Sontag 1977, p. 21). In *Regarding the pain of others* (2003) Sontag adjusts this thesis: “What is the evidence that photographs have a diminishing impact, that our culture of spectatorship neutralizes the moral force of photographs of atrocities?” (Sontag 2003, p. 82). As a matter of fact, inside culture images can be object of various operation of decontextualization and recontextualization. The thesis of this essay is that, in order to understand how and why the moral force of the images of horror changes, we should look at the discursive frames inside which the same images are communicated.

Fotografare veli – Glosse semiotiche all’opera di Gaëtan Gatian de Clérambault

Massimo Leone

Gaëtan Gatian de Clérambault, one of the foremost exponents of French psychiatry at the turn of the 19th

century, specialist on erotomania and mental automatism as well as mentor of Jacques Lacan, was also obsessed with the study of cloth, particularly of drapes and veils. He consecrated two psychiatric studies to the ‘erotic passion for cloth in women’, analyzing four cases of women morbidly attracted by cloth. Furthermore, during two stays in Morocco between 1917 and 1920, took a great number of pictures of drapes and veils, these pictures being presently kept by the *Musée de l’homme* in Paris.

To this enigmatic character, whom the veil of cataract condemned to near blindness and who killed himself surrounded by veiled wax mannequins, the article devotes some semiotic glosses, starting from the following question: 1) in Clérambault photography is not only tool of ethnographic survey but also visual method to seize the complex links between the rhetoric of the veil and its eroticism. In a certain sense, Clérambault adopts photography as device of semiotic analysis. How can this use be characterized in the light of the present-day semiotics of photography?

Per una riscrittura creativa del territorio: le pratiche lomografiche

Rachele Lotti, Gaia Pallotta

Lomography is a cult phenomenon all over the world. Thanks to LOMO cameras, proudly analogue, it is possible to produce images that are characterized by small imperfections, that create original photographic texts. Thanks to its technical potentials, such as overexposure, and thanks to the filmswap technique, that occurs when two different subjects re-expose the same roll, lomography sets up a new conception that has also a mythic component, which contains the semiotic marks of the territory, as perceived, subjective and constructed. Therefore it is impossible to analyze these results according to the Aristotelian logic, but rather we need to recur to the fuzzy logic.

Ritorno al futuro. Lomografia e The Impossible Project come pratiche estetiche rimemoranti

Daniela Panosetti

The large and growing diffusion of lomography in the last years appears to depend, in the first instance, on a wider and interesting phenomenon of “return to the past”, which demands to be closely focused and analyzed. In semiotics terms, lomography could be more precisely defined as a remembering practice, that is a process of “reactualisation” in the present of some acts and gestures belonging to another time. This involves a sort of “collision” between diachronic dimensions, which requires the lomo-user to activate a specific “pragmatic style”, allowing him to experiment a very particular esthetic experience: that of “distraction”.

Fotografia e urban storytelling. Forme del mashup nel web 2.0

Paolo Peverini

In the web 2.0 context an original phenomenon, to a sociosemiotic perspective, is represented by *urban storytelling* projects such as *Historypin: a mashup* based on geotagging applications and archive photographs that allows people to map the cityscape and at the same time to travel into a sort of space and time continuum. A website invites users to share their photographic memories pinning them directly over *Google Street View* images: the effectiveness of such applications relies on the interaction of multiple layers of content that can be usefully analysed through a semiotic approach. Focusing on the capacity to build up an uncommon collaborative *mashup*, *Historypin* reveals itself as an hybrid text useful to help us answering some crucial questions: how different layers interact? How are they interpreted by users? What kind of semiotic strategies rule the operation of pinning pre-existing photographs on geotagged images? How the sense and the perception of a photograph evolve in this ever changing hybrid context?

Fotografare il margine: il “discorso” della rappresentazione cubista

Francesca Polacci

This paper takes into consideration a photograph – *Construction au jouer de guitare* (1913) – taken by Picasso in his atelier of Boulevard Raspail and two following modifications of it. We will try to show in what way there is a strong element of autoreflexivity in this composition. The artist stages some theoretical problems which he is investigating in that same period in his “assemblages” and by doing so he presents his aesthetics. This is not a documentary photograph, but rather a composition in which Picasso poses the question about the relationship between “reality” and “representation”, between that which is “art” and which isn’t.

Still life tra arte, consumo e consunzione

Bianca Terracciano

I am analyzing Christian Louboutin’s Fall/Winter 2009-2010 Ad Campaign, lensed by Peter Lippman, a well known photographer specialized in “Still-life” technique and in fashion photos. The analyzed ad campaign is composed by ten photos. It is interesting both for the cultural references inside the texts and because it does not contain the common characteristics of the ads such as headline, body-copy, brand. That is why it is different from the usual press campaigns. Moreover the ads are photographic still-life images, regarded as the following on of the painting genre known as still life. Such a choice gives the brand a peculiar smart overtone. The purpose of my analysis is to underline

the discursive and intertextual structure of the ads and to understand their communicative strategies. The images are going to be analyzed by the instruments of the structural semiotics, emphasizing their plastic and figurative elements.

La forma e l’impronta del dolore. Percorsi nella fotografia della sofferenza

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The article discusses the use of pictures by NGOs in their websites and web gallery. Nowadays, indeed, NGOs have become one of the main subjects of enunciation of the human rights discourse and its rethoric. This rethoric is strictly connected with a visual experience of atrocities and a “concerned” representation of human suffering. The expression “concerned photography” refers to those pictures that expose the violation of human rights and human dignity by showing suffering and pain. In the case of use by NGOs of concerned photographs, these pictures constitute a sort of “genre” with three main objectives: they are photographs that aim at letting people know the suffering of others (cognitive level); they want the public to feel the pain of others (emotional level) and, ultimately, they want the public to act (pragmatic level). Of such a broad, complex and layered genre, here we focus on one relevant topic, that is the relation between the landscape and the portraits of human suffering; and on two specific case-studies: that of a picture of three Pakistani children taken after the summer 2010 flood; and the images of Srebrenica’s victims.

Uomini con la macchina fotografica. Dalla ricerca della verità ai regimi di credenza

Francesco Zuconi

From Louis Delluc to David Rodowick, the relation with photography is the starting point of every film theory, but in the history of cinema we can find also a lot of films where the photographer is the central character and the photographic practice is the topic. Beyond the relationships between cinema and photography as expressed in film theory, this article puts forward the hypothesis that it is possible to identify a series of “theoretical films” on photographic representation. Films capable of developing a theory of the photographic medium as an investigative and knowledge tool. From *Rear window* (1954) by Alfred Hitchcock to *Blow-up* (1966) by Michelangelo Antonioni, until *Flags of our fathers* (2006) by Clint Eastwood, this article discusses how the film may be able to think about the patterns of knowledge of the photographic image and, through it, about his own ability to represent and understand the world.