Call for Papers on Modern and Contemporary Italian Cinema
for the Seventh Annual Film Symposium
New Trends in Modern and Contemporary Italian Cinema
April 20-23, 2016

Department of French and Italian
Indiana University – Bloomington

Submissions are being accepted for original research on new directors and trends in Italian cinema. Papers may focus on, but should not be limited to: new directions in criticism, financial and political dynamics in film production, analysis of individual films, development of new authorial visions, the relationship to other national cinematographic traditions and films, intersections between film and other arts (photography, music, literature, etc.), "Italophone cinema" coming from the Americas, Australia, Africa, the Mediterranean world or other countries, the representation of family and gender, the issue and experience of otherness, the search for cultural and spiritual identity. Proposals on the pedagogical application of cinema in the foreign language classroom and on documentaries are also welcomed.

Papers should be written in the language in which the reader feels most comfortable (Italian or English); however, they should be limited to no more than 15 minutes (8-9 doubled-spaced pages). One-page abstracts should be sent electronically (Word attachment only) by Jan. 31, 2016 or before to Antonio C. Vitti (ancvitti@indiana.edu), or to Andrea Ciccarelli (aciccare@indiana.edu).

Special Guests: Director Franco Maresco and producer Rean Mazzone

Franco Maresco
Known for directing the work done with cinematographer Daniele Cipri, with whom Maresco began working in 1986. In the late '80s and early '90s, the duo became known and appreciated for their work done for the 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 respond 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 crates 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, rubbles of the post industrial age. He shows humanity that has lost the ideals of the Renaissance man.

Rean Mazzone
Mazzone has produced 10 films including two documentaries and several feature-length works. He is known for Belluscone. Una storia siciliana (2014), L'isola (2003), and Totò che visse due volte