The Department of French and Italian at Indiana University presents

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

April 20-23, 2016  
The IU Cinema  
1211 E. 7th Street, Bloomington

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*All films are screened in Italian language with English subtitles. Screenings are free, but tickets are required for the evening films.*

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**WEDNESDAY, APRIL 20**

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

18:45  
Welcoming remarks by  
**Andrea Ciccarelli**  
Dean of the Hutton Honors College

19:00 Film Screening:  
*Il ritorno di Cagliostro (The Return of Cagliostro)*

Directed by Cipri e Maresco, Italy, 2003, 103’ (35 mm, or Betacam HD)  
Production: Cinico Cinema -Istituto Luce - Rai Cinema- Originally: Tea Nova - Ila Palma

A satirical and tragic comedy set in Palermo. In 1947 two brothers, Salvatore and Carmelo La Marca, start a film production company called Trinacria Films with money from corrupt politicians and religious leaders. The brothers don't know much about filmmaking, so they decide to do a remake the 1949 *Cagliostro* by Gregory Ratoff that featured Orson Wells. For this popular adventure film about Cagliostro they get American star Errol Douglas (Robert Englund) to play the lead role. With an incompetent director (Pietro Giordano) and serious language barriers, the film's production results in catastrophe. Behind the hilarity of the film is the tragic fact that all these incompetent people are maneuvered by mafia boss, Lucky Luciano.

**Q & A session will follow**
THURSDAY, APRIL 21

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

9:05
Welcoming remarks by
Massimo Scalabrini
Chair of the Department of French and Italian

PRESENTATIONS ARE LIMITED TO 20 MINUTES

The Evasive Representation of Cinema I
9:15 – 10:10
Chair: Colleen Ryan, Indiana University
Speakers:
David Winkler, Indiana University, "Against Benigni's Hidden Women: Giuliana Tedeschi Responds to La vita è bella"
Carlotta Vacchelli, Indiana University, “Cristo, l'Ospite tra senso comune e scandalo: una lettura di “Il Vangelo secondo Matteo” e Teorema"

The Evasive Representation of Cinema II
10:20 – 11:30
Chair: Colleen Ryan, Indiana University
Speakers:
Lisa Dolasinski, Indiana University, “Using Pasolini in Contemporary Italian Cinema of Migration”
Leonardo Cabrini, Indiana University, “Cinema, film, televisione. Pasolini teorico dell'audiovisivo”
Vito Zagarrio, Università Roma Tre, “Acting and Performance in Italian Contemporary Film”

Cinema e Pedagogia
11:35 – 12:00
Chair: David Winkler, Indiana University
Speaker: Anna Clara Ionta, "Il corto per una didattica in sintesi"

12:05 - 13:00
Incontro con Rean Mazzone
"I problemi di produzione e distribuzione del cinema indipendente in Italia". Introduced by Antonio Vitti

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

14:10 - 15:00 Film Screening
Lo zio di Brooklyn (The Uncle from Brooklyn)
Directed by Cipri e Maresco, Italy, 1995, 98' (35mm or Betacam HD)
Boldly ignoring many film conventions, Cipri and Maresco, in their first film tell the story of three impoverished brothers that, after their father’s funeral, are forced by two Mafiosi to take in a mysterious individual from the USA. At the same time, they find themselves pursued by Don Masino, who believes one of the two tried to kill his brother. In the subplot, a young singer blames his mother for his inability to sing and so visits a local sorceress to see if she will remove the hex his mother placed upon him. Many other odd characters appear and cross paths in this funny, surreal, and apocalyptic comedy—a unique and provocative film which relates in a seamless continuity to the episode of the Majorcan in Buñuel’s L’Age d’or in which global civilization turns into ignorance and apathy because it has nothing new to express.

**Reflections upon Italian Cinema**

**Chair:** Maria Rosaria Vitti-Alexander, Nazareth College  
**Speakers:**  
**Daniela Privitera**, Università di Catania, PhD Italianistica - Docente SMS "Virgilio" di Paterno", “La Sicilia di Belluscone: ilarotragedia dell'Italia di oggi”  
**Anthony Burke Smith**, University of Dayton, “Manhattan città aperta: The New World of Italian Cinema in Postwar America”  
**Diana Parisi**, Assistente alla regia, “Il capitale umano e la valutazione della felicità”

**The Evasive Representation of Reality and History**

**Chair:** Maria Rosaria Vitti-Alexander, Nazareth College  
**Speakers:**  
**Robert Rushing**, University of Illinois at Urbana-Champaign, “No Future for Italy? Contemporary Italian Science Fiction "  
**Annunziata Pugliese**, University of Colorado at Boulder, “Quant’è bella giovinezza/che si fugge tuttavia! Youth di Paolo Sorrentino"  
**Nicholas Albanese**, Texas Christian University at Fort Worth, “Coming of Age: Interstitial Space in the Cinema of Alice Rohrwacher”

**19:00 Film Screening**

*Io sono Tony Scott (I'm Tony Scott)*

Directed by Franco Maresco, Italy, 2010, 128' (Digital, Betacam HD)  
Production: Cinico Cinema - Rai Cinema – Istituto Luce

*Io sono Tony Scott* recounts the private and artistic life of Tony Scott. In the first part of the documentary, in the USA, the facts about Scott’s artistic cooperation and strong friendship with Charlie "Bird" Parker and Billie Holiday are told, emphasizing his extraordinary talent as an experimenter and a virtuoso of jazz clarinet. During a trip to Indonesia, Tony was mistaken for a spy and, consequently, detained and possibly tortured. Later in the film, it is suggested that this experience haunted him for the rest of his life and, perhaps, was the cause for the paranoid attitude he showed at times. The second part takes place in Italy where he lived in considerable poverty and where he died in 2007, after a long illness.

**Q & A session will follow**
FRIDAY, APRIL 22
9:00 – 9:30
Coffee, bagels & donuts in the Lower Lobby

Vecchie e nuove generazioni 9:35 – 10:55
Chair: Karolina Serafin, Indiana University
Speakers:
Patrizia Comello, Borough of Manhattan Community College, “Divine Bodies: A Lesson from Caravaggio and his Chiaroscuro Technique”
Patrizia La Trecchia, University of South Florida, “Southern Italian Foodways in Benvenuti al Sud.”
Alessandra Galassi, Pace University, New York. “Realismo, magia e ricerca di identità ne Il Sud è niente di Fabio Mollo”

Film Genre Italian Style: Old and New Paradigms 11:00 – 12:30
Chair: Fulvio Orsitto – California State University, Chico
Speakers:
Renato Ventura, University of Dayton, “Signore e Signori: mascolinità e commedia all’italiana”
Elisa Saturno Paasche, Portland State University, “Salvo (2013) e il rinnovamento del genere mafioso”
Gloria Pastorino, Fairleigh Dickinson University, “Grotesque Bodies in Garrone’s Films”
Fulvio Orsitto, California State University, Chico, “Documentary Italian Style: Notes on Roberta Torre’s Documentaries”

Cinema, Literature and Metacinema 12:35 – 13:45
Chair: Massimo Scalabrini, Indiana University
Speakers:
Caroline Travalia, Hobart and William Smith Colleges, “La mia classe: metacinema, immigrazione e didattica”
Carlo Coen, York University, Toronto, “Una tempesta napoletana in Sardegna: La stoffa dei sogni di Gianfranco Cabiddu tra Shakespeare, Julie Taymor ed Eduardo”
Peter Carravetta, SUNY/Stony Brook, “Italian American Social History through Film”

13:40 – 14:50 Lunch break
Prepaid sandwiches served in the lower lobby

14:55-16:30 Film Screening
Totò che visse due volte (Totò Who Lived Twice)
Directed by Cipri e Maresco, Italy, 1998, 93’ (35 mm, or Betacam HD)
Production: Tea Nova - Ila Palma, Rean Mazzone

Three stories on the aftermath of the Apocalypse: the first is about a simpleton, who cannot afford the services of a prostitute and so steals a locket from a holy shrine belonging to a local mafia boss. The second is on the double betrayal of a young woman. The final episode, an homage to Pasolini’s *La ricotta*, is about a local messiah betrayed by a local Judas who will be crucified next to the two thieves alongside Christ. With programmatic unpleasantness, this powerful contemporary film goes further than Pier Paolo Pasolini’s films in its contemplation of the sacred.

**Nuovi percorsi nel cinema italiano**

16:45 - 17:55
Chair: Brett Bowles, Indiana University
Speakers:
- **Julide Etem**, Indiana University, “Constructing Identities in Italian Documentaries: Gender, Race, Religion and Class”

19:00 Film Screening

*Belluscone. Una storia siciliana (Belluscone - A Sicilian Story)*

Directed by Franco Maresco, Italy, 2014, 95’ (Digital, DCP 2k)
Prod: Ila Palma - Dream Film, Rean Mazzone e Anna Vinci

Film critic Tatti Sanguineti has arrived in Palermo, to investigate what became of the film *Belluscone*: A Sicilian Story, which Maresco was supposed to make and which was supposed to expose Berlusconi’s close ties to Sicily’s organized crime. In a hilarious and unique way, Maresco’s film shows the impact of Berlusconi’s forced resignation as Prime Minister. Maresco is not interested in making a political film, but simply in riffing on the notion that powerful men that come out of nowhere have to have been funded by someone with a clear intent to intervene in politics. “Belluscone” is the Sicilian pronunciation of Berlusconi.

**Q & A session will follow**
SATURDAY, APRIL 23

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

**Cinema, storia, letteratura e cultura nazionale** 09:05 – 10:25
Chair: Caroline Travalia, Hobart and William Smith Colleges
Speakers:
Anna Vinci, Giornalista e scrittrice, “Tina Anselmi e l’altra faccia della luna. Tra mafia e P2”
Sebastiano Lucci, Hobart and William Smith Colleges,
“Il volto crudele della censura nell’Italia degli anni cinquanta: Totò e Carolina”
Irene Lottini, The University of Iowa, “Vite parallele nell’Uomo in più di Paolo Sorrentino”

**Omaggio al Maestro Ettore Scola** 10:30 - 11:45
Chair: Maria Rosaria Vitti-Alexander, Nazareth College
Speakers:
Giorgio Melloni, University of Delaware, "Marginal Literary Allusions and Metacinematic Intertextuality in Ettore Scola’s We All Loved Each Other So Much and A Special Day"
Rémi Fournier Lanzoni, Wake Forest University, “Ultimate Visions of Comedy: Ettore Scola’s Elogio Funebre”
Alberta Lai, Istituto Italiano di Cultura, “Che strano chiamarsi Ettore. Omaggio a Scola”

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

13:30 – 14:40
Rean Mazzone
"Sulle tracce del cinema di Franco Maresco"
Introduced by Antonio Vitti

**Passato, presente e trasformazioni** 15:00 – 16:15
Chair: Augusto Mastri, University of Louisville,
Speakers:
Elisabetta Sanino D’Amanda, Rochester Institute of Technology, “‘Belli di papà” di Guido Chiesa e “La felicità è un sistema complesso” di Gianni Zanasi e i percorsi generazionali”
Barbara Ottaviani-Jones, Flagler College, “Il cinema può modificare la realtà?
La rivoluzione utopica del neorealismo in Reality di Matteo Garrone.”
Maria Rosaria Vitti-Alexander, Nazareth College, Nazareth College
“Personaggi in cerca d'autore: Maresco come Pirandello”

**Representations of Ancient Ills** 16:20 – 17:10
Chair: Lisa Michelle Dolasinski,
Speakers:
Veronica Vegna, The University of Chicago,
“Femminilità versus virilità ne Il dolce e l’amaro di Andrea Porporati”
Antonio Nicaso, scrittore e critico,
“Mafia Culture and the Power of Symbols, Ritual and Myth”
19:00 Film Screening

_Gli uomini di questa città io non li conosco - Vita e teatro di Franco Scaldati_
_(I Don’t Know The Men of This City - The Life and Works of Franco Scaldati)_

Directed by Franco Maresco, Italy, 2015, 89' (Digitale, DCP 2k)
Ila Palma - Dream Film, Rean Mazzone e Anna Vinci

This film narrates the life and the work of Franco Scaldati, born on April 13, 1943 in Montelepre, Sicily, and who died on June 1, 2013 in Palermo, Sicily. He was one of the most significant European figures as actor and writer of the second half of the twentieth century. His works stand for radicalism and a strong commitment to a conception of theater far from traditional patterns. His unique representation of marginal and forgotten humanity on the verge of losing its essence remains unmatched.

Q & A session will follow

21:00 - 24:00
University Club
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 8th Annual Symposium will take place
Wednesday, April 19 to Saturday, April 22, 2017

We thank our sponsors for their generous support and our collaborators:
The College of Arts & Sciences
The Media School
The College Arts and Humanities Institute
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The Mary-Margaret Barr Koon Fund of the Department of French & Italian
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Edoardo Lèbano, Professor Emeritus, Indiana University
The IU Cinema
Rai Cinema – Filmauro – Istituto Luce Cinecittà – Ila Palma – Dream Film
Franco Maresco

Maresco is known for directing the work done with cinematographer Daniele Cipri, with whom he began working in 1986. In the late '80s and early '90s, the duo became known and appreciated for their work done for Italian national television. In 1995 he made his first film with Cipri, Lo zio di Brooklyn (The Uncle from Brooklyn), followed by Totò Who Lived Twice, which became true cinematic events for their new cinematic style and for opening a window to a world apart, a world neglected, forgotten, a world that can be understood only as a response to the idea of "post", post-modern, post-atomic, post-historical, but also meta-historical. Maresco’s cinema shows the baseness, the imperfection, the incompleteness of humanity and its degradation. His cinematic vision creates a new aesthetic of ugliness, which, like a phoenix, rises from the ashes of a burned civilization. Maresco proposes an alternative vision to the imaginary future created by technology in showing a world consumed and burned-out. His films are set in an environment surrounded by ruins and rubble of the post-industrial age. He shows humanity that has lost the ideals of the Renaissance man.

Filmography

Films directed with Daniele Cipri
"Lo Zio di Brooklyn" (1995)
"Il manocchio", cortometraggio (1996)
"A memoria" (1996)
"Totò che visse due volte" (1998)
"Noi e il Duca - Quando Duke Ellington suonò a Palermo" (1999)
"Enzo, domani a Palermo!", mediometraggio (1999)
"Arruso", cortometraggio per la TV (2000)
"Il ritorno di Cagliostro" (2003)
"Come inguaiammo il cinema italiano - La vera storia di Franco e Ciccio" (2004)

Films directed only by Franco Maresco
"Io sono Tony Scott, ovvero come l'Italia fece fuori il più grande clarinettista del jazz" (2010)
"Belluscone. Una storia siciliana" (2014)
"Gli uomini di questa città io non li conosco - Vita e teatro di Franco Scaldati" (2015)

Scripts:
"Lo Zio di Brooklyn" (1995)
"Il manocchio", cortometraggio (1996)
"Enzo, domani a Palermo!", mediometraggio (1999)
"Totò che visse due volte" (1998)
"Sud Side Story", regia di Roberta Torre (2000)
"Il ritorno di Cagliostro" (2003)
"Come inguaiammo il cinema italiano - La vera storia di Franco e Ciccio" (2004)
"Belluscone. Una storia siciliana" (2014)
"Gli uomini di questa città io non li conosco - Vita e teatro di Franco Scaldati" (2015)

Moresco's works as film editor
"Il manocchio", cortometraggio (1996)
"Totò che visse due volte" (1998)
"Belluscone. Una storia siciliana" (2014)

Direzione della fotografia
"Il manocchio", cortometraggio (1996)

Colonna Sonora
"Il manocchio", cortometraggio (1996)

Awards Received:
1998 - Sitges Film Festival Best Cinematography Award per "Totò che visse due volte" (with Ciprì)
1999 - Premio FEDIC alla Mostra Internazionale d'Arte Cinematografica di Venezia: Menzione speciale per "Enzo, domani a Palermo!" (con Ciprì)
2004 - Premio Pasinetti SNCCI alla Mostra Internazionale d'Arte Cinematografica di Venezia: Menzione speciale per "Come inguaiammo il cinema italiano - La vera storia di Franco e Ciccio" (con Ciprì)
2014 - Alla 71. Mostra Internazionale d'Arte Cinematografica di Venezia per "Belluscone. Una storia siciliana"

Premio speciale della Giuria Concorso Orizzonti
Premio Arca Cinema Giovani
Premio della critica del SNCCI
2015-Premio miglior film alla prima edizione di FILMADRID Festival Internacional de Cine per "Belluscone. Una storia siciliana"
2015-Premio David di Donatello dell'Accademia del Cinema Italiano come miglior documentario per "Belluscone. Una storia siciliana"

Nastri d'argento SNCCI / Silver Ribbons
1996 - Nomination for best director for Lo zio di Brooklyn (con Ciprì)
1999 - Nomination for best editor for "Totò che visse due volte" (con Ciprì)
2004 - Nomination for best original script for Il ritorno di Cagliostro (con Ciprì e Lillo Iacolino)
2004 - Nomination for best director for "Il ritorno di Cagliostro" (con Ciprì)
2005 - Nomination for best editor for "Come inguaiammo il cinema italiano - La vera storia di Franco e Ciccio" (con Ciprì e Claudia Uzzo)
2015 - Miglior Docu-Fiction for "Belluscone. Una storia siciliana"