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Narrazioni postcoloniali della contemporaneità, tra conflitto e convivenza
Postcolonial Narratives of the Present, between Conflict and Coexistence

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Postcolonial Cinema Studies, edited in 2012 by Sandra Ponzanesi and Marguerite Waller, formalizes the first attempt to establish a genealogy and a few lines of approach to film and cinema analysis in a postcolonial perspective.

By acknowledging the existence of a «postcolonial cinema», intended as «a *conceptual* space in which making connections and drawing inferences [...] occluded by national and colonial frames, is encouraged», Ponzanesi and Waller helped revitalize the debate on the categories used in the analysis of cultural (visual and film) texts, expressions of not-compliant, subaltern, marginal positionalities as much as in the analysis of contexts and of dynamics involved.

From Polycentric Multiculturalism (Shohat and Stam), through the recurrent revisiting of Third Cinema (Gabriel, Guneratne and Dissanayake, Pines and Willemen, Wayne) and of World Cinema (Nagib, Perriam and Dudrah) we moved over the years to the formulas of Transcultural (MacDougall), Intercultural (Marks, Heffelfinger and Wright), Accented (Naficy), Transnational (Ezra and Rowden, Highbee and Lim), Global (Nornes, Kapur and Wagner, Celli), Migrant (Grassilli, Rings), Polyglot (Berena and Komori), and Crossover Cinema (Khorana), a debate that has been constantly characterized by the reference to the other discursive axes and by the confrontation with the practices and politics in place.

Giving voice to the needs for areas of citizenship, visibility and agency, especially in nations where you can find a constant monitoring activity on the degree of pluralism in the media sector, the necessity to work also inside the institutions has arisen. In this framework, initiatives were taken to support through specific *politics of diversity* the access to creative industries for artists of migrant and postmigrant origins being expression of macro and microsegments that are underrepresented in the spaces of production and reproduction of material power relations. We refer not only to subjectivities being the product of «broadly asymmetrical relations between Global North and Global South» (Shohat and Stam), but also to groups perceived as expression of diversity in terms of gender (women), sexual orientation, age, national origin, dis/ability, religion, social background, and legal status (Luther, Ringer Lepre e Clark, Meli, Randle, Titley and Lentini).

At the same time, we experienced the proliferation of film experiences that, being developed via transnational industry networks or mainly addressed to domestic market, lend themselves to be read as symbolic or anticipatory in reference to a well-established praxis, and therefore deserve to be explored in key studies.

By taking note of this double articulating plane which connects critical debate and practices, the present issue of *Imago* is first and foremost interested in the current, both global and transnational, contemporary scenarios. Our emphasis on the present time is based on the necessity to assess the currently used categories, taken as dynamic fields, *lifeworlds* (Sarkar) crossed by the upheavals of our time and sensitive to the shifts in focus determined by either local and/or global factors.

We intend to reserve a particular attention to proposals aimed at an analysis of Italian postcoloniality and «color of the nation». Being object of specific consideration since no more than two decades (Giuliani, Lombardi-Diop, Petrovic-Njegosh, Romeo), facing the enduring effects of the Great Recession, a new increase of numbers in the emigration statistics and the return of recurrent crises related to migrations from Africa and Southeast Asia, Italy is experiencing a growing polarization in the public debate, the return of an archive of *figures of race* having a clear colonial origin and an alarming increase of assault cases, directed against subjects perceived as outsiders or not compliant with the national ideal type. On the other hand, these events are accompanied by actions and narrations originating from a dynamic and articulated fabric, in which the voices of migrant and post-migrant subjects and groups are experimenting new spaces of cultural expression and social empowerment. Hence our interest concerns critical interventions addressed to the

Italian scene, to be considered also alongside the reality of other nations, former colonial powers and/or marked by the Atlantic slave trade, old and new diasporas, and other experiences of transcultural violence.

We also intend to privilege proposals aimed at interrogating audiovisual categories, practices and texts able to capture and convey the evidence of specific power relationships as well as those symbolic archives recursively revised and translated in order to justify them.

We wish for the developing of interventions devoted to an intersectional approach, referring to a debate that, enriched by both internal and external to postcolonial studies voices (bell hooks, Chow, Davis, Jaikumar, Spivak, Trinh, just to give some examples), still represents one of the most motivating strands in contemporary critical thinking.

Finally, we aim to give space to those dynamics of valorization related to subaltern positionalities, intended in their double meaning of “confirmation of visibility” and “release in a system of goods”, while staying aware of both their tactical implications and the unstable and controversial instances contributing to give them shape.

Here you have a non-exhaustive range of frameworks for discussions, useful for your proposals of contribution.

- *Conflicting geographies and re/vision of the boundaries.* Travelling (Film) Theories and cultural translation; from Third Cinema to Migrant Cinema; World and Global Cinema Studies; Postcolonial Studies and Film Studies; trans/nationalism and cinema; for a radical and materialist approach to Film Studies: comparing bibliographies; questions of canon and Film Studies: handbooks, film histories, film theory histories
- *Power relations, practices and backgrounds.* Subaltern positionalities and intersectionality in a comparative perspective; politics for diversity and access to creative industries
- *Between vision and representation: perspective lenses.* Visual anthropology and film; visual studies, visuality and cinema; coping with non-fiction film: issues of method
- *Again with the rhetoric of the Other? Questions of positionality.* Beyond the colonial binarism and the appeal of the rhetoric of Alterity; between strategic essentialism and the risks of fetishization; beyond the traps of naturalism and iconization; playing with masks/masks in play, between actorship and performativity
- *Modes of production between interstitiality and mainstream, cinema and postcinema.* Rhetoric of audiovisual language and technological evolution; co-productions, transnational networks and runaway productions; actorship and casting politics; serials and short formats; the role of festivals: ghettoization, promotion and negotiation of the taste; searching for a plural spectatorship, between global market and politics of identity; practices, places and devices for the fruition beyond the movie theater, among performing arts, museum spaces and individual screens
- *Traveling Textualities.* Dubbing and subtitles: facing translation; transcultural translations

Please send your proposals (200 words), together with a brief biography of the author/authoress, before **1st November 2018**.

Send your contributions, together with an English abstract not exceeding 500 characters and 5 keywords, before **10 February 2019** to the following e-mail addresses: leonardo.defranceschi@uniroma3.it and farah.polato@unipd.it. The length of the contributions shall be between 30.000 and 40.000 characters, spaces included. Drafting rules and regulations are available on line at <https://www.bulzoni.it/it/riviste/imago-studi-di-cinema-e-media>