of Palazzeschi, for instance, which is grounded on a self-effacing mock-irony still bent on desacralizing poetry. If my reservations above can be read, as I wish them to be read, in a positive manner, then Somigli's book should also foster reflection on, and further research in, the varying legitimization discourses of the artist, and of the critic as well, during the time of the just past *fin-de-siècle*, when Modernism was truly put to rest. It is imperative that the critic, once identified ambiguities in the comportment and the actual practices of artists, speak in unambiguous terms in the name of values, contexts, and hypotheses on the impact on society as a whole and the arts in particular of those same comportments and practices.

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Angelo Restivo. *The Cinema of Economic Miracles - Visuality and Modernization in the Italian Art Film*. Durham: Duke University Press, 2002. Pp. 224; 33 b/w illustrations. ISBN 0-8223-2799-6. US\$21.95.

Angelo Restivo focuses his study on the cinema of Pier Paolo Pasolini and Michelangelo Antonioni and the of the so-called "second vital crisis" that followed the neorealism period (1959-1968). It is this more troubling crisis, associated with the "fascism of commodity," that motivates both filmmakers to confront the "trauma of the new" (the geographical shift in population, the changes in the family structure, and the new mobility of car culture) and to trace its "symptoms," including the reconfiguration of national identity and the social visibility of the homosexual. Restivo is clear about his methodology: he uses aesthetic theory and psychoanalysis to examine the historicity of the cinema of the economic miracle.

Restivo's introduction includes the obligatory respect paid to those from whom his theoretical apparatus is drawn, namely Lacan and Žižek. The particularity of Italy as a neo-capitalist country, divided regionally and layered temporally, is fully shown using Lefebvre, Benjamin's idea of "porosity," and Freud's analogy between Rome and the space of memory. The urban layering of this period makes cinema a unique tool with which to critique capitalist exploitation and lay bare the basic forms of human alienation. The body of the work begins with a necessary look at neorealism from *Ossessione* to Fellini's stretching of its limits in *La dolce vita*. In the sections on Pasolini, Restivo addresses economic reorganization after 1950 and creatively uses *Comizi d'amore* (1964) to demonstrate the tension between national discourse and everyday life which leads to a tactical cinematic aesthetic (to use De Certeau's terminology) which in some ways is an extension of neorealism. He decides not to address Pasolini's first two films fully, a curious move considering their production dates (1961 and 1962) and *Mamma Roma's* obvious reference to the urban development of the economic miracle. The discussion of *Teorema* (1968) articulates one of Restivo's aforementioned (and perhaps least developed) theses to the effect that Pasolini strives to keep homosexuality as an alterity rather than an identity in order to retain its quality of resistance to hegemony. Finally, Restivo argues that Pasolini's framing of myth in *Edipo re*

(released *previous* to *Teorema*) with a prologue of fascist Bologna (1922) and an epilogue of transformed Italy (1967) signals the end of Pasolini's explicit connections between the "new" Italy and the archaic.

Restivo prefaces his own treatment of Antonioni by remarking that the director is rarely associated with the effects of the economic miracle because of his obsession with the formal. His most important observation is that Lacan's theory of the gaze and the Other is crucial to understanding mass media and the new culture of image production in both *Blow-up* (1968) and *L'eclisse* (1962). *Red Desert* (1964) extends the problem of the gaze and voice using a shift that Restivo sees as *postmodern*. He masterfully relates the protagonist's reference to pottery and the final scenes of the fantasy sequence to the rest of the narrative using Heidegger's rift between Earth and World, between the Real and the Symbolic.

Restivo's final chapter discusses the role of homosexuality in shaping national discourse, the extension of the Italian paradigm to other national cinemas, and finally a brief gloss of recent Italian cinema. The conclusion reaffirms that cinematic representation in the 1960s responds to a post-Marxist sense that the economic miracle marked the moment when capitalism finally caught up with itself and became "synchronous."

While Restivo constantly pays respect to the great theorists, he insists that his argument braves new territory. The most important implication of Restivo's reading of Lacan and Žižek is that the split between the eye and the gaze that occurs in the chosen films is specifically due to the sense of loss or nostalgia initiated by the economic miracle. His methodological use of psychoanalysis allows for a deduction of formal unity of the text without specific psychoanalysis of the films' characters. Restivo's book picks up most of its speed towards the end. Rather than steer the momentum into a successful conclusion, however, he allows some of it to dissipate. His discussion of Taiwanese films in relation to the paradigm set out by Italian national cinema loses focus. Restivo himself concedes that it is really the *later* Antonioni films that are the best points of reference for the development of Taiwanese national cinema. Yet, overall, the deft shifting between psychoanalytic theory, historical background, and scene analysis results in an engaging work whose implications go beyond the realm of film studies. Restivo's observation that developments in Italian cinema represent an *exemplary* phenomenon due to the "porosity" of its physical spaces and its intense regionalism places his argument firmly at the front of discussions of ways in which national identity resists the processes of confronts global homogenization at work in modern capitalism.

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Menechella, Grazia. *Il felice vanverare. Ironia e parodia nell'opera narrativa di Giorgio Manganelli*. Ravenna: Longo, 2002. 258 pp. ISBN 88-8063-318-X Euro 18.50

Il volume di Grazia Menechella è uno studio approfondito dell'opera manganeliana, caratterizzato da un ottimo apparato critico e da grande chiarezza espositiva.