SnIF Group. *For Real. Il fumetto italiano tra realtà e realismo*. Franco Cesati, 2024.

The volume of studies *For Real. Il fumetto italiano tra realtà e realismo* delves into the relationship between comics and reality, exploring how the medium reflects and influences societal and cultural dynamics. Comics serve as a tool for interpreting and communicating real-life experiences, offering diverse approaches to storytelling that range from historical memory to social critique, identity exploration, and educational innovation.

The book's contributors present a variety of essays analyzing the intersection of comics and real-life issues. Key themes include the postmemorial representation of the Holocaust in graphic novels, the political and social implications of autobiographical comics, and the medium's potential for education and activism. The authors highlight the multifaceted ways comics can engage with and shape narratives about history, identity, gender, and social justice.

One focus of the volume is the increasing role of graphic journalism in capturing real-world events, particularly through works that address war and political conflict. Examining the growing importance of comics as a pedagogical tool, the text showcases how they can be used to address complex contemporary issues, such as gender violence and the impact of social systems.

The book also considers the artistic and cultural significance of comics, specifically looking at the work of artists like Pablo Echaurren, who has helped establish comics as a legitimate form of artistic and cultural critique. Overall, the collection emphasizes the versatility and power of comics in reflecting societal realities, fostering critical discourse, and supporting educational innovation. It aims to contribute to the ongoing development of comics studies, highlighting the medium's potential to influence and reshape our understanding of the world. Here are the article summaries:

Natalie Dupré e Inge Lanslots: "Trasmissione memoriale tra parola e immagine. La ricezione di Primo Levi in tre romanzi grafici"

The first editions of testimonial narratives by Holocaust survivors, such as Primo Levi, Giacomo Debenedetti, and Liana Millu, initially received little commercial success. This lack of interest in the post-war years was due, among other factors, to widespread indifference and silence about Nazi crimes and a lack of awareness of Italy's involvement, which persisted until the 1960s. While early post-war narratives focused primarily on anti-fascist resistance and German guilt, as time passed, new forms of testimony emerged, including graphic novels. These new formats allowed for a wider exploration of themes beyond resistance, such as the persecution and extermination of Jews, which began to gain attention in Italian graphic novels in the 1980s.

In the 1990s, graphic novels in Italy began to explore these themes more freely, although many works still portrayed the Holocaust as a foreign event, avoiding the examination of Italy's role in the persecution of Jews. Recent studies on postmemorial representations of the Holocaust, especially in Anglo-Saxon contexts, typically examine the work of second or third-generation artists. However, Italian graphic novels about the Holocaust are not created by descendants of survivors but fall under the category of "affiliative memory," as described by Marianne Hirsch. This type of memory, based on horizontal transmission, lends itself to more critical perspectives on Italy's involvement in the persecution.

This article focuses on three graphic novels published between 2013 and 2019 that explore Primo Levi's life and experience in the concentration camps: *174517. Deportato: Primo Levi* (2019) by Franco Portinari and Giovanna Carbone, *Una stella tranquilla. Ritratto sentimentale di Primo Lev*i (2013) by Pietro Scarnera, and *Primo Levi* (2017) by Matteo

Mastragostino and Alessandro Ranghiasci. These works examine the long-term impact of Levi's traumatic experiences and explore how Italian society has confronted Levi's memory over time.

The analysis reveals a multifaceted reception of Levi, especially in literature and recent narratives, where he is often cited as the author of *Se questo è un uomo*. In many cases, Levi's work serves as a framework for other narratives or even as a character in literary works. Andrea Rondini's analysis suggests that Levi's figure has become a reference point for contemporary authors, reflecting a broad and diverse range of themes like migration, violence, and labor.

The study also explores how these graphic novels convey Levi's experience. *174517. Deportato: Primo Levi* adopts a primarily historiographical approach, relying on a word-heavy narrative, where words and images do not interact deeply. *Una stella tranquilla* uses a frame narrative, incorporating Scarnera's reflections on reconstructing Levi's biography, while engaging with the challenge of transmitting his memory. In contrast, *Primo Levi* by Mastragostino and Ranghiasci emphasizes the sensory aspects of memory and trauma through the depiction of Levi's experience in the camps, using images to evoke visceral emotions. This graphic novel contrasts with the others by foregrounding "sense memory," a form of trauma transmission that is visceral rather than verbal.

Each graphic novel analyzed in this article highlights a different approach to portraying Primo Levi's memory and the transmission of trauma. Each work engages with Levi's legacy in unique ways, offering diverse perspectives on Italy's role in the Holocaust, the challenges of memorial transmission, and the emotional depth of Levi's experience.

Dario Boemia: "Il problema del vero e del verosimile nelle trilogie di romanzi a fumetti. Intorno al caso di 'Jonas Fink' di Vittorio Giardino"

Jonas Fink is a graphic novel trilogy that tells the life story of a young Czechoslovakian, Jonas, from 1950 to 1968, with an epilogue in 1992. The first two volumes were published first in France, then in Italy, while the third volume was released only in 2018. The story unfolds in Prague, under the Czechoslovak communist regime and Soviet influence, addressing the persecution of Jews and the growing anti-Semitism and anti-Zionism of the period.

In the first volume, *Childhood*, Jonas's life is disrupted by the arrest of his father, a Jewish doctor accused of subversive activities. This event marks the end of his childhood, as his family faces economic and political hardships. In the second volume, *Adolescence*, set from 1955 onward, Jonas grows up and confronts the social and political changes. He joins an underground group and becomes involved with the resistance against the regime. This volume also explores disillusionment with the system and the contrast between the idealism of youth and the harsh reality of political repression.

In the third volume, *The Bookseller of Prague*, set in 1968 during the Prague Spring, Jonas is an adult living in Paris. He confronts a return to his roots and reflects on the past, while exploring the historical context of Czechoslovakia, with its repression and Soviet occupation. The book ends with a return to Prague, where Jonas reunites with his old friends and faces the political and social changes after the end of the communist regime.

The trilogy, enriched with historical and personal references, explores themes of identity, persecution, and the difficult path to freedom in a world marked by political changes.

Zofia Klimaszewska: "La rappresentazione del giornalismo di guerra femminile: forme tradizionali e graphic journalism a confronto"

The text discusses the rise of graphic journalism as an extension of the graphic novel, particularly in war reporting by female journalists. Graphic journalism combines visual and narrative elements to express journalistic content, with the series "Palestine" by Joe Sacco being a foundational work in the genre. In Italy, this genre is growing with works such as *Kobane Calling* by Zerocalcare and *Salvezza* by Marco Rizzo and Lelio Bonaccorso.

The study focuses on comparing written and graphic journalism works by Barbara Schiavulli and Giuliana Sgrena, specifically *Guerra e guerra* and *Fuoco amico* (written texts) and *Afghanistan. Bulletproof Diaries* and *Baghdad, i giorni del sequestro* (graphic novels). The analysis explores how these works address the role of female war journalists, motivations for becoming journalists, their perceptions of war, and how being women affects their artistic choices.

Schiavulli's *Guerra e guerra* focuses on the personal side of war journalism, highlighting the lives of civilians rather than the main events of conflict. *Bulletproof Diaries* uses graphic storytelling to convey similar experiences, but with a more personal touch, addressing issues like sexual harassment and the struggles of female journalists in war zones. Sgrena's *Fuoco amico* and *Baghdad, i giorni del sequestro* focus more on the broader historical and political context, with the latter being more introspective and symbolic in its representation of the journalist's captivity.

The study highlights the emotional and personal depth that graphic journalism can convey, particularly through the use of visuals, which enhance empathy and understanding. This medium allows for a more direct representation of trauma, making it accessible to a wider audience. The analysis suggests that graphic journalism's combination of words and images offers a powerful way to communicate complex narratives, especially on sensitive topics like violence.

Virginia Tonfoni: "Da Corpicino a L'Odiario: il realismo nero in Tuono Pettinato"

Tuono Pettinato, an Italian graphic novelist, has created numerous works since 2005, producing self-contained stories in a variety of formats and methods. His graphic novels, published between 2011 and 2021, establish him as a unique voice in the Italian graphic novel scene. His works often blend fiction and reality, tackling complex human conditions with a light, humorous, and sometimes ironic tone. His stories explore deep and often dark themes with precision and clarity, using sharp language and clever wordplay, influenced by his curiosity about human nature, history, and science.

Among his body of work, five graphic novels are biographies, showcasing his skill in researching and presenting real-life stories with a creative narrative approach. Pettinato's drawings, with their round and cartoonish style, don't compromise the realism of his stories, adding a unique visual dimension to the exploration of reality. Two of his most personal works, *Corpicino* (2013) and *L'Odiario* (2016), stand out as particularly introspective and intimate. *Corpicino* is a dark fictional story reflecting on media sensationalism and public voyeurism in the wake of a child's murder, while *L'Odiario* presents a more personal exploration of the author's own feelings of hatred and frustration, veiled in dark humor.

Pettinato's work blends the real and the fictional to confront societal and personal darkness, with recurring themes of human flaws, media manipulation, and internal turmoil. His use of black as a recurring motif ties his works together, representing both the external societal darkness and his own inner emotional struggles. *Corpicino* critiques the media's obsession with tragedy, while *L'Odiario* reflects Pettinato's more personal confrontations with his own disillusionment and complex feelings. Together, they form a cohesive exploration of what the

author terms "black realism," combining humor and deep introspection to dissect the darker sides of human nature.

Francesca Bravi: "Garibaldi e graphic novel, tra umorismo e realismo: il «generoso Peppino» di Tuono Pettinato."

The essay by Francesca Bravi discusses the role of graphic novels in contemporary Italian literature, particularly in portraying historical events like the Risorgimento. It highlights the representation of Giuseppe Garibaldi, a key figure in the unification of Italy, in graphic novels. Garibaldi has been depicted in various ways, from realistic portrayals to more humorous or satirical renditions, particularly in works produced around significant anniversaries of Italy's unification.

The article focuses on the 2010 graphic novel *Garibaldi* by Tuono Pettinato, which blends realism and humor in a biographical approach to Garibaldi's life. The narrative is structured into three parts, covering Garibaldi's childhood, his Latin American military campaigns, and his role in the Italian unification. The book employs a mix of visual styles, utilizing primary colors and contrasting historical and modern language to create a comedic yet critical look at Garibaldi's life. Pettinato's work is notable for its intertextuality, drawing from other literary and historical references, including 19th-century Italian literature and popular culture, such as the spaghetti western genre and songs about Garibaldi.

Overall, the article explores how graphic novels, including Pettinato's, offer a unique lens through which to understand and reinterpret Garibaldi's legacy, blending humor, history, and modern sensibilities.

Rodolfo Dal Canto: "Fuggire da una realtà in crisi: il collasso del quotidiano in due case studies del fumetto italiano contemporaneo"

This article analyzes the representation of catastrophic events in two contemporary Italian comics: *Èpos* by Marco Galli and *Sostanza densa* by Tommy Gun Moretti. Both comics depict ordinary people facing the collapse of their everyday lives due to an unspecified disaster. The article focuses on how these comics portray a reality overturned by disaster through the lens of postmodern aesthetics.

Èpos tells the story of an advertising employee trying to return home after a sudden, unnamed cataclysm throws the city into chaos. The protagonist's journey is filled with surreal and dreamlike imagery, reflecting the postmodern themes of the blurring of reality and fiction, the fragmentation of meaning, and the pervasive sense of unease and uncertainty. The comic's black-and-white art style and use of chiaroscuro contribute to the sense of a world in ruins, while the protagonist's focus on returning home highlights the postmodern yearning for a lost sense of stability and belonging.

Sostanza densa presents a world where a mysterious blue substance appears randomly, causing destruction and fulfilling the desires of those who come into contact with it. The story follows a mother and daughter seeking shelter during an attack by the substance. This comic employs a more colorful and dynamic art style, drawing on superhero comics and disaster movies. The narrative incorporates elements of postmodernism such as pastiche, intertextuality, and metanarrative devices, including comics within the comic that tell the story of a superhero, Antenna, who fights the substance. The ending reveals that Antenna is part of the substance, further blurring the lines between hero and villain and highlighting the postmodern theme of the instability of identity and meaning.

Both comics use the medium of comics to convey the experience of living through a disaster, highlighting the suddenness and incomprehensibility of the catastrophic event. The use of closure between panels allows the narrative to jump between moments, creating a sense of disorientation and emphasizing the elusive nature of the threat. The article concludes by contrasting the two comics' approaches, with *Èpos* focusing on the psychological impact of the disaster and *Sostanza densa* exploring the formal possibilities of the medium to reflect postmodern themes.

Laura-Marzia Lenci: "Cartografie del presente: quartieri e periferie venete nel graphic novel del terzo millennio"

This article explores the relationship between literature and graphic novels in depicting the changing landscape of the Veneto region of Italy from the 1960s to the present. The author examines how both forms of narrative capture the shift from a rural, agrarian society to one dominated by urbanization, industrialization, and consumerism.

The article begins by highlighting the unique ability of graphic novels to combine written words and images, creating a powerful and immersive storytelling experience. The author argues that graphic novels can go beyond simply documenting the physical changes in the landscape and delve into the emotional and social impact of these transformations on individuals and communities.

The article then focuses on specific examples of graphic novels that effectively depict the changing Veneto landscape. These examples showcase how artists use visual elements such as composition, perspective, and symbolism to convey deeper meanings about the relationship between humans and their environment.

One key theme explored in the article is the loss of connection to the land and the alienation that can result from rapid urbanization and industrialization. The graphic novels discussed often depict characters struggling to find their place in a world that has been drastically altered, where traditional values and ways of life have been eroded.

Another important theme is the critique of consumerism and the unchecked development that has scarred the Veneto landscape. The graphic novels often portray the environmental degradation and social consequences of prioritizing economic growth over sustainability and community well-being.

The article concludes by emphasizing the power of graphic novels to raise awareness about these issues and inspire readers to reflect on their own relationship with the environment. By combining compelling narratives with evocative visuals, graphic novels can create a lasting impact and contribute to a broader conversation about the future of our landscapes and communities.

Giorgio Busi Rizzi: "Vivere per raccontarla: possibilità e limiti dell'autobiografia in S di Gipi"

This article analyzes Gianni Pacinotti's (Gipi's) graphic novel *S.* (2006), focusing on how it uses the medium's narrative and semiotic potential to explore themes of death, memory, and storytelling. The author examines how Gipi interweaves factual events with personal recollections and narrative devices to create a complex and layered work.

The article provides background on Gipi's career, highlighting his significant role in the increasing recognition of graphic novels in Italy. It discusses his works, including both fiction and autobiographical narratives, and his distinctive style, characterized by its textual

component (ranging from oral-influenced and jargon-filled to poetic and citation-heavy) and visual virtuosity, particularly the use of watercolor.

The article delves into the debate surrounding the term "graphic novel," differentiating between those who see it as distinct from comics and those who view it as a label for culturally legitimized comics. It emphasizes the rise of autobiographical graphic novels and their connection to the medium's increasing cultural acceptance. The article also discusses the complexities of truth and representation in autobiographical narratives, particularly in comics, where the visual element adds another layer of mediation.

Focusing on S., the article analyzes its structure, which is divided into four sections but also framed by seemingly unrelated elements. It identifies three main narrative threads: the author's grieving process following his father's death, the father's experiences during World War II, and a childhood memory of a camping trip. These threads are interwoven with various anecdotes, creating a non-linear narrative flow.

The article explores how *S.* encourages readers to constantly reconfigure events, highlighting the tension between text and visuals and the shifting emotional tone of the narrative. It also discusses the use of anacoluthon, a grammatical discontinuity, to reflect the unreliable nature of memory and storytelling. The article examines the "spatio-topic system" in comics, where meaning arises from both linear reading and the visual arrangement of panels, and how *S.* utilizes this principle through recurring motifs and interconnected themes.

The article further analyzes the use of repetition in S., drawing on Freud's concept of the "repetition compulsion" and Brooks's work on narrative repetition. It argues that repetition in *S.* serves both to delay and approach the inevitable outcome of death. The article also highlights the use of lacunae and reticence in the narrative, creating gaps that invite reader participation and questioning the nature of truth. It examines specific examples, such as the anecdote of the car accident, to illustrate how the narrative self-consciously problematizes its own veracity.

As a result, the article discusses the emotional impact of S., particularly in the sections dealing with the father's death and the author's grief. It notes the stylistic shifts in these sections, moving towards less defined imagery and greater reliance on the textual narrative. The article concludes by suggesting that *S.* aims to convey emotional truth rather than factual accuracy, using the unique properties of the comics medium to explore the complex relationship between memory, narrative, and grief.

Antonio Mirizzi: "Forma e vuoto: presenza e assenza del vissuto nel fumetto autobiografico"

In Italy, autobiographical graphic novels have gained prominence, mirroring the broader appeal of personal narratives in literature. This article explores the characteristics and evaluation criteria of these graphic novels, setting them within the context of Western comic history.

Justin Green's *Binky Brown Meets the Holy Virgin Mary* is recognized as the first autobiographical graphic novel, marking a shift towards truth and reality in underground comics. Robert Crumb is also considered an important autobiographical comics author of the 1970s. While complete realism is rare due to the medium's fantastical nature, authors often use irony to affirm their authenticity. The contrast between the narrating self and the narrated self becomes a device to signal truthfulness.

Andrea Pazienza has significantly shaped Italian autobiographical comics, with *Gli ultimi giorni di Pompeo* exemplifying an introspective and urgent style. Gipi's work builds upon Pazienza's foundation, focusing on internal narratives. However, the article claims that

Italian comics often struggle to achieve the depth and complexity of a novel, unlike Art Spiegelman's *Maus* or David B.'s *Il Grande Male*. There's a trend toward simplifying narratives for accessibility, potentially sacrificing depth.

To counter this, the article suggests embracing narrative complexity through interconnected plots and diverse perspectives. By emphasizing the limits of individual viewpoints and fostering super-individual connections, authors can enrich the story's heuristic quality. The goal is to create a more inclusive mediascape by sharing stories and perspectives traditionally excluded from the mainstream. This approach aims to engage a broader audience and encourage complex conceptualizations of identity and systemic dynamics, moving beyond easily targeted fanbases.

Nicoletta Mandolini: "Il graphic novel in classe contro la violenza di genere. Riflessioni preliminari a una proposta di ricerca e didattica"

The article provides an overview of gender violence, distinguishing it from violence against women, and discusses its prevalence in Italy. It argues that since gender violence is perpetuated culturally, cultural intervention is necessary. Artistic narrative, including comics, can challenge the patriarchal order by offering representations that realistically depict violence and overcome segregation.

The article highlights the educational value of graphic novels, particularly their multimodal nature, which facilitates learning and meaning-making. It emphasizes the importance of empathy in understanding gender violence and suggests that comics can help readers identify with victims and perpetrators. The author also notes that the binary nature of comics can be used to represent and challenge the power dynamics inherent in gender violence.

The article then discusses the selection of readers for the research project, focusing on young adults due to their increasing engagement with graphic novels and their potential to influence social change. It justifies the choice of high school students as the target group, considering their age and experiences with relationships and sexuality. The author mentions several graphic novels suitable for this age group, highlighting their focus on adolescent characters and their use of art to address social issues.

Ultimately, the article acknowledges the challenges of using graphic novels about gender violence in schools, including the conservative attitude towards sex and gender education and the potential for visual representations to perpetuate harmful stereotypes. It emphasizes the importance of careful text selection to avoid explicit content and ensure ethical representation of victims and violence. The author concludes by stressing the need for collaboration between researchers, educators, and feminist critics to effectively utilize graphic novels in combating gender violence.

Giuseppe Fazzari: "Tra vignette e realtà. Percorsi didattici basati sul fumetto italiano contemporaneo"

Giuseppe Fazzari's article advocates for the use of realist Italian comics as an educational tool to improve students' textual competence. The graphic novels immerse students in contemporary Italian issues, sparking discussions on civil engagement and societal critique.

Fazzari addresses the skepticism about the educational value of comics, highlighting their cultural significance and ability to cultivate critical thinking. The article documents an experiment in Turin's vocational schools that included brainstorming, graphic novel analyses, and digital content creation.

To aid in their analyses, students received a "grammar" of graphic novels, covering elements such as panels, gutters, and perspective shots. The selected graphic novels—*Morti di sonno*, *Luna del mattino*, and *Troppo facile amarti in vacanza*—were chosen for their contemporary themes, social relevance, and resonance with adolescent readers. *Morti di Sonno* has similarities to works by Federigo Tozzi, Cesare Pavese, and Pier Paolo Pasolini and can also be related to Giovanni Verga's *Ciclo dei Vinti*.

Students analyzed the graphic, linguistic, and iconic components of the chosen works before crafting their own digital comics using Canva, mirroring the styles and themes they explored. This approach improved visual, linguistic, digital, and technical skills and transversal skills such as critical thinking, design, and communication. The visuals helped students with learning differences and those with diverse linguistic backgrounds by maintaining engagement and reducing cognitive strain.

A final questionnaire showed that students were receptive to the teaching methodology, which enhanced their vocabulary and intrinsic motivation through genuine, interactive resources. Future plans include developing online questionnaires to gather input from students and educators regarding the educational possibilities of comics. The ultimate goal is to establish a national center for Italian language and cultural education and a website called #fumettitaliani to disseminate content across social media platforms.

The project employs digital comics to explore themes like identity, inclusion, environmental awareness, and Italian literary classics, integrating cutting-edge and interactive reading methods. Fazzari concludes that a playful methodology, coupled with a focus on practical objectives, amplifies students' cognitive processes and long-term knowledge retention. Digital activities position students as active participants in the learning journey, with educators serving as facilitators.

Caterina Dacci: "Quando la scienza incontra i fumetti: l'avventura di erccomics.com"

Caterina Dacci's article explores the use of comics in disseminating scientific research, focusing on the European Research Council's (ERC) initiative, ERCcomics.com. The ERC supports a wide array of research projects and recognizes the value of visual storytelling in communicating European projects through the fusion of art and science. According to Jungst, comics are effective for knowledge transfer, and Rota and Izquierdo's experiment in Brazil showed that comics allow almost instantaneous understanding, regardless of formal education.

ERCcomics.com published eighteen digital comic stories over four years (2015-2019), each creatively narrating an ERC-funded research project. La Bande Destinée, a Paris-based communication agency, managed the artistic work with numerous collaborators and cartoonists. Although the portal is in English, interactive PDF versions are available in French and Italian. The project was conceived by Italians Fiammetta Ghedini and Massimo Colella, and many collaborators, artists, and editors are also Italian. The comic scripts were written in the authors' native languages and translated into English and French. Ten of the eighteen comics were written and drawn by Italian authors.

In 2015, ERCcomics selected the scientific projects to be featured and later implemented a call for researchers. Colella and Ghedini paired projects with artists and connected them with scientists to ensure effective project communication. Lorenzo Ghetti, also played a role in ERCcomics as the scriptwriter of *Fabula* and digital curator. Carlo Trimarchi helped develop ERCcomics' projects. ERCcomics was preceded by the paper-based project *Comics and Science*, which was created in 2012 by Andrea Plazzi and Roberto Natalini. *Comics*

and Science publishes magazines with comics inspired by scientific fields or research, accompanied by popular science articles.

Taking inspiration from *Comics and Science*, ERCcomics broadened its scope to include various research areas, from artificial intelligence in *Max Order* to the history of Yoga in *The roots of Hatha Yoga*, a system for detecting fake news in *Fabula*, and space discoveries in *Estrella*.

ERC-funded projects are "high risk" and "very ambitious" visionary projects. The role of the comic artists was to discuss ongoing projects, highlighting the importance of experimentation and intuition in science. The article analyzes *A Cell's Life* by Alessandro Tota and Fiamma Luzzati, and *Hateful Birds* by Tuono Pettinato, representing different approaches in digital comics. *A Cell's Life* has the characteristics of a traditional comic book, while *Hateful Birds* was created specifically for the web. Pettinato collaborated with the scientist on *Hateful Birds*, while Parmar recognized the quality of the idea behind *A Cell's Life* and gave the authors freedom.

A Cell's Life is about Malin Parmar's research on using a patient's skin cells to cure degenerative diseases like Parkinson's and Alzheimer's. The comic tells the story of Jojo, a skin cell who dreams of becoming a brain neuron. The story is divided into 10 episodes and describes a world where cells have different jobs in the human body.

Hateful Birds explores the impact of electoral hatred on society, based on research by Professor Michael Bruter. The story, divided into three episodes, is told from the perspective of birds discussing secession from humans. Bruter influenced the personification in the allegory, resulting in the choice of birds over cats.

Technically, *A Cell's Life* was transformed into a webcomic using scrollytelling, which features animations triggered by scrolling. *Hateful Birds* uses a slideshow format, with the reader clicking to advance through square panels suitable for social media. Although simpler, this animation is more accessible and shareable.

Fiammetta Ghedini stated that ERCcomics aimed to create parallel narratives rather than comics "of service". Both ERCcomics and *Comics and Science* benefit from the collaboration of creative minds in scientific and artistic fields.

Lisa Maya Quaianni Manuzzato: "Il potere collettivo dell'autoproduzione. Un'analisi del DIY comics italiano contemporaneo"

This article discusses the rise of self-produced comics in Italy, particularly those with political and social themes. It focuses on Elena Mistrello's "Tracciato Palestina" (2023) as a case study of this phenomenon.

The article defines self-production as the process where artists handle all aspects of creating and distributing their comics, often bypassing traditional publishing routes. This allows for greater creative freedom and the ability to address niche topics or political issues. The article notes the growing popularity of self-produced comics in Italy, thanks to factors like accessible digital tools, online printing services, and the support of comic festivals and events.

"Tracciato Palestina" is presented as an example of "committed self-production," where the author uses the comic format to share her personal experiences and political views. The comic documents Mistrello's journey to Palestine with a group of activists, where they engaged in solidarity work and sport with local communities. The narrative combines travelogue elements with historical and social commentary, aiming to provide a nuanced understanding of the Palestinian situation.

The article highlights the collaborative nature of the project, involving contributions from other activists and aiming to accurately represent the voices and perspectives of the Palestinian people. It also notes the comic's success in raising awareness about the Palestinian cause, particularly after the events of October 7, 2023, and its recognition within the Italian self-publishing scene.

Overall, the article argues that self-produced comics like "Tracciato Palestina" play an important role in Italian culture by providing a platform for diverse voices and perspectives, fostering community engagement, and promoting political and social awareness.

SIMULTANEA'S EDITORS