

1. **EXPERIMENTAL FILM CENTER II** The Experimental film center or Italian National film school was established in 1935 in Italy and aims to promote the art and technique of cinematography and film. It is the oldest film school in Western Europe, founded in the city of Rome in 1935 during the Benito Mussolini era by his head of cinema Luigi Freddi, was and is still financed by the Italian government and focuses on education, research, publication and theory. From the very beginning this institution worked very closely to Cinecittà and Istituto Luce, which are located in the same quarter.

The Istituto Luce (Cinematography Educational Union) is a public institution devoted to film distribution for educational and informative purposes. Born in Italy in 1924, the Istituto Luce quickly became a powerful propaganda tool of the fascist regime. The Luce was instituted by Benito Mussolini by the Royal Decree-Law No. 1985 of 5th November 1925. In July 1925, the Presidency of the Council of Ministers was branching out a circular to the Ministers of the Interior, Education, Economy and Colonies inviting them to rely exclusively on the technical organization of the Luce for educational and propagandistic purposes.

In 1937 it was erected in front of the Ministry for Italian Africa the Obelisk of Axum, taken as war booty and moved to Italy by the Fascist regime, which wanted to commemorate the conquest of Ethiopia and the birth of the ephemeral „new Roman empire“. It was officially unveiled on October 28th 1937 to commemorate the 15th anniversary of the March on Rome.

3. EX IMPERIAL SQUARE / GUGLIELMO MARCONI OBELISK II Arturo Dazzi was commissioned by Mussolini in 1937 for the realization of the monument to be erected in honor to Guglielmo Marconi. The location chosen was at the central area of EUR, in particular at the then called Imperial Square. Now Piazza Guglielmo Marconi, which is surrounded by four Museums: of Ethnography, the Academy of Sciences, of Ancient Art and of Modern Art.

The work was to be completed by 1942, with a view to the Roma Universal Exhibition, and Marconi was addressed by the fascist propaganda as an example of patriotism and “genialità italiana” (Italic genius). Benito Mussolini, in a speech to the Senate on the 9th December 1937, stated: “No wonder if Marconi embraced, since the first day, the doctrine of the Blackshirts, who are proud to have him in their ranks. „ On the other hand Marconi did not hide his sympathies for the regime, saying: „I claim the honor to be the first fascist, in the field of radiotelegraphy, to recognize the usefulness of bringing together in a “fascio” (bundle) the electric rays, as Mussolini was the first to recognize in the political arena the need to bring together in a “fascio” (bunch) the healthy energies of the Country for the grandeur of Italy.”

Exploitation continues on such a high rate that we can talk about modern slavery. The colonial past unfolds itself in the present time. As Paolo Jedlowski says in the text „The public memory and the media: the case of Italian colonial past“, „the form in which this memory has survived is especially racism. This prolongs the ideological assumptions that legitimized colonialism. Racial taxonomies and apartheid policies are protracted in representations, attitudes and rules proposed by the majority of today Italians against migrants. What the public memory does not process remains in a latent form in society (...)“.

The wall built in anelli Street in Padua, is a dispositive of control that was built by the City Council in 2006 to segregate the migrants' community who was living in the housing complex call Serenissima. This latter was built in the Padua peripheral quarter called Stanga, in the mid-eighties, primarily as a residence for students, which were studying in the neighboring universities. It is formed of five apartment's blocks, for a total of 280 flats. In the nineties, because of the speculation on the rents which price become more and more high, the complex depopulate of students and start to be rented by sex workers and migrants most of which seeking asylum, overcrowding it. In these years it appears still like a common housing block without any kind of fence. Very soon indeed the zone - in a time of increasing migration flows - started to be depicted as a symbol of "decay" from a racialising prospective: neighbored, city council, politicians and media.

Surveillance technologies are widely distributed on the territory and in the enclosed Serenissima four beamers that spotlight floodlit the central square all night long.

Over the course of one year all blocks have been closed down. The area since then has been left abandoned and as the media did not have any reason to mention this story anymore - the spectacle ended - the racist logic behind the Wall stopped to be questioned.



Pictures of the abandoned Serenissima housing complex taken in Padova on August 2013.