The Department of French and Italian at Indiana University presents

The Fourth Annual Film Symposium on
New Trends in Modern and Contemporary Italian Cinema

April 17 – 20, 2013
The IU Cinema
1211 E. 7th Street, Bloomington

WEDNESDAY, APRIL 17

15:00 – 18:30
Registration and check-in
Lower Lobby of the IU Cinema

18:45
Welcoming Remarks by Lauren Robel,
Provost and Executive Vice President of the Bloomington Campus

19:00
Film Screening: Angela (2002)
Directed by Roberta Torre

Angela is a young Sicilian woman married to a drug and jewel-dealing mobster. Unlike most mob-wives, she participates in her husband’s business. Angela’s husband assigns one of the gang to be her escort, which leads to a mutual attraction. She loves her husband but his position forces him to constantly deny his own true feelings – pushing Angela into a passionate and tormented affair. She eventually sacrifices everything for love ... and is punished for it. Angela is the story of a woman and her life in the solitude of a world made of laws written by men. (35 mm. 95 minutes Not Rated. Italian with English subtitles)

There will be a 15-20 minutes discussion with director Torre after the screening.

21:15 – 23:00
University Club - President's Room
Reception in Honor of Director Roberta Torre
8:00 – 8:30  
Coffee, bagels & donuts in the Lower Lobby

8:45  
Welcoming Remarks by Andrea Ciccarelli, Chair  
Department of French and Italian

9:00 – 10:00  
Keynote Speaker  
Millicent Marcus  
Yale University

"The Restless Priest and the Reluctant Pope: From LA MESSA E' FINITA to HABEMUS PAPAM in the Journey of Nanni Moretti"

Millicent Marcus earned her PhD from Yale University in 1974. She has taught at the U of Texas and U of Pennsylvania and currently is Professor of Italian and Director of Graduate Studies in the Italian program at Yale University. She specializes in Italian culture and gender studies from the interdisciplinary perspectives of literature, history, and film. Her major publications include: *An Allegory of Form: Literary Self-Consciousness in the Decameron* (Stanford French and Italian Studies, 1979); *Italian Film in the Light of Neorealism* (Princeton, 1986); *Filmmaking by the Book: Italian Cinema and Literary Adaptation* (Johns Hopkins, 1993); *After Fellini: National Cinema in the Postmodern Age* (Johns Hopkins, 2002); *Italian Film in the Shadow of Auschwitz* (University of Toronto, 2007).

PRESENTATIONS ARE LIMITED TO 15 MINUTES

10:15 - 11:30  
The Use of Cinema in the Classroom as a Pedagogical Tool  
Chair: Augusto Mastri, University of Louisville  
Speakers:  
Elisa Dossena, Princeton University, “Insegnare italiano attraverso il cinema: La prima cosa bella”  
Annalisa Mosca, Purdue University, “Il cinema per migliorare la discussione delle tematiche culturali nei corsi di lingua”  
Teresa Lobalsamo, University of Toronto Mississauga and Wendy Schrobilgen, McMaster University, “Exploring Learners’ Perceptions of North/South through Italian Cinema”

11:45 – 13:00  
Meta-Cinema Italian Style  
Chair: Sante Matteo, University of Miami Ohio  
Speakers:  
Eleonora Buonocore, Yale University,”Cinema as Confessional: Metacinematic Moments in *Nuovo cinema Paradiso*”  
Daniele Fioretti, Miami University,”The Pastry Chef Workshop: Meta-cinema in Nanni Moretti’s *Aprile*”  
Gloria Pastorino, Fairleigh Dickinson University, “Rocky Horror Picture Mafia: Roberta Torre’s *Tano da morire*”  
Laura Di Bianco, CUNY, Graduate Center, “The Traffic in Women. Francesca Comencini’s *Un giorno speciale*”

13:00 - 13:45  
Lunch break  
Prepaid sandwiches served in the lower lobby.
13:45 – 14:45
Film Screening
La notte quando è morto Pasolini
(15 minutes)
Documentary discussed by director Roberta Torre

Reflections upon Contemporary Italian Cinema
15:00 – 16:00
Chair: Chiara Ferrari
Speakers:
Vetri Nathan, University of Massachusetts, Boston, “Origins of a Young Auteur: Matteo Garrone’s Immigrant Trilogy”
Renato Ventura, University of Dayton, “Glocal Masculinities in Emanuele Crialese’s Terraferma”
Michela Ardizzoni, University of Colorado – Boulder, “Narratives of Change, Images for chance: Zalab’s Social Documentaries”

The Evasive Representation of Reality and History
16:15 – 17:30
Chair: Augusto Mastri, University of Louisville
Speakers:
Sarah Ross, University of Washington, “Between Truth and Fable: The Constructed Artifice of Reality”
Giorgio Melloni, University of Delaware, ”La lezione di Dossetti in Giorgio Diritti: per una lettura ermenueico-sapienziale de L’uomo che verrà”
Annunziata Pugliese, University of Colorado at Boulder, “Into Paradiso: Lumière versus Méliès, a Cinematic Dichotomy”
Myriam Swennen Ruthenberg, Florida Atlantic University, “”The Poet on the Edge: Edoardo Ponti’s Il turno di notte lo fanno le stelle/The Nightshift Belongs to the Stars”

19:00
Film Screening
Tano da morire (1997) - (To Die for Tano)
Directed by Roberta Torre

A groundbreaking movie about the Sicilian Mafia, To Die for Tano tells the true story of Tano Guarrasi, a Mafia man of honor who was gunned down in his butcher shop during the bloody 1988 Mafia war. During his life, his terrible jealousy doomed his four sisters to spinsterhood. After his death, Tano’s sisters were liberated to pursue their dreams but his spirit continued to haunt them. Tano’s story is told by his various friends and family through song, dance and recollections. The soundtrack is by famed Neapolitan composer Nino D’Angelo. (35mm. 75 minutes. Not Rated, Italian with English subtitles)
There will be a 15-20 minutes discussion with director Torre after the screening

21:15 – 23:00
University Club - President’s Room
Reception in Honor of Director Roberta Torre

FRIDAY, APRIL 19

8:30 – 9:00
Coffee, bagels & donuts in the Lower Lobby
Maestri of Cinema
9:00 – 10:15
Chair: Colleen Ryan, Indiana University
Speakers:
Marina Pellanda, IUAV Università di Venezia, “Schermo e scena nell'opera di Marco Bellocchio”
Thomas Peterson, University of Georgia, “From L’ora di religione to Il regista di matrimoni: Aesthetic Irony and Contemplation in the Recent Bellocchio”
Daniela Bini, University of Texas at Austin, "Cesare deve morire"
Maria Rosaria Vitti-Alexander, Nazareth College, “Ri-leggere Pirandello con il Kaos dei fratelli Taviani”

Comedy, Emigration and Drama
10:30 – 11:45
Chair: Maria Rosaria Vitti-Alexander, Nazareth College
Speakers:
Giovanna De Luca, College of Charleston, “Into Paradiso e Mozzarella Stories: commedia, mafia e immigrazione”
Irene Lottini, The University of Iowa, “Dai Bagni Pancaldi ai Quattro Mori. Livorno ne La Prima cosa bella di Paolo Virzi”
Anthony Tamburri, Calandra Institute, "Viewing Big Night as Easy as One, Two, Three: A Peircean Perspective"
Áine O'Healy, Loyola Marymount University, "The 'Politics of Pity' in Italy’s Cinema of Migration"

12:00 – 13:00
Keynote Speaker
Giacomo Manzoli
"Apparato e forme simboliche nel cinema italiano contemporaneo"
After completing his Ph.D. dissertation, focused on Italian silent comedies, Giacomo Manzoli taught at Università di Urbino and Università Cattolica di Milano. Since 2005 he is associate professor at the Università di Bologna where he teaches Italian Film History, Documentary, and Audiovisual Popular Culture. He is a member of the editorial staff of the Italian film review Bianco & Nero and sits on the editorial board of film studies book series Il Castoro, (Milano) and Cinema Quality Paperbacks (Carocci, Roma). He has published books on Italian film history (Voce e Silenzio nel Cinema di Pier Paolo Pasolini and Cinema e letteratura) and about one hundred essays in national and international film journals and edited volumes.

13:00 – 14:00
Lunch break
Prepaid sandwiches served in the lower lobby.

14:00-15:00
Film Screening
Itiburtinoterzo
(30 minutes)
Documentary discussed by Director Roberta Torre

Heterotopias in Italian Documentary: The Geopolitics of National Spaces
15:15-16:30
Chair: Clarissa Clò, San Diego State University
Speakers:
Lucia Ricciardelli, Montana State University, “Escape from Utopia: Having to Deal with Il Mondo Addosso”
Anita Angelone, The College of William and Mary, “Camps, Housing Projects and Transnational Lives: Laura Hallivoc's Io, la mia famiglia rom e Woody Allen”
Clarissa Clò, San Diego State University, “Viaggio in Italia, Oggi: Love it or Leave it”
Luca Caminati, Concordia University, “Abebe Bikila According to LUCE: La grande olimpiade (dir. Romolo Marcellini, Italy,1961)”

**Neo-regionalismo, transazionalismo e classicismo nel cinema italiano contemporaneo**
Chair: Lorenzo Borgotallo, Clemson University
Speakers:
Antonella Sisto, Smith College, “Postcards from the Nation: Notes around the Work of Film Commissions”
Roberta Tabanelli, University of Missouri-Columbia, “Saverio Costanzo's Private. A Case Study of Transnational Cinema”
Edward Bowen, Indiana University, “Hands off the Met!. Responses to the Closure of the Cinema Metropolitan in Rome”

**19:00**
Film Screening
*Mare nero* (2006) - *(The Dark Sea)*
Directed by Roberta Torre

The day he was helping his girlfriend Veronica move in with him, Inspector Luca received a call that would alter their lives. Their love was fresh and honest, and Veronica welcomed a serious relationship with Luca. The investigation was the murder of a female university student. Uncovering details of the life of this seemingly innocent victim ignites in Luca fear, erotic desire, and obsessive attraction. He slowly begins to lose all sense of reality, even suspecting Veronica of being capable of leading a sordid double life. He becomes possessed by his own relentless nightmares and fantasies of sexual punishment and pleasure. Perhaps it is only a dream, from which one cannot wake up. Or perhaps not … (35mm. 95 minutes. Not Rated. Italian with English subtitle)

There will be a 15-20 minutes discussion with director Torre after the screening

**21:15 – 23:00**
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**SATURDAY, APRIL 20**

**8:30 – 9:00**
Coffee, bagels & donuts in the Lower Lobby

**Organized Crime and Political Cinema I**
Chair: Massimo Scalabrini, Indiana University
Speakers:
Ilaria Serra, Florida Atlantic University, “Passannante’s Brain: Arts and Consciousness Raising in a Recent Italian Story”
Nicoletta Marini-Maio, Dickenson College, “A Very Seductive Body Politic: Berlusconi in the Cinema”
Marguerite Waller, U.C. Riverside, “Sabine Guzzanti, social media, and new cinema politico”

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Organized Crime and Cinema Political II                  10:20 – 11:30
Chair: Sante Matteo, University of Miami Ohio
Speakers:
Andrea Bini, Washington and Lee University, “Il doppio fantastico e l'inconscio femminino in La doppia ora”
Dana Renga, Ohio State University, “Postfeminism and Postmafia? Screening Women in the Sacra Corona Unita”
Claudio Mazzola, University of Washington, "Diaz di Daniele Vicari (2012): il mondo sottosopra: la rabbia e la vergogna”
Anna Paparcone, Bucknell University, “Romanzo di una strage di Marco Tullio Giordana: la finzione cinematografica come documento storico”

Gendering Genres: Male and Female Perspectives          11:40 – 12:40
Chair: Gloria Pastorino
Speakers:
Chiara Ferrari, California State University, Chico, “Fluid Metaphors: Women in Southern Cinema”
Philip Balma, University of Connecticut, “We Dance, We Fight, We Die: A Woman's Role in Pontecorvo's Filmography”
Fulvio Orsitto, California State University, Chico, “Maschio in dissolvenza. La mascolinità italiana al cinema tra gli anni 60 e 70”

12:45 – 13:15
Lunch break
Prepaid sandwiches served in the lower lobby.

13:15 – 14:15
Keynote Speaker
Laura Delli Colli
“Lo sguardo delle donne nel cinema italiano contemporaneo”

Laura Delli Colli is a journalist and president of the SNGCI (Sindacato Nazionale Giornalisti Cinematografici Italiani), the organization that awards the Nastri d'Argento prizes for Italian and European cinema. She is also the director of the SNGCI Cinemagazine and its website, www.cinegiornalisti.com. She first worked as an agency reporter, then as a contributor for La Repubblica, and finally as an envoy for the newsmagazine Panorama. She is one of the most famous film critics in Italy, and the author of many books, including Fare cinema (Gremese, 1986), on the profession of working on the set; Monica Vitti (Gremese, 1987); Notorius personaggi incerca di popolarità (Lupetti, 1986); and L'indice dei famosi (Franco Angeli, 2007). For the Cinecittà editions, she has edited monographs on Gianni Amelio (2006) and Marco Tullio Giordana (2007), and published Ferzan Ozpetek: ad occhi aperti, Mondadori. These works were presented in America at the time of the monographic exhibitions at the MoMa and at the BAM of New York and Los Angeles. For three years she has overseen the selection "Cinema Italian Style", a Hollywood exhibition that promotes the Italian film chosen for Oscar candidacy.

14:30
Film Screening
Malacanzone
(30 minutes)
Documentary discussed by Director Roberta Torre
Passato, presente e trasformazioni 15:15 – 16:15
Chair: Lorenzo Borgotallo, Clemson University
Speakers:
Ryan Calabretta-Sajder, Rice University, “‘Cruising’ or ‘Gazing’ – The Death of Laura Mulvey in Ferzan Ozpetek’s Mine vaganti”
Barbara Ottaviani Jones, Flagler College, “The Virgin Mary on Screen: The Mater Dei or Just a Mother”
Federica Colleoni, Bowling Green State University, “Il cinema di Marco Bechis: il trauma della dittatura tra Argentina e Italia”

Session on Roberta Torre’s Angela 16:30 – 17:30
Chair: Marco Arnaudo, Indiana University
Speakers:
Elisabetta D’Amanda, Rochester Institute of Technology, “Angela, una storia vera: il plusvalore del piacere femminile di Roberta Torre”
Veronica Vegna, The University of Chicago, “La mafia al femminile: un’analisi di Angela di Roberta Torre”
Anthony Fragola, UNCG, “Roberta Torre’s Use of Color and Mise-en-scène to Illustrate Character in Angela”

Session on New Italian Outskirts 17:35 – 18:10
Chair: Lorenzo Borgotallo, Clemson University
Speakers:
Vito Zagarrio, University of Rome 3, “Periferie”
Patrizia Comello Perry, Manhattan Community College “Cesare deve morire. Metalinguaggio e modi di produzione”

19:00
Film Screening
I baci mai dati (2010) - (Lost Kisses)
Directed by Roberta Torre

I baci mai dati tells the comedic story of Manuela, a bored thirteen-year-old girl from a suburb of Sicily, who claims she can perform miracles. Everyone believes her, and from that moment on, masses of starving and needy people come pouring into her life. They plead for her to solve their problems – everything from a lost job to victory in the next football championship. Manuela’s mother soon realizes the business potential in giving the needy a little hope in their lives. Before long, everyone finds him/herself in a bit too deep. That is, until what seemed to be just an extraordinary and inexplicable event, actually does happen…a miracle? (35mm. 80 min. Not Rated.)

There will be a 15-20 minutes discussion with director Torre after the screening

21:00 - 23:00
Frangipani Room, IMU
Closing banquet
A special thank you to all the participants from Antonio Vitti and Andrea Ciccarelli.

*See you next year!*

Thank you to all the students and colleagues for their collaboration.

We thank our sponsors for their generous support:

The College of Arts & Sciences
The College Arts and Humanities Institute
The Mary-Margaret Barr Koon Fund of the Department of French & Italian
The Olga Ragusa Fund for the Study of Modern Italian Culture
Jon Vickers, Director of the Indiana University Cinema
The Office of the Vice President for International Affairs
After earning a degree in philosophy and attending both the "Paolo Grassi" Academy of Dramatic Arts and the Experimental Center of Cinematography in Milan, Roberta Torre relocated to Palermo in 1990. Throughout the 90s, she shot numerous short films -- Angelesse (Lady Angels, 1991), Angeli con la faccia storta (Angels With Crooked Faces, 1992), Il teatro è una bestia nera (Theater is a Dark Beast, 1993), Senti amor mio? (Do you feel my love, 1994), La vita a volo d'angelo, videoritratto del popolare cantante Nino D'Angelo (An Angel's View of Life: Videobiography on the Popular Singer Nino D'Angelo, 1995), Verginella (1996) -- that earned her various prizes in Italian and international cinematographic festivals. In this period she also founded a small production house, "Anomini & Indipendenti" (Anonymous & Independents).

Her breakthrough came in 1997 with her first feature-length film, Tano da morire (To Die For Tano), an original and surprising musical ironical about the mafia. The film was presented at the Venice Film Festival and won numerous prizes, including the Luigi De Laurentiis award for filmmaking debuts, two David di Donatello awards (best new director and best musician for Nino D'Angelo), and three Silver Ribbons (best new director, best music, best supporting actress).

In 2000 she released Sud Side Stori (South Side Story), a musical about African immigrants who arrive on the coasts of Sicily. The film was created with hundreds of extras chosen from various ethnicities (including Moroccans, Nigerians and Senegalese) and boasts a multi-ethnic soundtrack created by many collaborators, among whom emerge the names of Pacifico (Gino De Crescenzo), Linton Kwesi Johnson and Bobo Rondelli. In 2002 she presented the dramatic film Angela at the Quinzaine des Réalisateurs of the Cannes Film Festival. The film, which Torre directed and for which she wrote the screenplay, came out in France and England and won numerous prizes in the most prominent international festivals, including the Tokyo International Film Festival and the Sundance Film Festival. It was also nominated for seven David di Donatello awards.

In 2006, she released Mare nero (Dark Sea), a film noir that tells the disturbing story of a man struggling with his obsessions in the nocturnal world of private clubs and swingers. The film's cast of actors boasts Anna Mouglalis and Luigi Lo Cascio, and its soundtrack is by the renowned composer Oscar Shigeru Umeyasahi. It was presented at the Locarno Film Festival in the year of its release.

In 2007, she founded Rosettafilm, through which she produced Itiburtino terzo (Tiburtino the Third) and La notte quando è morto Pasolini (The Night Pasolini Died), two docu-films on the neighborhoods on the outskirts of Rome. The first of these films is an affresco of the life and...
stories of the young inhabitants of the historic Roman neighborhood Tiburtino the Third, and the second is a long interview with Pino Pelosi who remembers the night of Pasolini’s murder between past and present. Both films were presented in the Ici et Ailleurs section of the Locarno Film Festival in August, 2009.

In 2007, she also collaborated with Ugo Chiti and Ottavio Cappellani to write the screenplay for Sicilian Tragedi (Sicilian Tragedy), based on the eponymous book by Ottavio Cappellani. The film, however, was never brought to fruition. In 2008, she joined the collective project "All human rights for all" in honor of the 60th anniversary of the Universal Declaration of Human Rights. She contributed La Fabbrica (The Factory) to the initiative, a short film with babies in utero as its protagonists. On March 29, 2009, her photo exhibition Ma-donne was inaugurated in the Historical Archive of Palermo; the work is comprised of 23 frames in which she creatively elaborates a new image of contemporary woman.

In April of 2009, airtime was given to her advertisement for "Doppia Difesa" (Double Defense), an association established by Giulia Bongiorno and Michelle Hunziker that denounces violence against women. In the ad there appear well-known faces from the entertainment world who encourage women to denounce violence and refuse to live in silence.

In 2010 she released the film I baci mai dati (Lost Kisses), a comedy produced by Nuvola Film and Rosettafilm and shot in the Librino neighborhood of Catania. The film was presented at the Venice Film Festival in September 2010 in the Italian Reverse Shot section. It was successively selected for the World Cinema category at the Sundance Film Festival in January 2011. The film earned two Silver Ribbon nominations for best subject and best costumes.

In 2010, she directed and wrote the scenography for La ciociara, a work produced by the private Bellini Theater in Naples that earned her a nomination for best director at the Golden Graal. Also in 2010, she collaborated with Antonella Gaeta and Leonardo Marini to write the screenplay for the TV movie Maqueda, based on the eponymous book by Salvo Sottile.

Since 2011 she has been working on a screenplay for Rose e matematica (Roses and Mathematics), a feature-length film on the figure and life of her grandfather, the aeronautical engineer Pier Luigi Torre, inventor of the Lambretta, the seaplane engine Savoia-Marchetti S.55A used in the trans-Atlantic flight of Italo Balbo, an advanced model of the black box, and even a variety of "blue rose".

On May 14, 2012, she made her directorial debut at the Greek Theater of Syracuse with the comedy Gli uccelli di Aristofane (The Birds of Aristophanes), produced by the National Institute of Ancient Drama. For this work she was awarded the "Shadow of Dionysus" prize. In September of 2012, she made her debut in Taormina with the theatrical production Lunaria (Lunaria), based on the text by Vincenzo Consolo. She arranged the theatrical and scenic adaptation for the Taobook Review; it was produced by Taormina Art, interpreted by Franco Scaldati, and scored with original songs by Etta Scollo.
Roberta Torre Filmography

Short films and documentaries

*Tempo da buttare* (Time To Waste, 1991) (short film)
*Hanna Schygulla* (Hanna Schygulla, 1992) (short film)
*Zia enza è in partenza* (Zia Enza is Leaving, 1992) (short film)
*Sentire* (To Feel, 1993) (in Unique Senses, collective work)
*Femmine Folli* (Crazy Women, 1993) (Barbablù Tango, Lady M, La donna dei lupi)
*Angelesse* (Lady Angels, 1994) (documentary)
*Le anime corte* (Short Souls, 1994) (short film)
*Sentì amor mio?* (Do You Feel My Love?, 1994) (short film)
*Spioni* (Spies, 1995) (documentary)
*Verginella* (Verginella, 1995) (medium-length film)
*Appunti per un film suTano* (Notes for a Film on Tano, 1995)
*Angeli con la faccia storta* (Angels With Crooked Faces, 1995)
*Palermo bandita* (Palermo Bandit, 1996) (short film)
*Itiburtino terzo* (Tiburtino the Third, 2009) (docufilm)
*La notte quando è morto Pasolini* (The Night Pasolini Died, 2009) (docufilm)
*La vita a volo d'angelo* (An Angel's View of Life, 1996) (docufilm)

Feature-length films

*Tano da morire* (To Die For Tano, 1997)
*Sud Side Stori* (South Side Story, 2000)
*Angela* (Angela, 2002)
*La malacanzone* (The Bad Song, 2005)
*Mare nero* (Dark Sea, 2006)
*I baci mai dati* (Lost Kisses, 2010)
*Rose e matematica* (Roses and Mathematics, 2011).