

HYPERION

On the future of aesthetics

Call for Papers

**INVESTIGATION OF A FILMMAKER
ABOVE SUSPICION**

THE CINEMA ART OF ELIO PETRI

Submission Deadline: April 30, 2012



Italian writer/director Elio Petri (1929-1981) is of the cinematic era of Bertolucci, Pasolini, and Bellocchio. Although recognized by Italian film scholars as one of the major figures of Italian cinema of the 60s and 70s, his work remains largely unknown outside Italy, where it has perhaps even been “repressed by the cultural and televised programming and mostly by the critical analysis of researchers and film critics,” as Felice Laudadio, President of Cinecittà, asserts. To date, there are very few monographs on Petri in Italian and none in English. And in recent years, he seems largely forgotten even in Italy, a fact that prompted the 2005 documentary *Elio Petri: Appunti Su Un Autore*.

Petri’s films are polemical interrogations of social, religious, and political phenomena as well as acute analyses of moral, psychological, and existential crises. He is generally characterized as a political filmmaker. Even though it is accurate to characterize his work as politicized, ultimately that is a reductive and limiting characterization. His films are also informed by a rich and profound understanding of and engagement with literature, philosophy, and art, evident for instance in his adaptations of Sciascia’s novels, Miller’s *The American Clock* (for the stage), and Sartre’s *Dirty Hands* (RAI), as well as in his use of Pop and Abstract Art in *The Tenth Victim*, *A Quiet Day in the Country*, and other films.

Thus, a more comprehensive, complex, and extensive analysis of all dimensions of Petri’s cinematic art is imperative, from the thematic to the formal and beyond. To this end, *Hyperion: On the Future of Aesthetics* is seeking abstracts for a special issue devoted to Elio Petri in order to explore and examine all aspects of his films and present a more manifold view of them and of Petri’s place in the history of Italian and world cinema. In-depth, critically minded interviews with Petri’s collaborators (Tonino Guerra, Dante Ferretti, Ennio Morricone, etc.) as well as other notable cinema artists on Petri are also welcome. What are not invited are obeisant encomiums or any form of uncritical celebration. As in all the subjects it covers, *Hyperion* is seeking essays that explore the nature of art and of a specific art form through the critical examination of the work of one of the form’s most ambitious and innovative practitioners. In the case of Petri, we are looking for essays that examine how Petri and his collaborators conceived or reconceived the very purpose of film, how he and they gave film a vision, and a mission.

Abstracts of up to 350 words should be sent by April 30, 2012, to hyperion-future@nietzschercircle.com. English, as the primary language of the publication, is preferred. However, we also accept abstracts in Italian, German, and French and, once accepted, essays are welcome in the same languages. This project has the support of Paolo Petri, Elio Petri’s widow, and will feature copious film stills and other Petri ephemera.