

Isabella Rossellini's Assertive Marginality. A Sustainable Paradigm in Contemporary Ageing Culture*

Sara Pesce**
Università di Bologna

This study explores the intersection of celebrity ageing and ecological sustainability, using Isabella Rossellini's career trajectory as a case study to examine how ageing celebrities navigate the margins of the attention economy, the production systems and the beauty standards. As celebrities transition from cultural centrality to marginality, they often engage in experimental behaviors that challenge societal norms, offering insights both into sustainable personal management and environmental resilience. By analyzing Rossellini's public roles in the new millennium, this paper uncovers how ageing celebrities influence audience perceptions of ecological issues, drawing parallels between individual adaptation to ageing and broader principles of environmental justice. The discussion situates these dynamics within the frameworks of environmental heterogeneity, salvage capitalism, and sustainable ecosystems, emphasizing the socio-cultural implications of resource scarcity, unequal distribution, and ethical disposal – whether of attentional capital or natural resources. This analysis underscores the interconnectedness of cultural dynamics and environmental challenges, revealing how celebrity culture both mirrors and influences collective attitudes toward sustainability and resource preservation. Ultimately, this research contributes to scholarly debates on celebrity engagement with environmental causes, arguing that ageing celebrities, by transforming their cultural obsolescence into innovative and inspirational narratives, reflect broader adaptive processes within societal and ecological systems.

Keywords: Isabella Rossellini, ageing, sustainable ecosystem, fashion, film, social network

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** sara.pesce@unibo.it

Introduction: Functional and Dysfunctional

Critical circumstances arising from a celebrity's transition from the center to the margins of the attention economy can foster experimentation and creativity. One of such circumstances is the ageing of celebrities, which offers valuable insights into the cultural dynamics of entertainment industries, their social environments and audiences, in relation to notions of functionality and dysfunctionality – concepts that have gained increasing prominence in gerontology. Furthermore, the experimentation prompted by ageing among celebrities can illuminate shared ideas and behaviors rooted in an ecological mindset. This highlights sustainable personal management as a model for environmental resilience, drawing parallels between individual adaptation and broader ecological principles.

Throughout the ageing process, a celebrity may change their behavioral patterns, blending innovation with established societal values – including those producing and consuming the spectacle of well-known people. Ageing celebrities may embrace diversity from standards due to changing rhythms, bodies, and success expectations. When pushed to the margins of the production system, they may engage in sustainable behavior by being off-standards, pioneers, or subversive, although such behavior stems from cultural processes that initially cultivated fame within a non-sustainable framework of monopoly, inaccessibility, surplus, and unethical career dismissal. This occurs in a society grappling with the scarcity of vital resources, including attention and long-term thinking, alongside waste overabundance and disposal challenges.

Drawing on theories of environmental heterogeneity, resilience in salvage capitalism, and connectivity in sustainable ecosystems, this study examines Isabella Rossellini's ageing as a model of affirmative marginality. Considering her public appearances in the new millennium, this discussion uncovers mechanisms internal to celebrity culture that renovate the meaning of old-age functionality (Katz and Marshall, 2004, pp. 53-75), while influencing audiences' perceptions of ecological issues. Rossellini's case sheds light on a broader phenomenon exemplified by Hollywood film stars like Jane Fonda and Susan Sarandon – figures whose careers are marked by enduring relevance and visibility. Their long-standing functionality as performers, along with their distinctive personalities and styles, has established global models of positive ageing. Yet, Rossellini represents a particular sphere of celebrity construction – one that foregrounds a cosmopolitan mindset, does not rely on a rhetoric of the body aligned with youthful appearance, and sustains the celebrity's self-positioning as mobile.

Central to our discussion is Rossellini's symbolic and physical movement from the margins to the center of the attention economy. This trajectory serves to convey the necessity of using ageing for the purpose of an ecological turn in society. Our argument posits a clear connection between the behavior of certain ageing celebrities and the principles of environmental justice brought about by global agendas. Both domains highlight issues related to resource scarcity, unequal distribution, and unfair use of resources – whether material or attentional. By considering Rossellini's deployment of her celebrity capital, intersections between these areas become evident, demonstrating how ageing public figures can influence societal attitudes toward sustainability.

The overarching assumption is that changes within a socio-cultural ecosystem as pervasive as global celebrity culture inevitably align with broader social narratives, environmental structures, and ecological equilibria (as in recent reprisals of ecocriticism: Belardinelli, Pescatore, Sonego 2025, pp. 5-12). Our analysis of ageing celebrities' role in shaping ecological concerns contributes to a substantial body of literature on celebrity engagement in environmental causes. Scholars acknowledge that celebrities possess immense power as cultural influencers, bridging the gap between scientific knowledge and public awareness (Goodman, 2013, p. 269. Anderson, 2013, pp. 339-352. Turner, 2006, pp. 153-165. Craig, 2019, pp. 775-789). Rather than expanding on activism, though, this paper focuses on celebrities' politics within their own ecosystem: celebrity culture. On the one hand, it builds on studies addressing the emotionalization of ecology: celebrities shape audiences' feelings about climate change and act as emotional witnesses, politicizing emotions in a neoliberal framework (Goodman, Doyle, Farrell, 2017). On the other hand, it underlines how celebrities position themselves as ecological subjects within their socio-cultural environment.

When established celebrities are positioned at the margins of their ecosystem dominated by the Star's monopoly of attention, they can foster a sustainable mindset by transforming the dynamics between preservation and disposal – of bodies, contents, and values – into innovative and inspirational entertainment. Dealing with their own “disposal” as cultural assets, ageing celebrities contribute, consciously or not, to a projectable future based on policies that avert termination and prevent resource depletion. Their personal politics, their way of creating entertainment, and their characters on screen parallel issues of environmental scarcity and environmental justice, particularly regarding the exploitation of natural resources and privileged access to them. Just as natural resources are overexploited without regard for the future, ageing celebrities may be discarded once they have exhausted their attentional potential.

Environmental sustainability highlights the importance of valuing existing resources rather than constantly seeking new ones, while addressing inequalities in access to those resources. This dynamic resonates with broader cultural myths that create inequities and abuses, such as the myth of beauty, which pressures women to pursue unrealistic standards (Wolf, 1991, p. 6). Like unsustainable consumption, beauty myths promote unattainable standards – ones that demand constant modification of the body through products, procedures, and practices promising transformation. Embracing “positive ageing” through beauty and lifestyle consumerism is a consequence of such myths. These myths thrive on dissatisfaction, positioning women (and increasingly men) in a perpetual cycle of self-scrutiny and reinvention. Thus, they align with neoliberal logics that can be at odds with ecological principles and feminist critiques. For they reproduce patterns of inequality and exclusion and reflect the same logic of disposability that drives environmental degradation: the belief that we must always be improving, replacing, or upgrading what we have.

Isabella. Established, Cosmopolitan, Peripheral

If celebrities are generative centres that explain the social world's functioning and its values (Couldry, 2010), they can be observed as promoters of spreadable innovation when they respond to ageing through new self-constructions. This is especially true for long-time established celebrities, as an innovation's visibility is key to its adoption, alongside the social prestige and satisfaction it generates. Exploring how and when they narrate and present themselves in conditions of presumed imperfection, unconventionality, or defectiveness helps us understand how societies cope with personal crises related to senescence, impairment, and marginalization, framing these within broader systemic crises such as environmental and demographic challenges.

Public personalities who have been visible epicenters of societal myths can act counterculturally. Behavioral challenges may arise from awareness of internalized age narratives we encounter from an early age (Gullette, 2003). These challenges stem from facing midlife downsizing, erosion of workplace seniority, or the need to contest media portrayals of ageing "Xers" and limitless "Baby Boomers" (Gullette, 2004). We compare this kind of celebrity behavior to that of rare or pioneer species in nature, studied by ecologists for their resilience in supporting global biodiversity (Ricklefs, 2015, pp. 540-571). Rossellini exemplifies this phenomenon, particularly in her evolution as a star persona in the new millennium, when she began responding to a crisis in her visibility – a shift in her position as an actress and fashion model. Despite being an iconic and respected figure, Rossellini has expressed frustration over the scarcity of roles suited to her advancing years. This mirrors the concept of "planned obsolescence" in the entertainment world, akin to industrial planned obsolescence. Rossellini has reacted to this with a politics of personal mobility, embracing a mutable image, multiple geographies, and a satellite position in the cinematic milieu.

In the late 1990s, Isabella took discursive control of her potential obsolescence within the attention monopoly regime, by fashioning her new condition as an ex-model in her 40s. After her contract with Lancôme ended, she wrote her autobiography *Some of Me* (1997), positioning herself as a mobile subject – geographically itinerant and oscillating between the center of attention and the margins, between normative bodily canons and eccentric ones. In doing so, she intertwined personal memory with cinema history.

Belonging to a cinematic élite through heritage and embodying natural beauty are two cornerstones of Isabella's celebrity. Embracing cosmopolitanism is the third, distinguishing one. Born to Roberto Rossellini, an Italian neorealist director, and Ingrid Bergman, a Swedish actress who became an American citizen, she inherited a transnational cultural vision, growing up bilingual and multicultural. Her career in film and fashion took her worldwide, collaborating with figures like David Lynch and Martin Scorsese, while becoming the face of Lancôme. Her global lifestyle is evident in her experiences living and working in Italy, the United States, and France, which defines her as a global citizen. At the same time, Rossellini manages her own political economy of fame akin to celebrities like Bono, Angelina Jolie, or George Clooney, who leverage their fame for international humanitarian efforts. She aligns with many Hollywood figures who are constructed through global media systems and became symbols of aspiration across cultures by means of the power of the affect

(Marshall, 2014, pp. 73-76). This is the expression of a widely accepted vision of cosmopolitanism as a response to global risks and challenges. According to Ulrich Beck, in a world risk society, individuals and institutions are urged to recognize shared vulnerabilities and responsibilities, moving beyond national loyalties to embrace a cosmopolitan ethos of global solidarity, challenging systemic inequalities and fostering global citizenship (Beck, 2006, pp. 48-68).

Thus, Rossellini's cosmopolitanism implies distinction and remaining integrated into an élite of global visibility – a value insistently conveyed through her self-narrative. On the other hand, Rossellini's mobility includes a drive toward marginality. She uses her public position to praise eccentric behavior, her choice to deviate from norms. Not only in *Some of Me* but also in her later autobiographical discourse – including her 2023 theatre show *Darwin's Smile* – does Rossellini recover peripheral information usually excluded from celebrity discourse. Currently, her social media communication features a selection of awkward expressions, angles, and spaces that are not aesthetically nor rhetorically distinct from certain discourses of hers on ecological wools or sustainable animal breeding. In the past, she wrote about Audrey Hepburn's dirty nails and Katharine Hepburn's frayed trousers, praising the former's sensibility and the latter's assertive style. Bodily details excluded from Hollywood stars' rhetoric inject celebrity discourse with marginal information. This sort of material trivialities convey a meaning that we can consider ecological. Because they invoke practical wisdom and resistance inside an unsustainable environment such as the luxury Hollywood milieu. Minor or peripheral information-supplies add perspective, allowing celebrities to be used to reassess the value system of a sustainable society.

Rossellini's marginal stance relates to her upbringing by her unconventional parents, and her fame being collateral to their stature. Despite her own prominence, she positions herself in secondary symbolic spaces. In *Some of Me*, she questioned the worth of her exorbitant income as a model in an imagined dialogue with her father. She described modeling as entering a realm of stupidity, compared to other spheres of "intelligent" effort, such as her father's rigorous cinema. However, Rossellini's involvement in fashion proved to be creative and focused on resilience within an ephemeral system. She has been putting an emphasis on breaking ranks for a long-lasting career. Only models who contrast the endless stream of new, beautiful, and anonymous girls discovered by agencies, photographers, and designers achieve careers longer than average (Rossellini, 1997, p. 109).

Constructing celebrity discourse with subversive potential is inherent in Rossellini's fame, a centrifugal movement from fashion and film industry rules, that stems, yet, from her power (economic and symbolic) to negotiate her peripherality, to embrace or reject glamorous image-making. In the new millennium, she has increasingly used her conspicuousness to create non-mainstream audiovisual discourse, as in *Green Porno* (2008), where she merges avant-garde aesthetics with ecological messaging and molds a humorous, non-glamorous star persona. Rossellini subverts traditional narratives of animal behavior and gender, reinvents representations of female seduction, and explores a hybrid form of eco-documentary "at the margins of the small screen" (Sinwell, 2010, p. 119), originally created for viewing on cell phones and iPods and meeting the Sundance Channel's effort to programming specifically for Internet viewing.

Three Elements of Adaptability

In her mature years, Isabella's acting career has diminished, paradoxically, as compared to the typically less persistent modeling career. Her recent acting consists primarily of small and secondary roles, although meaningful (as proved by the latest Oscar nomination). In contrast, her modeling career has seen a glorious resurgence, marked by significant comebacks and rebrandings. In 2018, Lancôme rehired her. Her appearances on the covers of *Vogue* magazines have championed a new aesthetic and vision of glamour. Rossellini has remolded her public persona based on the essential characteristics of heritage, beauty, and cosmopolitanism, by embracing anti-glamorization, inclusive beauty standards of plump silhouette and wrinkles, and a bucolic personal imagery tied to the recolonization of peripheral spaces and rare species.

Today, Rossellini promotes an ecological stance that can be understood through a three-pronged model rooted in adaptability: (1) her mobility and peripherality bound to navigating diverse environments; (2) her authenticity built in an inclusivity-focused identity and in her personality as an ethologist; (3) her active engagement with social networks, through which she imparts a distinctive, personal significance to environmental sustainability.

Mobility and Peripherality

In 2010, Rossellini founded her farm in Bellport, Long Island, as her residence and sanctuary for heritage breed animals. Her commitment to biodiversity and sustainable farming is frequently highlighted through interviews, her book *My Chickens and I* (2018) and her active presence on Instagram. In 2013, she initiated the Mama Farm project, encompassing agricultural cultivation, animal husbandry, and innovative approaches to a harmonious relationship with nature, with the mission of educating younger generations about environmental sustainability and biodiversity conservation. While Rossellini has chosen a quiet, retired life on her farm, her journey from a peripheral existence to the limelight is continuous. Moving fluidly between an unglamorous lifestyle and high-profile public appearances – film sets, red carpets, and catwalks – she embodies a remarkable mobility from the sidelines to the spotlight. Her consistent presence at Cannes, whether as an actress, jury member, or brand ambassador, underscores her enduring connection to international cinema. She also regularly attends the Annual Golden Globe Awards, has received an Oscar nomination, and remains a prominent figure at the most prestigious cinematic events. Even in her 60s and 70s, Rossellini has graced fashion runways as a special guest, joining the ranks of designers who have embraced inclusivity, such as Dolce & Gabbana's Spring/Summer 2019 show, which was hailed as a celebration of diversity (Harpers Bazaar, 2018). During the most important fashion weeks, photographers capture her in poses that reflect an unstudied elegance, free of exaggerated gestures or calculated expressions. Her presence feels natural. Her ironic touch, her ability to inhabit a role while observing it from the outside define her.

Rossellini's ability to navigate between marginality and prominence is relevant for an ecological mindset, as it demonstrates an aptitude for occupying border territories, and exercising agency within local contexts, revitalizing abandoned areas and utilizing them to treasure a quiet lifestyle and breed rare species. These qualities contribute to resilience in complex adaptive ecosystems. Resilience theories emphasize the critical role of marginal species and underutilized habitats in maintaining global ecological stability (Walker & Salt, 2006). Such theories also highlight how marginal territories can function as climate buffers. For instance, coastal wetlands serve as natural barriers against storm surges and flooding. While these areas may be considered marginal in terms of agricultural productivity, they are indispensable for ecosystem stability. Similarly, Rossellini's role as an ageing celebrity who promotes functional marginality through her personal example can be viewed as a cultural buffer. Aware of her diminished media productivity, she nonetheless fosters stability by creating spaces for media decompression, reflection, and remembrance, as demonstrated by the unofficial, quiet tone of Rossellini's communication through videos and pictures of her activities at Mama Farm.

Her communication on Instagram continues a perspective on herself inaugurated in her autobiography. Her father and mother serve as enduring pillars of memory, frequently evoked alongside anecdotes about filmmakers or stories of other individuals from artistic legacies. Isabella positions herself as a living memory, asserting her role as an authoritative storyteller, her attitude being a mixture of adaptiveness and creativity. Just like *Some of Me*, which stood out as an unconventional text, written not at life's conclusion but in her midlife years (Masecchia, 2024, p. 80), Rossellini keeps reinterpreting established categories, including ageing: she prefers to be "ancient" rather than merely "old".

In natural ecosystems, the functional diversity of rare or uniquely distributed species enhances the system's ability to adapt to climate changes or disturbances. Species with varied responses to disruptions bolster overall resilience. "Stress-tolerant" or "pioneer" species play a vital role in restoring or reorganizing ecosystems after disturbances. This principle resonates in Rossellini's self-narratives, such as in *My Chickens and I*, an illustrated book where she shares her passion for raising chickens, celebrates their intelligence and implicitly her own "scientific turn", adopting a visually humorous self-representation in her space of creative retreat.

Integrating past and present dynamics of fame exemplifies her distinctive capacity for stress tolerance. Rossellini reclaims an authorial self-storytelling when she shares images of herself with a range of personalities in their late years. Her firm control over her public image offers a model of resilience that reshapes the established framework of celebrity culture, challenging its traditional emphasis on youthful appeal, generational divides, and the dichotomy between functionality and dysfunctionality.

Authenticity as Biodiversity

The second element of Rossellini's ecological posture lies in her playful engagement with the notion of authenticity as she ages. Her pronounced wrinkles and steadfast refusal of

plastic surgery exemplify her eccentric stance, resonating with the concept of biodiversity. In this context, a “diverse body” refers to one that resists alignment with socially imposed norms. Having been subjected to the market logic where models are deemed “past their prime” at a young age, Rossellini faced a professional crisis that catalyzed a subversive inclination. She adapted her specificity as an actress, cinephile, and manager of herself to the profession of modeling. Firstly, she blended acting and modeling, searching for a feeling or thought while posing. The *Vogue* covers photographed by Richard Avedon reveal dreamy, witty, ironic, and genuinely expressive portrayals. Applying acting techniques to posing in front of the camera becomes an assertion of personality, subverting the traditional passivity expected of models. Furthermore, Rossellini actively manages her image, as her contracts grant her authority to choose the photographer – a photographer who, in her words, “knows how to see” (Rossellini, 1997, p. 28).

To better grasp the cultural foundations of Rossellini’s authoritative stance, it is crucial to recognize that her ageing crisis unfolded during the 1990s – a transformative era in which personalities like Naomi Campbell and Claudia Schiffer were reshaping the image of fashion models. These models not only asserted themselves, but also championed their rights, acquiring a distinct political identity. Within this historical context, Rossellini’s positioning highlights her resistance to normative beauty standards and her adoption of a more empowered, multifaceted sense of self.

Rossellini oscillates between having been an icon of aspirational femininity and her current status as a “high-profile” exemplar of “temporal success”. When she was dismissed by Lancôme at age 42, Rossellini started campaigning for the reality of her own beauty, divorcing it from the codes of fashion photography’s constructed naturalness. As Deborah Jermyn has noted with reference to other mature celebrities, naturalness is strictly tied to photographers’ sophisticated obliteration of their own artifice. In 2018, Lancôme featured her in an advertising campaign shot by Peter Lindbergh at age 65. The campaign, for an anti-ageing cream, carried the slogan “I am who I am”, propagating a rhetoric of positive ageing. Ageing well is equated with the conquest of an authentic self. Indeed, the two promotional videos incorporated the biographical narrative of her dismissal and subsequent rehiring by the French brand (D’Amelio, 2021).

Comparing Peter Lindbergh’s polished images from 2018 to those captured by Zhong Lin for *Vogue Italia* in October 2023 highlights how significantly Rossellini’s image has evolved into a manifesto on women’s realistic appropriation of fashion imagery. The iconic cover image exhibits wrinkles, softness, and a monastic haircut, with a sardonic, amused expression. Seduction no longer adheres to the conventional principles of celebrity girling. The degree of departure from standards of thinness and smooth forms is both pronounced and deliberate. In her seventies, Isabella regains a top position in the attention economy, but does so by waving the flag of marginality. In this, Rossellini is in good company, considering the growing phenomenon of gray models and the increasing inclusion of older actresses in glossy campaigns. Her politics of high visibility through a marginal stance is always supported by a sophisticated discourse: “I asked *Vogue Italia* not to retouch the photos and to leave me with my wrinkles. Francesca Ragazzi, who directs the magazine, agreed: the new generations are looking for more modern and intelligent definitions of

beauty.” A complicity with younger generations is brought about. The author of *Vogue*’s shoot, Zhong Lin, is a young, self-taught photographer born in Malaysia and raised in a multicultural community. A new intergenerational and cosmopolitan alliance underpins this operation of assertive marginality.

On the one hand, Rossellini’s assertiveness aligns with the post-feminist neoliberal paradigm. This framework redefines beauty – from an ideal of youth to a construction of the self through elegance and sophistication – signifying economic advantage, luxury, and materialism. Attitudes toward ageing reveal social inequality, as Marc Augé discusses in *Une ethnologie de soi: Le temps sans âge* (2014). Rossellini’s appearances as “age-proud” reflect class and privilege. More than that, it has turned into a bankable figure, considering how the fashion industry is increasingly aware of the need to expand across age demographics. On the other hand, Rossellini displays a specific trajectory from conformity to eccentricity due to her ability to synthesize eccentricity with mainstream appeal – a form of syncretism that designs a conceptual celebration of the margins. By forging a synergy between margins and center, dominant and subordinate, typical and unconventional, Rossellini engages in a dynamic that resists obsolescence – the threat of being discarded as nonfunctional. Instead, she proves functional within a growing image-making system that serves the needs of the gray economy. In doing so, Rossellini transforms the dynamics of preservation and disposal – of bodies, contents, and values – into entertainment.

The Ecologic Self

In her mature years, Rossellini has improved her ability to bring together her star persona and her ecological persona. Starting with her debut as a filmmaker in *Green Porno*, she has developed a capacity for metamorphic self-reinvention while giving personal meaning to the global respect for the natural environment. *Green Porno*, a film series that blends humor, artistry, and science to explore the mating habits of insects and marine life, employs elaborate costumes, playful storytelling, and stop-motion animation. It demystifies the complexities of nature and redefines Isabella’s star persona, challenging traditional feminine semantics and beauty standards. She gives an ordinary face to ecological awareness. Rossellini’s performance blurs the rigid boundaries between human and nonhuman, meeting the agenda of posthumanism – by overcoming an anthropocentric view of the world – and ecofeminism, which set a parallel between the oppression of women and the oppression of animals (Peterson, 2016, p. 427).

Perfectly aligned with celebrity rhetorics, Rossellini’s authenticity is rooted in her evolving life narratives, recently enriched by her self-crafted identity as an ethologist collaborating with zoologists.¹ Her authenticity manifests through self-promotion on platforms perceived as grassroots, marked by a deliberate absence of polished professional image-making, or her presence in indie cinema circuits like MUBI. Her roles often resonate with territorial values and the sanctity of nature, as seen in her poetic portrayal of an elderly heiress in *La chimera* (2023), by Alice Rohrwacher. This fashioning of an ecological persona has been closely intertwined with her activity on social networks, particularly through her posts on

Instagram and her video essays on the Criterion Channel about the circularity of geological eras. Similarly, on the theater stage, *Darwin's Smile* (2023), with its focus on the resemblance between human expressions and animal expressivity, contributes to her personalization of ecology. On Instagram, Isabella evokes iconic moments from classic cinema, appealing to an adult, cinephile audience that values historical and artistic continuity. Her communication style is ironic, blending archival references with current projects to create an appeal for both long-time followers and new admirers. References to her collaboration with Lancôme target a mature demographic, equating sophistication with beauty for women aged 40-50 and above. At the same time, she presents herself riding a large tricycle without makeup, embracing natural changes through elegant style choices that inspire mature women to see beauty and success beyond the ages of 50 or 60.

Through her active presence on social media, Rossellini rejects the postfeminist myth that female ageing can be reversed, evaded, or halted, embracing instead a continuum of female subjectivity that defies rigid binary divisions between youth and old age (Jennings, Krainitzki, 2015, 178-196. DeMello, 2008, pp. 297–311). Since the early 2000s, ageing studies have contested binary frameworks such as progress versus decline (Gullette, 2004; Segal, 2013) and young versus old (Woodward, 1999, Woodward, 2006, pp. 162–189). This “age-pride” ethos fosters atypical forms of visibility, contributing to broader diversification efforts and challenging representational inequities in film, television, advertising, and politics. It celebrates multiplicity, conceptually aligning with advocacy for biodiversity.

Conclusions

There is a cultural and conceptual continuity between our contemporary era's pronounced interest in longevity, the ephemerality of media and memory contents, and the concurrent rise of sustainable development goals. Fears of obsolescence and running out of time underpin all these phenomena. In contemporary awareness, ephemerality poses a threat to the planet's survival. Rossellini's constellation of new functionalities underscores the cultural nexus between managing the planet's ephemerality and its inhabitants' personal ephemerality management. Concerns for integrity and survival are simultaneously personal, communal, and planetary realities, embedded within a global culture preoccupied with the threat of perishability and ensnared in utopian ideals of permanence, eternal youth, and control over decline and deterioration. These utopias, alongside an incremental economic mindset, represent non-ecological values, as they promote exploitation, undermine diversity, and foster exclusion. The entertainment produced by some ageing celebrities like Rossellini reverberates and propagates an ideal of functionality that oscillates between margins and center, embracing reuse, resilience, and connectivity.

Biographical note

Sara Pesce is Associate Professor of cinema at the University of Bologna, where she teaches film history, cinema and literature, and performance studies in audiovisual media. She was a Fulbright scholar at New York University, Tisch School of the Arts, and at Columbia University, at the Department of English. She has undertaken research on the cultural roots of the Hollywood film industry, on cultural memory and digital culture in the contemporary global context, and on screen acting, stardom, celebrity culture, and fashion. Her research is published in journals and edited collections. She is the author of books: on Hollywood Jewish founders (2005. *Dietro lo schermo. Gli immigranti ebrei che hanno inventato Hollywood*), on World War II and Italian Cinema (2008. *Memoria e immaginario. La seconda guerra mondiale nel cinema Italiano*), and on Laurence Olivier (2012 *Laurence Olivier nei film*). She is editor and author of a book on film melodrama (2007. *Imitazioni della vita. Il melodrama cinematografico*) and of one on time, memory, and paratextual media (2016, *The Politics of Ephemeral Digital Media. Permanence and Obsolescence in Paratexts*). She is co-founder of INC, the Italian Research Network on Celebrity Culture.

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Notes

¹ Rossellini collaborated with the Smithsonian Institution and the Wildlife Conservation Society, earning a Master's in Animal Behavior and Conservation from Hunter College in 2003. She partnered with zoologist Dr. Alan Rabinowitz and, in Italy, with zoologist and science communicator Mia Canestrini to advocate for wildlife preservation and raise environmental awareness through films and educational projects.