

Summaries

Silvia Casilio, Andrea Hajek, Inge Lanslots, *The 1968 movement on screen: memory, generation and identity*

This section of «Storia e problemi contemporanei» explores how the concepts of generation, identity and memory of the 1968 movement are intertwined. More specifically, it studies portraits of 1968 on television and on the big screen, and in doing so it offers new interpretative approaches to an extremely vital, important and complex period in Italy's recent past. The key questions addressed in the three papers, which are included in this special section, are the following: how is the generational paradigm constructed in movies about 1968? Who are the main characters and the "mythical" locations of 1968 that make it to the big screen? Finally, how do history and memory relate to one another in these productions?

Andrea Sangiovanni, *"L'autunno (caldo)" is not a Tv series*

The article analyzes representations of 1969 – the so-called "Autunno caldo" – in the Italian television, from 1970 to 2000. More specifically, the focus of the survey are "sceneggiati" and Tv films, compared with movies where workers are the main characters (like *La classe operaia va in paradiso*, for example). The aim of the article is to understand how Italian television contributes to define the representation of industrial workers in the collective imagination. For this reason the main sources are Tv fictions, that have a bardic function unlike news or journalistic programs.

Loredana Guerrieri, *Mio fratello è figlio unico: the story of the human development of a fascist-communist militant*

The movie *Mio fratello è figlio unico* offers a particular interpretation amid the countless films that deal with what we are able to define an era – i.e. the years of the youth protest. We try to analyze the generation of "ordinary"

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young people who, through a confused bind between the public and private dimension, invested at first valuable resources to pursue “another” political faith that, after a series of events and almost like an imposed choice, they no longer wanted to follow. The root of this analysis will be the progressive recall of the vicissitudes of Accio Benassi, the main character of this movie.

Emanuele Sparacino, *Cinema and musical memory. Songs and the 1968 movement on the contemporary big screen*

The aim of the article is to investigate the interpretation given by four contemporary movies about the decade from 1968 to 1978 through the analysis of their soundtracks. The movies are *The dreamers* (2003, by Bertolucci), *La meglio gioventù* (2003, by Giordana), *Après Mai* (2012, by Assayas) and *Il grande sogno* (2009, by Placido). The analysis concerns specific scenes and their background music. It shows what has remained in the collective imagination of the so-called “Sessantotto”. Therefore, the movies propose only the more “romantic” aspects of “Sessantotto”, a season where it was still possible to imagine one owns future and society’s, barely hinting at terrorism and disenchantment that shortly would have followed.

Irene Di Jorio, *The birth of the adman*

Historical literature often refers to the name of Emilio Grego, the author of a famous book on Italian propaganda about war loans published in 1918. Grego is considered as a pioneer of “scientific” advertising. The article retraces the career, the sources of inspiration and the theoretical production of this Italian adman. By focusing on his professional and intellectual journey, this analysis offers new paths to study the emergence of advertising as a profession and the relations between advertising and propaganda techniques in interwar Italy.

Sara Mori, *Manifesting freedom: Italian anarchic broadsheets between 19th and 20th century*

The article presents a research about Italian broadsides and leaflets printed by anarchists from 1872 and about 1930. This material has frequently been

considered less important – in libraries – than books, so they haven't conserved it at all, or in poor quantities. Italian anarchist movement used a lot broadsides to support their ideas and promote events. A broadsheet, in a few lines, can concentrate a brief communication, a thought, or news, this ability has made it suitable for widespread diffusion, for being read aloud and for placarding. In the first part the author states the evolution and the role of leaflet in the anarchist publishing, then she presents some interesting cases.