



IL CINEMA RITROVATO ON TOUR AT BROWN
MARCH 16 - 20, 2015
MARTINOS AUDITORIUM, GRANOFF CENTER FOR THE ARTS -
154 ANGELL ST. - 7PM

Italian Studies and the Forbes Center for Culture and Media Studies at Brown University presented **five evenings** of wonderfully restored versions of rarely seen movies, **from the silent-era to the 1960s**. 2015 program included the first movie featuring Chaplin's character Little Tramp (Kid Auto Races at Venice, 1914), a movie that became a US Supreme Court case (Rossellini's *The Miracle*, 1948) and the last major movie with world famous silent-era diva Louise Brooks (*Prix de Beauté*, 1930).

All films were introduced by conversations with visiting and local film scholars, including Guy Borlée, the coordinator of Il Cinema Ritrovato festival, and Giacomo Manzoli, professor of film studies at the University of Bologna. They discussed themes such as issues of **copyright**, the role of **music** in silent movies, and the portrayal of **crime** and politics in Italian cinema.

The festival featured a special **art installation** by the Radha May artist collective of Elisa Giardina Papa, Nupur Mathur and Bathsheba Okwenje, "*When The Towel Drops: An artist investigation of Censorship, Femininity, Sexuality, Cinema and the Internet*," based on materials from *Italia Taglia* ("Italy Cuts"), the Censorship Archive of the Bologna Cineteca.

PROGRAM:

MONDAY March 16, 7pm - "The Tramp at 100: 1914-2014." Four recently restored Chaplin shorts:

- *Kid Auto Race at Venice, Cal* (1914)
- *The Rink* (1916)
- *Easy Street* (1917)
- *The Immigrant* (1917).

Program was introduced by **Guy Borlée**, coordinator of the Cinema Ritrovato film festival, and by Phil Rosen (Professor of Modern Culture and Media, Brown University). Special screening of "Chaplin, A Body of Work," a short film by Brown students Beatrix Chu, Andrew Deck, Tarek Shoukri and Mc Kenna Webster, made in Bologna at the 2014 Cinema Ritrovato festival.

TUESDAY March 17, 7pm

- *Prix de Beauté (Miss Europe, 1930)*, directed by **Augusto Genina**, with **live piano-vocal accompaniment by Donald Sosin and Joanna Seaton**. This rarely seen jazz age classic was the last major film to star the dazzling **Louise Brooks**, here at the center of a perversely seductive depiction of social decadence. Like many films of the late 1920s, *Prix de beauté* was made in both silent and sound versions.

- Program was introduced by a conversation on "**Music and Silent Film**" with Antonella Sisto (Post-doctoral fellow in Italian Studies, Brown University), Paul Phillips (director of the Brown University orchestra), and Donald Sosin.

WEDNESDAY March 18, 7pm

Federico Fellini and **Anna Magnani** star in

- "**The Miracle**," an episode from the 1948 film *The Ways of Love (L'Amore)*, directed by Neorealism master **Roberto Rossellini**. The film created high controversy around censorship in the US, leading to a Supreme Court decision in 1952 known as the "Miracle Decision", which declared that film is a form of artistic expression protected by the First Amendment.

- Screening of *Angst (La Paura, 1954)* followed. *Angst* was the last film made in 1954 by Roberto Rossellini with **Ingrid Bergman**, before their separation. Both films were recently restored at the Cineteca of Bologna as part of the Rossellini Project.

- Program was introduced by a conversation on "**Gender and Censorship**" with the artist collective Radha May (Elisa Giardina Papa, Nupur Mathur and Bathsheba Okwenje) and Suzanne Stewart Steinberg (Director of the Pembroke Center for Teaching and Research on Women).

THURSDAY March 19, 7pm

- **Investigation Of A Citizen Above Suspicion** (*Indagine su un cittadino al di sopra di ogni sospetto*, Academy Award for best foreign language film and Grand Prix of the Jury at the Cannes festival, 1970). A recently restored, rarely seen Oscar-winning classic, "a suspense melodrama with the moral concerns of angry satire" (New York Times), directed by Elio Petri,

starring Gian Maria Volonté.

- The film was introduced by a conversation on **“Film, Crime and Politics in Italy, 1968-2014”** with Giacomo Manzoli (University of Bologna), Marco Natoli (UMass Boston), Mauro Resmini (University of Maryland) and Massimo Riva (Brown University).

FRIDAY March 20, 7pm

- **Sophia Loren** and **Marcello Mastroianni** star in *Marriage Italian Style* (*Matrimonio all'italiana*, 1965). Sophia Loren received an Oscar nomination for best actress in a leading role for her interpretation in this classic Italian comedy, directed by legendary director **Vittorio De Sica**.
- The film was introduced by a conversation and followed by a Q & A with Giacomo Manzoli (University of Bologna) and Massimo Riva (Brown University).

Cinema Ritrovato 2015 was made possible thanks to the collaboration of Fondazione Cineteca di Bologna, Flicker Alley, Swank Motion Pictures, Surf Film, Janus Films, The Elana Horwich. Fund for Italian Art and Culture, Department of Modern Culture and Media at Brown University, Pembroke Center for Teaching and Research on Women at Brown University.

LIST OF PARTICIPANTS

GUY BORLÈE



Native of Belgium, since 1995 Guy Borlèe has been the coordinator of Il Cinema Ritrovato festival and of the summer open air festival Sotto le Stelle del Cinema in Bologna. He is also curator of the program at Cinema Lumière in Bologna and of the international circulation of the films restored by the Cineteca. In his capacity of coordinator and curator, Guy organizes meetings with international cinema artists, initiates European projects dedicated to film restoration, and manages the resources, funding, teams and live music accompaniment of all the hundreds of movies showed in the various venues in Bologna. In 1998 he created the European Film School Festival, which he curated until 2008. He writes all the text for the Cinema Ritrovato catalogues and he has participated in other publications on the history of cinema.

GIACOMO MANZOLI



Giacomo Manzoli is Full Professor in the Department of Cinema, Photography and Television at the University of Bologna, Italy. He received his PhD from the same university in 2000. He is currently the director of the graduate program in Cinema in Bologna and teaches courses on History of Italian Cinema and on Audiovisual Productions of Popular Culture. He has published extensively on a variety of topics including cinema and popular culture, cinema and politics, comedy films, western genre and Pasolini. For a complete list of publications see his [website](#). His most current research interests focus on the influence of financing systems on the elaboration of specific styles and narratives in Italian cinema.

MARCO NATOLI



Marco Natoli is a Lecturer at University of Massachusetts Boston. He received his PhD in Italian Studies from Brown University. His areas of expertise are Italian language and culture, history of cinema, twentieth-century Italian literature, and film theory.

PAUL PHILLIPS

Paul Phillips is the Music Director and Conductor of the Brown University Orchestra and Senior Lecturer in Music at Brown. He is also the Music Director of the Pioneer Valley Symphony and Chorus. He has conducted over sixty orchestras, opera and ballet companies worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Rochester Philharmonic, Rhode Island Philharmonic, Boston Academy of Music, Opera Providence, Festival Ballet Providence, and the Netherlands Radio Chamber Orchestra and Chamber Choir. He has recorded two CDs with the Iceland Symphony Orchestra and, in August 2011, a compact disk of music by the American composer William Perry.

MAURO RESMINI

Mauro Resmini is Lecturer at the University of Maryland. He received his Ph.D. in Modern Culture and Media and Italian Studies from Brown University in 2014. He also holds a MA in Theory and Techniques of Media Communication – with a specific focus on film theory – from the Department of Literature and Philosophy at the Università Cattolica in Milan. He worked as a journalist and film critic, in particular he is a regular contributor of “Segnocinema”, a review of cinema and film studies, for which he wrote various essays since 2005. He recently published a book on Steven Spielberg (*Il Castoro*, 2014). He taught classes on Italian Language, Film Semiology, History and Critique of Cinema at a variety of institutions including Brown University and University of Maryland.

His research interests include film theory, semiotics, psychoanalysis, contemporary American and Italian cinema, digital cinema and comics.

MASSIMO RIVA



Massimo Riva received his Ph.D. in Italian Literature from Rutgers University in 1986. He has taught at Brown since 1990. He is a courtesy member of the Modern Culture and Media Department. He is the author of four books, including, more recently: *Pinocchio Digitale. Post-umanesimo e Iper-romanzo* (Milan, 2012), and *Il futuro della letteratura. L'opera letteraria nell'epoca della sua (ri)producibilità digitale* (Naples, 2011). He is currently at work on a collection of "epistemological tales," tentatively entitled: *Italian Shadows. Casanova's Polemoscope and Other Tales of Imaginary Media*, focused on the intersection of literary texts and optical devices in 18th- and 19th-century culture. He is currently chair of the Department of Italian Studies at Brown and he is the organizer and promoter of Il Cinema Ritrovato Festival at Brown.

ANTONELLA SISTO



Antonella Sisto is a Post Doctoral Fellow in Italian Studies at Brown. She works on cinema, culture and critical theory blending teaching, research and film festival programming and consulting. She received her PhD in Italian Studies from Brown in 2010 and comes back to Brown after being the recipient of a Mellon Post Doctoral fellowship in Cinema for the Five Colleges. While at Smith College and UMass Amherst she worked as a member of the annual Massachusetts Multicultural Film Festival and the Italian Film Festival. Her first book *Sound Film in Italy* focuses on the political ontology and function of sound for film.

DONALD SOSIN AND JOANNA SEATON



For over two decades Donald Sosin and Joanna Seaton have brought their unique blend of keyboards, vocals and percussion to major film festivals—New York, Telluride, San Francisco, Seattle, Houston, TriBeCa, Denver, Virginia, and Newport—and to MoMA, BAM, the Wadsworth Atheneum, Boston's Museum of Fine Arts, the Berlin Filmmuseum, and Moscow's prestigious Lumière Gallery. They are favorite guest artists at the National Gallery and at Italy's annual silent film retrospectives in Bologna and Pordenone. They created scores for over three dozen silent film DVDs, and received commissions from the Chicago Symphony Chorus, the Colorado Children's Chorus, and the Orchestra of St. Luke's. Together they teach songwriting and film music workshops at schools and colleges all over the USA.

Donald began his silent film career while a composition student at the University of Michigan and Columbia University. He often plays at MoMA, the Film Society of Lincoln Center, the Museum of the Moving Image, and film seminars at Harvard and Yale, and performed at Brown in the inaugural season of *Cinema Ritrovato on tour* in 2014.

Joanna, called a "silvery soprano" by The New York Times, has a Theatre Arts degree from Cornell University. She appeared in over 80 Off-Broadway, regional, and stock theatre productions, and sang with jazz great Dick Hyman at the 92nd St. Y. They have two children, Nicholas and Mollie. Website: oldmoviemusic.com.

SUZANNE STEWART-STEINBERG



Suzanne Stewart-Steinberg works on the literature, culture and politics of 19th and 20th century Italian and German literature. She received her B.A. (Hons.) from the University of Essex, Great Britain, her Ph.D. in Political Science from Yale University, and M.A. in German Studies from Cornell University. After teaching at Cornell University, she came to Brown in 2005. Her book *Sublime Surrender: Male Masochism at the Fin-de-Siecle* was published by Cornell University Press in 1998. Her second book on the construction of modern Italian identity in the post-Unification period entitled *The Pinocchio Effect: On Making Italians (1860-1930)* was published by the University of Chicago Press in 2007. The book was awarded the Aldo and Jeanne Scaglione Prize for Best Manuscript in Italian Studies by the Modern Language Association. In Italy it was published to critical acclaim as "L'effetto Pinocchio" by Elliot Edizioni in October 2011. Her third book, entitled "Impious Fidelity: Anna Freud, Psychoanalysis, Politics," was published by Cornell University Press in 2012. She is currently working on a manuscript, with the working title: "A History of Italian Repression: Sexuality, Psychoanalysis and the War Against Memory."