

The Department of French and Italian
Indiana University-Bloomington
presents

**A Film Symposium
on New Trends in Modern and Contemporary
Italian Cinema**

April 11-14, 2012

Wednesday, April 11
Radio-TV Building 251

3:00-6:30 pm

Check-in

Lobby of IU Cinema Theater

7:00 pm

Welcoming Remarks by Andrea Ciccarelli,
Chair of the Department of French and Italian at Indiana University

Film Screening

**LAVORARE CON LENTEZZA - RADIO ALICE 100.6 MHZ
(WORKING SLOWLY - RADIO ALICE 100.6 MHZ), 2004**
Italian with English subtitles

Written by Guido Chiesa and Wu Ming

Director of photography Gherardo Gossi

Editor Luca Gasparini

Original score Teho Teardo

Produced by Domenico Procacci

Production company Fandango

With Marco Luisi
Tommaso Ramenghi
Claudia Pandolfi
Valerio Mastandrea
Valerio Binasco
Iacopo Bonvicini

Running time

111 minutes

Synopsis: Bologna, 1976. Radio Alice is the student movement radio. An unknown universe to the 'peace officers' and 'respectable citizens', but also to most young people who live in the suburbs; like in the southern suburb of Safagna. Two boys about 20, Sgualo and Pelo, only dream of escaping their daily lives. They go to a local bar and in order to cope with an eternal lack of money, do some small jobs for a local delinquent, but this time he asks them to climb through an underground tunnel in the city centre. The objective: Bank Piazza Minghetti. Despite some doubts, the two accept the task, although it proves a tiring one. In order to brighten up their long nights of work, they listen to Radio Alice...

Director's note: I'm fond of this project for many, not always obvious reasons. The first is that it allowed to work with Wu Ming, the collective of five writers from Bologna, with whom I wrote the film. The second reason is the freedom - narrative, cinematic, ideological - that was granted to us during the making of the picture. The third is that I had fun doing it without the hassle of having to meet the rules.

The fourth is that *Radio Alice* marked the end of a personal path (cultural, political and cinematic) and the beginning of a new one. The *slowness* of the title is not an ideology, but a horizon, where improvisation is not synonymous with superficiality and working hard doesn't mean selling out for a wage or for glory.

Guido Chiesa will discuss the film after the screening

9:30-10:45 pm

University Club

Reception in Honor of Guido Chiesa

Thursday, April 12

The IU Cinema

8:30- 9:00 am

Coffee & bagels in the Lower Lobby of the IU Cinema Theater

9:00 am

Welcoming Remarks by Larry Singell,
Dean of the College of Arts and Sciences

PRESENTATIONS ARE LIMITED TO 15 MINUTES

9:10-10:20 am

Round Table: The Use of Cinema in the Classroom as a Pedagogical Tool?

Chair: Tania Convertini, Dartmouth College

Speakers:

Ryan Calabretta-Sajder, Rice University, "Telling Tales in the 21st Century: Pinocchio in the 102 Curriculum".

Annalisa Mosca, Purdue University, "Cinema e letteratura, un percorso pedagogico"

Elisabetta Sanino D'Amanda, RTI, "L'insegnamento dell'italiano nell'ambito del linguaggio filmico"

Nicoletta Villa-Sella, The Linsley School, Wheeling, WV "Cinema e l'AP"

10:30-11:30 am

Cinema in Action: A workshop on Teaching Pragmatics Through Film

After a brief presentation of an innovative approach to teaching pragmatics through movie scenes, participants will be actively engaged in the creation of in class activities based on authentic Italian movie clips

Chair: Colleen Ryan, Indiana University

Speakers:

Karoline Serafin, Indiana University

Alessia Blad, Notre Dame University

11:40-12:40

Cinema Politico

Chair: Caroline Travalia, Hobart and William Smith Colleges

Speakers:

Luca Morazzano, "A Difficult Life and A Whole Life Ahead. Life and Dignity from the 1960 to the 2000"

Maura Bergonzoni, Liceo Scientifico M. Fanti, Carpi, "Storie marginali: il documentario italiano racconta l'Italia degli ultimi"

Diana Parisi, Freelancer e assistente alla regia, "Indagine sulla realtà: fiction e documentario, realismo e antierismo in una nuova 'politica di relazione'"

1:00-2:00 pm

Keynote Speaker

Adriano Aprà

"Per un'analisi ipermediale del film"

2:00 pm

Bag Lunch in the company of a film

THE LAST CAPITALIST

Director: Enrico Bernard

Based on his play "Holy Money"

Cast: Martin Kushner, Ava Mihaljevic, Andre Vanmaarten
Length: 70 min.
Language: English without subtitles
Production: Dunkykiller-Occupy Wallstreet Filmfactory

Synopsis: An elderly and forgetful American multi-millionaire, who has retired in a country estate near Siena, receives a visit by a young female Wall Street stock broker. The elderly man begins a game of seduction with the attractive and apparently naïve visitor. Things are not as they appear and the woman reveals the true reason of her visit: to put on trial the tycoon. The play, with American comedy tendencies and a fun and meaningful ending, deals with the serious theme of the exit strategy of an economic system that produces crisis and mental disasters, - such as the tycoon's memory (or conscience) that falls to pieces. Is it a sign that capitalism has lost or forgotten its political-democratic function?

Discussed by director Enrico Bernard

3:40-4:40 pm

Equivalenze e differenze nei testi cinematografici contemporanei

Chair: Tania Convertini, Dartmouth College

Speakers:

Fulvio Orsitto, California State University, Chico, "*Stromboli e Respiro: neorealismo e formalismo a confronto*"

Lorenzo Borgotallo, Clemson University, "Orphanization as Anti-Bildung in De Sica's *I bambini ci guardano* and Giordana's *Quando sei nato non puoi più nasconderti*"

Tania Convertini, Dartmouth College, "Paure sociali e paure individuali: un'analisi comparata di *Io non ho paura* di Gabriele Salvatores e *La corsa dell'Innocente* di Carlo Carlei

4:45-5:45 pm

Commedia e dramma

Chair: Caroline Travalia, Hobart and William Smith Colleges

Speakers:

Magda Novelli-Pearson, Florida International University, "Dalla Commedia all'Italiana alla commedia berlusconiana: L'Italia anni '80 nei film dei Vanzina"

Silvia Boero, Portland State University, "Con lo sguardo dolce e curioso della telecamera: il cinema nostalgico/europeo di Corso Salani"

Elisa Saturno Paashe, Portland State University, "Benedetto, l'eroe ciociaro"

7:00 pm

Film Screening

**IL PARTIGIANO JOHNNY
(THE PARTISAN), 2000**

Directed by

Guido Chiesa

Written by

Guido Chiesa and Antonio Leotti

Director of photography

Gherardo Gossi

Editor

Luca Gasparini

Original score

Alexander Balanescu

Produced by
Production company

Domenico Procacci
Fandango

With

Stefano Dionisi
Andrea Prodan
Fabrizio Gifuni
Flice Andreasi
Toni Bertorelli
Giuseppe Cederna
Claudio Amendola
Alberto Gimignani
Chiara Muti

Running time 132 minutes

Synopsis: During WWII, Johnny, an English literature student, leaves his home for the Langhe hills and meets up with a group of partisans. After a German attack scatters the group, Johnny joins up with another formation. However, he does not feel comfortable among these partisans either. Following the devastating Nazi-fascist roundups, Johnny finds himself alone during the hard winter of '44, in a pillaged farmhouse, suffering from cold and hunger. It is only in these extreme conditions that he finally finds his purpose, his reason for becoming a partisan. From the unfinished and posthumous novel by Beppe Fenoglio.

Director's note: When we made *The Partisan*, it was a challenge and a desire. The challenge of being *outdated*, the desire for authenticity. Resistance, Liberation, civil war: ghosts that roamed between revisionism, denial, revenges. A distinguished lady, a partisan fighter for life, once told me: "We should have burned all the documents, and become a legend. As a legend we would have been magnificent." Johnny, the protagonist of the films, burns everything: memory, anniversaries, and rhetorical values. All that is left are stories, emotions, human beings. Out of Time and History. With the solitude of the will, Johnny shows us all the limits of consistency and rationality.

Guido Chiesa will discuss the film after the screening

9:30-10:45

University Club

Reception in Honor of Guido Chiesa and Guests

Friday, April 13

The IU Cinema

8:30-9:00 am

Coffee & bagels in the Lower Lobby of the IU Cinema Theater

9:00-10:00 am

Cinema e Letteratura

Chair: Massimo Scalabrini, Indiana University

Speakers:

Emanuela Pecchioli, Indiana University, "Influenze cinematografiche sulla letteratura italiana contemporanea: alcune considerazioni su Niccolò Ammaniti"

Maria Rosaria Vitti-Alexander, Nazareth College, "*La passione* di Carlo Mazzacurati tra cinema e Pirandello"

Irene Lottini, The University of Iowa, "Il mestiere dell'attore. *La vita che vorrei* di Giuseppe Piccioni "

10:30-11:30 am

Nuovi maestri e nuove tematiche

Chair: Federico Pacchioni, University of Connecticut-Storrs

Speakers:

Claudio Mazzola, University of Washington, "*Terraferma*, cinematic storytelling according to Eisenstein"

Annunziata Tina Pugliese, University of Colorado at Boulder, "From Canvas To Screen: Paolo Sorrentino's *Le conseguenze dell'amore*"

Stella Plutino-Calabrese, Nazareth College, "Paolo Sorrentino's *This Must Be the Place*"

12:00-1:00

Keynote Speaker

Gian Piero Brunetta

"Il ruggito del leone. Advertising del cinema americano e pubblico italiano durante il fascismo..."

1:00 pm

Bag Lunch in the company of a documentary

**SONO STATI LORO – 48 ORE A NOVI LIGURE
IT WAS THEM – 48 HOURS IN NOVI LIGURE (2003)**

Italian with English subtitles

Introduced by Director Guido Chiesa

Written by Guido Chiesa and Piersandro Pallavicini
Based upon an idea by Valerio Binasco

Director of photography Gherardo Gossi
Editor Luca Gasparini
Original score Teho Teardo

Produced by Guido Chiesa
Production company FANDANGO and TELEPIU'

With Valerio Binasco
Donatella Civile
Shirley Falchi,
Davide Lorino
Nicola Pannelli
Fausto Paravidino
Chiara Pinguello
Franco Ravera
Daniele Tusa

Running time 55 minutes

Synopsis: On February 21, 2001, the life of Novi Ligure, a quiet town in the province of Piedmont, Northern Italy, is devastated by violence: in a residential area Susy Cassini and her son Gianluca, 12 years old, are slaughtered in their house by unknown killers. The only survivor of the massacre is Erika, 16 year old daughter of Susy and Francesco De Nardo, manager of a well-known confectionery factory. The girl, still in shock, indicates to the investigators the track to follow: thieves, probably foreigners, aliens, immigrants and locals. From that night on, and for the next 48 hours, all Italian newspapers, radios and tv drip with grisly details on the double murder, as well on the crime that besieges Novi and the Italian provincial towns. All ends up in the cauldron: the question of immigration, the ineffectiveness of prison sentences, the lack of police men, the scourge of prostitution and drugs. Even death penalty is called for. For 48 hours, the murder in Novi Ligure becomes the talk of the town. In Italy there is a real wave of panic. The murder of the mother and the child becomes the navel through which to read the inner soul of a nation. Then, on the evening of February 23rd, the shocking announcement, that turns off the light on crime and immigration, and ignites other controversies on which it would have been better to remain silent: the killers are Erika and her boyfriend.

The story is built with documentary material, clips from news reports and conversations of an imaginary group of friends played by actors.

Director's note: The 2001 events of Novi Ligure are the metaphor of a phenomenon that is generally put under the general umbrella of "Security", but it accounts for a much

wider scope: the anxiety and fear running in our world. In our society - in all social classes and generations - there's a growing sense of insecurity, as evidenced by the increase in the sale of drugs, psychotropic drugs and alarm systems, or the growing addiction to computers, fashion, sex or video games. Surely, it is a fear built in part by the media. And surely the political forces from all sides take advantage of this constant emergency. But the anguish, anxiety and fear are real, even when - as in the case of Novi (but not in others) - based on a false scent. In other words, if it's misleading how the media and politics use fear, the anguish itself exist, it's real.

3:00-4:00 pm

Migrazione, immigrazione e storia

Chair: Nicolas Valazza, Indiana University

Speakers:

Ryan Calabretta-Sajder, Rice University, "Tutti a tavola! Food as Aphrodisiac in the Gay Trilogy of Ferzan Ozpetek"

Barbara Ottaviani Jones, Flagler College, "Loss of Identity: The Americanization/Globalization of the Contemporary Italian Cinema"

Patrizia Comello, Mercy College, "La figura dello straniero nei film *Io sono li* (2011) di Cesare Segre e Terraferma (2011) di Emanuele Crialese"

4:00-5:00 pm

Cinema al femminile

Chair: Vito Zagarrìo, Roma 3

Speakers:

Millicent Marcus, Yale University, "Naples is a Woman with Child: *Adelina, Viaggio in Italia, Lo spazio bianco*"

Susanna Scarparo, Monash University, "Gendering History: Antonietta DeLillo's *Il resto di niente*"

Bernadette Luciano, University of Auckland, "Framing a Precarious World: Anna Negri's *Riprendimi*"

5:10-6:10 pm

The Cinematic City

Chair: Fulvio Orsitto, California State University, Chico

Speakers:

Renato Ventura, University of Dayton, "Da *Nuovo Cinema Paradiso* a *Baaria*. La città e il cinema in Tornatore"

Gloria Pastorino, Farleigh Dickinson University, "Tinsel El Dorados: Hostile Cities in Italian Films about Immigration"

Fulvio Orsitto, California State University, Chico, "Torino: città-personaggio in *Dopo mezzanotte*"

7:00 pm
Film Screening
LE PERE DI ADAMO
(ADAM'S PEARS), 2007

Written by	Guido Chiesa and Luca Di Meo-Wu Ming 3
Director of photography	Gherardo Gossi
Editor	Luca Gasparini
Original score	Teho Teardo
Produced by	Silvia Innocenzi and Giovanni Saulini
Production company	Orione
With	Luca Mercalli – Weather Man Iain McLarty - Mathematicians/Musician François- Loïc Glasman – Musician Mariline Gourdon – Actress Mitsou Doudeau – Dancer Sandra Bechtel - Actress
Running time	90 minutes
Language	French, English and Italian

Man ate from the Tree of Knowledge and started to know, comprehend and separate. And from that moment on, his troubles began. Maybe he'd have avoided many of them if he'd noticed there were pears on the tree as well as apples.

Synopsis: Early morning, a procession of people in the street: they're protesting because industrialists, unions and the French government have decided to modify their unemployment subsidies. An old problem, a familiar sight.

Their yells wake a funny little man who inhabits the cartoon that functions as the film's running thread. He goes to the window and concludes that people resemble a procession of clouds. Like clouds, they can bring problems or solutions. Like clouds, they appear and then disappear...but they always come back.

It's a poetic consideration, rather eccentric. But for our character, it becomes a challenge of both the intellect and imagination: can we establish a precise, scientific analogy between clouds and social movements?

Director's note: The film ends with the song "Go Tell the Women" by Nick Cave and Grinderman. I think the text is very successful at conveying the sense of spiritual wellbeing I felt at the end of making of this film. A good mood after a tiring journey that was rich with experience.

*We done our thing
We have evolved
We're up on our hind legs
The problems solved
We are artists
We are mathematicians
Some of us hold extremely high positions
But we are tired
We're hardly breathing
And we're free
Go tell the women that we're leaving*

*We're sick and tired
Of all this self-serving grieving
All we wanted was a little consensual rape in the
afternoon
And maybe a bit more in the evening
We are scientists
We do genetics*

*We leave religion
To the psychos and fanatics
But we are tired
We got nothing to believe in
We are lost
Go tell the women that we're leaving*

*We done our thing
We're hip to the sound
Of six billion people
Going down
We are magicians
We are deceiving
We're free and we're lost
Go tell the women that we're leaving
Hey hey, hey hey, come on back now to the fray*

Go Tell The Women (Nick Cave, Warren Ellis,
Martin Casey, Jim Sclavunos)

Director Guido Chiesa will discuss the film after the screening

9:30-10:45

University Club

Reception in Honor of Director Guido Chiesa

Saturday, April 14

The IU Cinema

8:30-9:00 am

Coffee & bagels in the Lower Lobby

9:00-10:00 am

Cinema and Organized Crime

Chair: Maria Rosaria Vitti-Alexander, Nazareth College

Speakers:

Veronica Vegna, The University of Chicago, "La Mafia ed il ruolo della madre:
mutamenti nel cinema e nella realtà"

Sebastiano Lucci, Hobart and William Smith Colleges "Romanzo criminale: generazione
perduta tra frammenti di storia"

Ben Lawton, Purdue University, "The representation of the origins of the Mafia in
Visconti's *The Leopard*"

10:00-11:00 am

Cinema del viaggio, emigrazione e ritorno

Chair: Claudio Mazzola, University of Washington

Speakers:

Andrea Bini, UCLA, "L'Orchestra di Piazza Vittorio and the narrative of migration"

Francesco Chillemi e Donata Panizza, La tirannia dello sguardo fantasmagorico in *La doppia ora*

Federico Pacchioni, University of Connecticut-Storrs, "Il pupo emigrato: Il teatro di figura nel cinema italoamericano"

11:10-12:10

Cinema alla ricerca di identità

Chair: Brett Bowles, Indiana University

Speakers:

Sante Matteo, Miami University, "Can You Go Home Again? The Notion of Return in Bondi's *DE REDITU* and in Italian History"

Edward Bowen, Indiana University, "*Questo è l'ultimo film italiano che vedrete*: The Rhetoric of Protests in Defense of the Nation's Film Industry and Cultural Patrimony"

Elisabetta D'Amanda, Rochester Institute of Technology, "Nouvelle Vague intimismo in un incontro tra la realtà e la finzione nel cinema di Mimmo Calopresti"

12:15-1:15 pm

Cinema e didattica

Chair: Federico Pacchioni, University of Connecticut-Storrs

Presenters:

Antonietta Di Pietro, Florida State University, "Cinecittà 'made in FIU' "

Maria Bertola, Santa Clara University, "Il parlato filmico: strumento per un approccio sociolinguistico dell'apprendimento dell'italiano L2"

Danielle A. Matuch, KSS Architects, "Utilizing images from Francesco Rosi's *Le mani sulla città* to analyze building speculation"

1:30 pm

Bag Lunch in the company of documentary

**NON MI BASTA MAI
(I JUST NEVER HAVE ENOUGH), 1999**

Introduced by Director Guido Chiesa

Written and directed by Guido Chiesa and Daniele Vicari

Director of photography Gherardo Gossi

Editor Luca Gasparini

Original score Giuseppe Napoli

Produced by Agnese Fontana and Marco Isoli

Production company Brooklyn Films

With Vincenzo Elafrò

Ebe Matta

Pasquale Salerno
Gianni Usai
Piero Perotti

Running time 75 minutes

Synopsis: Pietro, Ebe, Pasquale, Vincenzo and Gianni are five very different people together, with a strong identity and intensely engaged in their work, but not limited to it: each of them devote much of their leisure time in activities of social utility.

On the surface they have nothing in common - except for the fact of living or have lived in Turin. Yet, only twenty years earlier, these five people have shared one of the most important and contradictory events in the history of postwar Italy. In the fall of 1980, a march of 40,000 white collars ended the dispute that for 35 days of strike opposed Fiat to the largest labor movement in Italy'. After ten years of a struggle - began in 1969 with the so-called Hot Fall - the strongest European working class was eventually defeated by the subtle strategy of Fiat, as well by its internal divisions. But also by a general transformation of world capitalism that very few, at the time, had heard it coming: the beginning of globalization. Moving from the present to the past and future of the five characters, the film narrates these years of transformation, but also investigates the deep questions that they pose with their own lives: it is really over any notion of collective transformation of society? What sense does it make nowadays to "set an example"?

Director's note: More than a historical or political work, this is a film about hope and the individual's ability to reinvent oneself through human relationships. Out of any nostalgia and veterans' resentment, the five protagonists show how one can escape ideological cages and overcome defeat, without losing the desire to fight in order to change things. Starting from ourselves.

3:00 – 4:30 pm

Passato, presente e influenze letterarie

Chair: Ben Lawton, Purdue University

Speakers:

Cosetta Gaudenzi, University of Memphis, "Literary Tradition, Nation Building, and the Foreign in Scimeca's *Malavoglia*"

Enrico Bernard, regista, critico e drammaturgo, "L'attualità dell'opera di Carlo Bernari nel ventennale della scomparsa" (1992-2012)"

Vito Zagarrò, Roma 3, "*IL Divo e Il Caimano*. Cinema e politica nel film italiano contemporaneo"

Franco Sciannoneo, Carnegie Mellon University, "Poetiche salentine nel cinema di Edoardo Winspeare"

4:45-5:45 pm

**Incontro con
Guido Chiesa**

Quale futuro per il cinema (italiano)?

7:00 pm
Film Screening
IO SONO CON TE
(I AM WITH YOU), 2010

Written by	Nicoletta Micheli, Guido Chiesa and Filippo Kalomenidis
Director of photography	Gherardo Gossi
Editor	Luca Gasparini and Alberto Masi
Original score	Nicola Tescari
Produced by	Silvia Innocenzi, Giovanni Saulini and Maurizio Totti
Production company	Colorado, Magda and RAI Cinema
With	Nadia Khlifi Rabeb Srairi Mustapha Benstiti Ahmed Hafiene Mohamed Idoudi Fadila Belkebla Djemel Barek
Length	90 minutes
Languages	Arab and Ancient Greek with English subtitles

Synopsis: Palestine, 2000 years ago. Mary, a young girl hailing from a family of shepherds, is pledged to marry Joseph, a widower with two children who lives in the nearby village of Nazareth. After leaving her home, Mary, who was raised to love and respect children, soon notes the shortcomings of the patriarchal world she lives in, starting with her husband's family. This is dominated by Joseph's older brother, Mordechai. The cheerful but determined attitude of the young woman, always very protective with the children, arouses the indignation of the family chief and of all those who believe that youngsters should be punished, disciplined and taught to obey. This story is set against the backdrop of a harsh land placed under the yoke of both the Romans and the tyrannical King Herod. Uprisings and rebellions are commonplace, and calls for violence and revenge spread like an infectious disease. Mary gives birth to her son Jesus and finds herself facing momentous decisions that will end up transforming her, against her will, into a scandalous figure.

Director's note: *I Am with You* is a story about motherhood: that of Mary of Nazareth, from the conception of her son Jesus through to his adolescence. It portrays a mother and her relation with her son, supported by the discrete, evolving presence of Joseph, the father who accepts to "step aside", foregoing the dominant male role.

The questions raised by the film address topics such as birth, growth and the upbringing of children, all from a uniquely female point of view. The story has a universal appeal, relating to fundamental moments and deep-rooted expectations that accompany the life of every human being. This is what makes the film appealing both to believers and non-believers.

Director Guido Chiesa will discuss the film after the screening

8:45 pm
Closing Banquet
The Wells House, 1321 E. 10th St.

Thank you to all the participants and see you next year!
from Antonio Vitti and Andrea Ciccarelli

Thank you to all students and colleagues for your collaboration



We thank our generous sponsors:

College of Arts and Sciences
Department of French & Italian
Mary-Margaret Barr Koon Fund
Olga Ragusa Fund for the Study of Modern Italian Literature & Culture
College Arts & Humanities Institute
Lauren Robel, J.D., Provost and Executive Vice President
Jon Vickers, Director of the Indiana University Cinema

Our Special Guest: Film Director Guido Chiesa



Born in Turin in 1959, in 1983, after finishing his university studies, Guido Chiesa moved to the United States, where he worked on several films by Jim Jarmusch, Amos Poe, Nicolas Roeg, Michael Cimino. In the same year he made short films, published books on cinema and music, and wrote articles for music and cinema publications.

In 1991, he participated in the Festival of Venice with *Il caso Martello (The Martello File)*, which won a Golden Grolla as the best debut film of the season. In 1994, he presented *Babylon: la paura è la migliore amica dell'uomo (Babylon: Lies To Live By)* at the Locarno Film Festival's competition. The film won the FIPRESCI Prize at the Turin Film Festival and participated in 17 other international film festivals.

In 1999 the documentary *Non mi basta mai (I just never have enough)* won the Cipputi award at the Turin Film Festival.

His next feature, *Il partigiano Johnny (The Partisan)* was featured in competition at the 2000 edition of the Venice Film Festival, winning the Ragazzi e cinema Award. The film also won the Jury Prize at the Festival in Stuttgart.

In 2002 the documentary *Alice è in paradiso (Alice in Paradise)* won the Festival dei Popoli in Florence. The same year he returned to the Venice Film Festival with the film *Lavorare con lentezza (Radio Alice 100.6 MHz)*, and thanks to the lead actors (Tommaso Ramenghi and Marco Luisi) won the Marcello Mastroianni Award. The film then won both the Jury and the Audience prizes at the Barcelona Festival of Political Cinema. The story and screenplay of this film are the result of a collaboration with the writers' collective Wu Ming.

In 2007 the documentary *Le pere di Adamo (Adam's Pears)* participated in the International Rome Film Festival.

In 2008, Chiesa directed the first miniseries produced by Sky Italy, *Quo Vadis, Baby?*. In 2010, he participated in competition at the International Film Festival of Rome with *Io sono con te (I am with you)*, focusing on the figure of Mary of Nazareth and produced by Colorado, Magda and Rai Cinema.

For UTET in 2011 he published *Manuale di regia cinematografica (A Filmmaking Handbook)*. A practical test, but strictly speaking not a manual, written in order to provide an introduction to the profession of filmmaking for students and enthusiasts. For this manual, the Journal of Cinema assigns him the Diego Fabbri Prize for the best essay on cinema.

Guido Chiesa Filmography

Feature Films:

- 2010 — Io sono con te (I Am With You)
- 2007 — Le pere di Adamo (doc)
- 2004 — Lavorare con lentezza
- 2000 — Il partigiano Johnny
- 1999 — Non mi basta mai (doc, co-directed with Daniele Vicari)
- 1995 — Materiale resistente (doc, co-directed with Davide Ferrario)
- 1994 — Babylon (La paura è la miglior amica dell'uomo)
- 1991 — Il caso Martello

Shorts:

- 2006 — Il cuore del soldatino
- 1995 — Quei momenti eroici
- 1992 — Civiltà
- 1986 — Black Harvest
- 1985 — Give me a spell

TV Serial:

- 2008 — Quo Vadis, Baby?

Documentaries:

- 2007 — Kishe lone - La nostra Chiesa
- 2006 — Stessa spiaggia, stesso mare
- 2003 — Sono stati loro. 48 ore a Novi Ligure
- 2002 — Il contratto
- 2002 — Alice è in paradiso
- 2001 — Ma che ci faccio io a Sanremo
- 2000 — Provini per un massacro
- 1998 — Una questione privata. Vita di Beppe Fenoglio
- 1998 — Un giorno di fuoco
- 1998 — Volare, la grande trasformazione (1951-1965)
- 1997 — Petali di candore. Marlene Kuntz '96-'97
- 1997 — Partigiani
- 1997 — Nascita di una democrazia
- 1996 — Ritratti d'autore. I fratelli Taviani
- 1996 — Rane, culatelli e lucciole
- 1996 — Indipendenti a New York. Radiografia di un'alternativa
- 1995 — Torino in guerra. 1940-1945
- 1995 — 25 Aprile: la memoria inquieta
- 1994 — Memorie di una fabbrica

Chiesa also directed several musical videos for artists such as Afterhours, Marlene Kuntz, Yo Yo Mundi, Perturbazione.



4TH ANNUAL
SYMPOSIUM ON CONTEMPORARY ITALIAN CINEMA
INDIANA UNIVERSITY
APRIL 10-13, 2013

Call for Papers

Submissions are being accepted for original research on the importance of new directors in Italian cinema. Topics may include, but are not limited to: recent research on directors, regulation and funding with regard to film production in Italy, individual film analysis, the Influence of International Cinema on Contemporary Italian Cinema, the influence of Italian cinema on International Cinema, the importance of photography or music in contemporary Italian cinema, and cinema as pedagogical tool in the foreign language classroom.

Proposals on Italoophone cinema are also encouraged: namely, the cinemas of North and South America, Australia, and South Africa, for instance, that deal with the Italian experience outside of Italy.

Papers should be written in the language with which the reader feels most comfortable (Italian or English); however, they are limited to no more than 15 minutes (8-9 doubled-spaced pages). One-page abstracts should be sent electronically (Word attachment only) by Dec. 31, 2012 or before to Antonio Vitti (ancvitti@indiana.edu) and Andrea Ciccarelli (aciccare@indiana.edu).

Filmmaker Roberta Torre will be our special guest