The Department of French and Italian at Indiana University presents

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

April 22-25, 2015
The IU Cinema
1211 E. 7th Street, Bloomington

All films are Italian language with English subtitles.
Screenings are free, but tickets are required.

WEDNESDAY, APRIL 22

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

18:45
Welcoming Remarks by

Andrea Ciccarelli, Chair
Department of French and Italian Dean and Dean of Hutton Honors College

19:00
Film Screening:

Salvatore Giuliano (1961) Directed by Francesco Rosi
April 22 – Wednesday – 19:00

On the morning of July 5, 1950, the body of Salvatore Giuliano is discovered in Castelvetrano. The elusive Sicilian bandit, who in the immediate postwar period joined the Sicilian separatist cause and held off police and Italian soldiers for years, was killed amid convoluted circumstances. He and his followers were also accused of the Portella della Ginestra massacre. Through its investigation of Giuliano’s involvement with separatism, politics, and mafia, the film tells Sicily’s complex history from the American landing to the Viterbo trial on the Portella della Ginestra massacre. This film is Rosi’s most ambitious attempt to rival Soviet master Sergei M. Eisenstein. (35 mm. 107 min. Not Rated.)

21:00 – 23:00
University Club - (Downstairs)
Reception in Honor of Jean A. Gili
THURSDAY, APRIL 23

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

9:05
Welcoming Remarks by
Jean Robinson,
Executive Associate Dean of the College of Arts and Sciences

PRESENTATIONS ARE LIMITED TO 20 MINUTES

The Evasive Representation of Cinema I       9:15 – 10:10
Chair: Maria-Rosaria Vitti-Alexander, Nazareth College
Speakers:
Brett Bowles, Indiana University, “My Enemy’s Friend: The Politics of Franco-Italian Film Production, 1940-1944”
David Winkler, Indiana University, "The Imperative 'Nothing': Edith Bruck Responds to La vita è bella"

The Evasive Representation of Cinema II      10:20 – 11:35
Chair: Maria-Rosaria Vitti-Alexander, Nazareth College
Speakers:
Julide Etem, Indiana University, “Transformation of Space and Identity in Özpetek's Harem Suare”
Lisa Dolasinski, Indiana University, “Queering the Diaspora?: The Impossibility of Queer Desire in Giovannesi’s Ali ha gli occhi azzurri”
Robert Rushing, University Of Illinois at Urbana-Champaign, “Nos morituri: Time in the Peplum”

Cinema e Pedagogia     12:00 – 12:55
Chair: Colleen Ryan, Indiana University
Speakers:
Anna Clara Ionta, Loyola University-Chicago, “Nuovomondo in un mondo nuovo? Racconti paralleli di studenti da spettatori a narratori”
Paola Quadrini, Nazareth College, “Rosi’s Film Cristo si è fermato a Eboli to Teach Italian Language and Culture”

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

14:10 – 15:00
Round Table on Francesco Rosi’s Cinema and its Legacy
Chaired by Andrea Ceccarelli
Enrico Bernard, Peter Bondanella, Jean Gili, Claudio Mazzola, Antonio Vitti

Reflections upon Italian Cinema      15:10 – 16:40
Chair: Maria Rosaria Vitti-Alexander, Nazareth College
Speakers:
Christian Uva, Roma 3, “Storia e identità nazionale nel cinema italiano contemporaneo, tra strategie dell’attenzione e immaginazione al potere”
Enrico Bernard, scrittore e critico, “Cinema come Scienza”
Federico Pacchioni, Chapman University, “Tra poesia e politica: i burattini in Novecento di Bertolucci”
Bernardo Piciché, Virginia Commonwealth University, “A las cinco de la tarde: Francesco Rosi regista coraggioso”

**The Evasive Representation of Reality and History** 16:45 – 17:55
Chair: Ryan Calabretta-Sajder, University of Arkansas

Speakers:
Anna Paparcone, Bucknell University, “La mafia uccide solo d’estate: la realtà storica attraverso l’umorismo e il pastiche di generi”
Annunziata Pugliese, University of Colorado at Boulder, “From Page to Screen: Is Something Lost or Found in Translation? Roberto Andò’s Il trono vuoto and Viva la libertà”
Michael Baumgartner, Cleveland State University, “Sublimity, Salvation and Renunciation: The Introspective Score of Paolo Sorrentino’s La grande bellezza”

19:00
Film Screening
*Hands over the City/Le mani sulla città* (1963)
Directed by Francesco Rosi

On the eve of local elections in Naples, a residential building collapses, killing some innocent by-standers. The communist councilman De Vita (Carlo Fermariello) initiates an inquiry on Edoardo Nottola (Rod Steiger), powerful businessman and exponent of the local right-wing party. Nottola wants to be elected head of urban planning and personally manage the city development on behalf of his colleagues and his party. Nottola’s party tries to convince him not to run, so he surprises them by joining the Christian Democrats, their political opponents, to obtain office. How will Nottola use his newly appointed power? (35mm. 110 min. Not Rated.)

21:00 – 23:00
University Club - (Downstairs)
Reception

**FRIDAY, APRIL 24**

9:00 – 9:35
Coffee, bagels & donuts in the Lower Lobby

**Vecchie e nuove generazioni** 9:40 – 10:55
Chair: Augusto Mastri, University of Louisville,
Speakers:
Giorgio Melloni, University of Delaware, “Trasformazioni cinematografiche di un antigrafo letterario tra pedagogia e allegoria: il modello di Lussu in Monicelli e Rosi”
Alberto LoPinto, University of Notre Dame, “Il Grande Raccordo Anulare in Sacro Gra: Rielaborazioni visive di un luogo periurbano”
Stella Cantini, Madison College, “Il primo incarico (di Giorgia Cecere) fra costrizione e liberta”
Traditional and New Italian Identity  11:00 – 12:15
Chair: Francesco Pitassio, Università degli Studi di Udine
Speakers:
Cosetta Gaudenzi, Memphis, “A New Italy? Tradition and Italian Identity in Alice Rohrwacher’s Le meraviglie”
Elisa Saturno Paasche, Portland State University, “Nudo di Donna: identità liquide tra il carnevale e Venezia”
Cheri Passell, Editor of I Love Italian Movies, "The Golden Age of Italian Cinema is before us, not behind us"

Gender in Italian Cinema  12:20 – 13:30
Chair: John Welle, University of Notre Dame
Speakers:
Francesco Pascuzzi, Rutgers University, “Grieving the Self: Motherhood and Mourning in La sconosciuta and Secret Sunshine"
Ryan Calabretta-Sajder, University of Arkansas, "Fag Hags or Bi-Sexual Lovers: Why is the Woman Blocking the Gay Gaze in the Films of Ferzan Ozpetek?"
Sandra Waters, University of Arkansas, “Woman as Nature, Woman as Culture in Crialese's Films"

13:40 – 14:40
Lunch break
Prepaid sandwiches served in the lower lobby

14:45-16:30
Film Screening

Diario napoletano di Francesco Rosi (1992, 89 min)  In Italian with English Subtitles
or
Il momento della verità (The Moment of Truth) by Francesco Rosi (1965, 107 minutes) in Italian with English Subtitles

Nuovi percorsi nel cinema italiano contemporaneo  16:45 - 17:55
Chair: John Welle, University of Notre Dame
Speakers:
Gloria Pastorino, Fairleigh Dickinson University, Hoboken NJ, "La bellezza del capitale umano: false partenze nel cinema italiano contemporaneo"
Fulvio Orsitto, California State University, Chico CA,"Note su Özpetek e il Sud"
Monica Facchini, Colgate University, "Lo spettacolo della morte ne La grande bellezza di Paolo Sorrentino"

19:00
Film Screening

Lucky Luciano (1973)
Directed by Francesco Rosi

In 1945, New York Governor Dewey expels from the U.S. Salvatore Lucania, known as Charles "Lucky" Luciano (Gian Maria Volonté), the undisputed boss of Italian-American crime since 1931. In Italy, Luciano lived in Naples as a quiet and distinguished gentleman, but in reality he was the head of international drug traffic. Luciano’s drug trafficking history unleashed a controversy at the United Nations, between the American and the Italian delegates. Luciano, considered to have been the most powerful American Mafia boss of all time, died of a heart attack at the Naples airport in 1962, where he was meeting a producer who wanted to make a movie on his life story. (35mm. 115 min. Not Rated.)
SATURDAY, APRIL 25

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

**Cinema, storia, letteratura e cultura nazionale**
9:05 – 10:25
Chair: Sante Matteo, Miami University
Speakers:
Franco Gallippi, Italian Cultural Institute in Toronto, “Rendere il paesaggio vivo e caro: Il vento fa il suo giro di Giorgio Diritti”
Irene Lottini, The University of Iowa, “Il doppio, il volto, la maschera. Da Il trono vuoto a Viva la libertà di Roberto Andò

**Interdisciplinary Approaches to Italian Cinema**
10:30 – 11:45
Chair: Fulvio Orsitto – California State University, Chico CA
Speakers:
Chiara Ferrari, California State University, Chico CA, “Film Tourism, Urban Planning, and Rephotography in the Italian South”
Quinn Winchell, California State University, Chico CA, “Giallo, Landscape, and Architecture: from Rome to Southern Italy”

12:00 – 13:20
Lunch break
Prepaid sandwiches served in the lower lobby

13:30 – 14:40
Keynote Speaker
Jean Antoine Gili
“Rosi e Napoli"

Introduced by Antonio Vitti

Jean Antoine Gili, film critic and film historian, is Professor Emeritus at the University Paris 1 Panthéon-Sorbonne. Gili writes for Cinema, The Film Review, Screen and other different film magazines since the mid-1960’s and regularly for the magazine Positif, for which he is member of the editorial board. He is a specialist on Italian cinema with fifteen books and numerous articles and has also created the Italian Film Festival of Annecy. With Jean-Pierre Jeancolas, in 1984, Gili founded Association française de recherches sur l’histoire du cinéma (AFRHC). From 2001 to 2005 he chaired la commission scientifique du Patrimoine cinématographique (CNC).
Passato, presente e trasformazioni nel cinema di F. Rosi  
14:50 – 16:00

Chair: Massimo Scalabrini, Indiana University

Speakers:
Elisabetta Sanino D'Amanda, Rochester Institute of Technology, "Il caso Mattei tra documentarismo-inchiiesta e finzione: l’urgenza della ricostruzione della memoria secondo Francesco Rosi"

Barbara Ottaviani-Jones, Flagler College, “Dalla Russia con un giallo: dall’ENI alla TOTAL, da Mattei a de Margerie. Il caso “riaperto” di Enrico Mattei e la profezia coraggiosa di Francesco Rosi”

Maria Rosaria Vitti-Alexander, Nazareth College, Nazareth College,"Dal nulla pieno di morte" di Levi al pieno di vita nella trascrizione cinematografica di Francesco Rosi"

Representations of Ancient Ills  
16:10 – 17:40

Chair: Sante Matteo, Miami University

Speakers:
Veronica Vegna, The University of Chicago, “L’assurdità della guerra in Conversazione in Sicilia e Uomini contro”

Claudio Mazzola, University of Washington, “Black Souls,'Ndrangheda' the darker side of organized crime”

Alessandra Galassi, Pace University, "Violenza, isolamento e degrado: Corviale e la periferia romana nell'opera prima *Et in Terra Pax.*"

Pasquale Verdicchio, UC San Diego, "Le cose che crollano: Francesco Rosi and the Landscapes of Activism"

19:00

Film Screening

*Three Brothers/Tre fratelli (1981)*

Directed by Francesco Rosi

One day, Donato Giuranna sends his three sons a telegram informing them of the death of their mother. Raffaele, a judge in Rome; Nicola, a factory worker in Turin; and Rocco, a teacher in a reformatory in Naples: return home for the funeral without freeing themselves from their own personal and professional problems. Raffaele, involved in combating terrorism, fears for his life. Nicola, separated from his wife, does not know how to overcome the marital crisis, and political strife. Rocco, an idealist, is very troubled by worldwide poverty. The night before the funeral they have different dreams that reflect their existential situation. (35mm. 113 min. Not Rated.)

21:00 - 24:00

State Room East and West

(Indiana Memorial Union )

Closing banquet
A special thank you to all the participants from Antonio Vitti and Andrea Ciccarelli. Thank you to all the students and colleagues for their collaboration

See you next year!

The 7th Annual Symposium will take place April 20-23, 2016

We thank our sponsors for their generous support and our collaborators:

- The College of Arts & Sciences
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- and Val Nolan Professor of Law
- Edoardo Lèbano, Professor Emeritus, Indiana University
- Andrea Raos, Istituto di Cultura di Chicago
- The IU Cinema

Special thanks to Istituto Luce Cinecittà for use of their 35mm film prints.

FRANCESCO ROSI

Getting his start as assistant director for Luchino Visconti (La terra trema, Bellissima and Senso) and Michelangelo Antonioni (I vinti), Francesco Rosi soon became one of the key figures of the politicised Italian post-neorealist cinema of the 1960s and 1970s. Martin Scorsese listed Rosi’s film Salvatore Giuliano as one of his twelve favorite films of all time, saying that Rosi “… is one of the great masters of contemporary cinema.” His films have earned numerous international awards, including the Palme d’Or at the Cannes Film Festival, and the Silver Bear, Best Director and Honorary Golden Bear for Lifetime Achievement awards at the Berlin International Film Festival.