

anno III – n. 5-6 **Sul confine**

Beyond the Borders. Lo sconfinamento nel cinema: inquadratura, formato, genere Rosario Gallone

// abstract

Beyond the Borders. Crossing borders in cinema: framing, format, genre

Based on the book by Moreno Zago, *Confini di celluloidi - Il cinema dei confini e delle frontiere* [The frontiers of celluloid – the cinema of borders and boundaries], in which the author outlines a taxonomy of the geopolitical functions of borders [ideological, mythical, regulatory, differentiatonal and relational] and uses cinematographic representation for paradigmatic purposes, employing numerous references to films on the theme, Rosario Gallone's essay has an ambitious aim: to extend the discourse to linguistic analysis, referring to the role of the limits of film [the four sides of the framing, but also the screen/door/threshold] as well as to the boundary implied by the specific genre, without the dialectic of respecting/crossing boundaries being reduced merely to the ethical and aesthetic dialectic of tradition /modernity.

Gli sconfinamenti digitali del cinema videoludens

Diego Del Pozzo

// abstract

The digital trespassing of "videoludenscinema"

The irreversible mutations of cinema in digital era and convergence culture, as well as its contact points and mutual influences with videogame [understood as a medium that best embodies the spirit of a contemporary already launched over the post-modern], are examined through the analysis of movies and videogames in their own way epochal as, for example, *Matrix* or *eXistenZ* and *Doom* or *Metal Gear Solid*.

You will never go back: short-circuit is now completed, boundaries are definitely exceeded. And third millennium post-cinema's digital visions rethink themselves according to the logics increasingly pervasive and dominant of "videoludens cinema".

Al di là della casa dell'essere. L'apertura al «fuori» nelle sperimentazioni tecnico-artistiche contemporanee

Vincenzo Cuomo

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Beyond the house of being. Opening up to the outside world in contemporary artistic and technical experimentation

John Cage was a leading figure in the profound and radical shift towards experimentation in artistic practice during the second half of the twentieth century. It was a twofold movement, on the one hand aimed towards the outside world and, on the other, towards flatness. His work paved the way for future artistic experimentation to seek a way out from the strictures of the symbolic world and discover an openness, both aesthetic and ontological, towards non-human environments. On this basis, the article examines two experimental approaches which are both diverse yet convergent – hybridization and immersion – arguing that the most radical artistic operations of our era are all answers to a single, pressing question: how is it possible to inhabit the symbolic 'outside world'?

Autoritratti al limite. LoCurto/Outcault, Pipilotti Rist e il corpo digitale

Elena Tavani

//abstract

The outer limits of self-portraiture. LoCurto/Outcault, Pipilotti Rist and the digital body

In selfportrait.map (2000), by the American artistic duo LoCurto-Outcault, we are presented with the paradox of mapping the body in the form of three-dimensional scans which are subjected to the regime both of expansion and reduction of the themes portrayed. The self-portrait therefore becomes an opportunity to pose the question of neutralising identification. We also re-encounter this aesthetic regime, formulated and developed in other ways, in various video-works by the Swiss German artist Pipilotti Rist (Pour Your Body Out 2005, Gravity Be My Friend 2007), where the individual not only dissolves but is recreated in an original portrait characterized by environmental and animal camouflage. Portraits and self-portraits are not remarkable here because of their mimetic capacity in a traditional sense, i.e. because of their similarity with recognisable subjects but rather as the recording of moments or stations, phases of animation of the living – whether natural or artificial –, both in a cosmic-symbolic version (LoCurto-Outcault) or a techno-sensitive version (Pipilotti Rist).

Ai confini del ritratto. Teste grottesche, effigi satiriche e una caricatura di Jusepe de Ribera

Viviana Farina

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On the fringes of portraiture: grotesque heads, satyr-like effigies

In 1622 Jusepe de Ribera (Xativa 1591-Naples1652) produced the so called Small Grotesque Head, a print signed and dated, and quite possibly also the so called Large Grotesque Head. He was based in Naples then, where he had arrived in 1616. But his interest in grotesque theme was earlier, born in Rome, looking at Leonardo's and Albrecht Dürer's prototypes, the latter translated to him by Giuseppe Cesare the Cavalier D'Arpino's drawings. At the same time Ribera was also inspired by Carracci's tradition of the 'ritrattini carichi'. The year 1611 that the master spent in Parma was fundamental to develop his imagination. Leonardo's strong interest in the physiognomic was the starting point of Ribera, only attracted by ironic aspects of that kind of exercises on paper.

He sketched often generic grotesque heads as the 1622's prints show; sometimes humorous portraits of social human types, before or at the same time as the Emilian master Guercino; most rarely he did satirical portraits of known persons. A real caricature, example of the artistic genre eloquently mastered by Gian Lorenzo Bernini, is unknown until now, but a Caricature of a Clergy Man tentatively attributed to Pier Francesco Mola at Melbourne Museum, Australia, presents all the stylistic aspects to be recognized as typical of Ribera's manner.

Matthias Stom: oltre i confini del naturale. Un 'caravaggesco romanzato' on the road **Claudio Malice**

// abstract

Matthias Stom: beyond the limits of the "naturale". A "caravaggesco romanzato" on the road

The essay revisits the main steps of the lacunous biography of the "mysterious" Caravaggesque painter Matthias Stom, also in view of the latest documentary findings. Born approximately in 1600, perhaps in Amersfoort (Hoogerwerff) or in South Netherlands (Bok) after a presumable beginning affected by the International Mannerism, his training was influenced by the art scene of Antwerp as well as by the Caravaggesque painters in Utrecht. The presence of the Dutch painter in Italy is attested from the beginning of the fourth decade. Stom, indeed, is documented in Rome from 1630 to 1632, in Naples from 1635 to 1638 (even if the Neapolitan period reasonably went on from 1633 up to 1639), in Sicily from 1639 to about 1642, in Venice at least from 1643 to 1645. The latter, however, was not the final city of the Italian stay, because the painter soon left it. Any additional stages of the Italian route as well as date and place of death are effectively ignored. At the end of the essay an unpublished hypothesis to identify in two paintings the artist's portraits is also formulated.