

Salvatore Giusto is a PhD Candidate in socio-cultural anthropology at the University of Toronto. His scholarly work reflects a sustained interest in how formal and informal modalities of cultural production operate, as well as in the role they play in contemporary subaltern politics. Considering this, his academic interests include several multidisciplinary sub-fields, including political anthropology, anthropology of media, legal anthropology, criminology and critical theory, with an ethnographic focus on contemporary Italian, European and North American contexts.

His current doctoral research investigates the organized crime sponsored mediascape of Naples, Southern Italy, through the ethnographic analysis of the so-called "neomelodic" media industry. Neomelodic pop songs, local TV shows, YouTube channels, and online blogs constitute the one of the main forms of entertainment among the contemporary Neapolitan lower-classes. These cultural productions aim to depict the experience of the Neapolitan poor, specifically those involved with the Camorra: a powerful local criminal organization that is also a major investor in the neomelodic mediascape. With this in mind, Salvatore's research ethnographically explores the neomelodic media industry as a cultural, aesthetic, and politico-economic platform of informal governmentality, which attempts to reconcile the Neapolitan subaltern with the political violence managed by local Camorra networks versus the unaccountability of the neoliberal Italian state toward its social peripheries.

Complementing historical insights with ethnographic data collected amid various neomelodic sites of cultural production (e.g.: Neapolitan TV and radio networks, music labels, popular ballrooms, specialized blogs), Salvatore's research also shows that current Camorra-mediated subaltern politics parallel the mediocratic policies engendering populist take-over of the post-Berlusconian Italian state over the national media industries. These policies, in fact, turned Italian national media into platforms of informal engagement with the public sphere, which served the local lower-class publics as self-exploitative tools of socio-economic mobility and indirect governmentality since the mid-1990s.

Through this comparison, Salvatore's research ultimately investigates how the politics enacted by contemporary criminal cartels and the neoliberal state are articulated in tension with each other, since they hinge on similar logics of political (mass)mediation. Together, they deploy an interactive regime of cultural production, which reproduces historical conditions of social inequality while turning them into mediocratic forms of agency and populist reinterpretations of power and violence.

Salvatore's activities of research, which resulted in various publications in Italian and North American journals, are complemented by his parallel work as a literary author, ethnographic film-maker, as well as for his passion for home-made Sicilian cuisine.