



The Department of Italian Studies at Brown University
presents

Il Cinema Ritrovato

on tour

Rediscovered Cinema *on Tour*

April 15-16-17

Martinos Auditorium, Granoff Center for the Arts

in collaboration with



**CINETECA
BOLOGNA**

The World Cinema Project

The Film Foundation

The Malcolm S. Forbes Center for Media and Culture

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Each summer, the Cineteca of Bologna, one of Europe's most renowned centers for film restoration and preservation, presents an eight-day "Il Cinema ritrovato" ("Rediscovered film") festival of early silent cinema, restored films and director portraits. Eight memorable days to dive into the pleasure of unique screenings, to discover the best restorations of the year (film print or digital), to meet renowned experts on film history as well as protagonists of the current cinema. In the summer of 2013, more than 300 titles were presented in four cinemas and on a giant screen at a free outdoor screening in Bologna's Piazza Maggiore, which turns into a 3,000-seat open air movie theater for the entire summer ("under the stars of cinema"). In the words of artistic director Peter von Bagh, Il Cinema Ritrovato is pure heaven for cinéphiles: for 28 years, the festival has taken film and culture buffs on a journey of staggering aesthetic experience, including historical spectacle; linguistic innovation; untamed classicism; black and white, color and hand-colored films; sound and silent films and those accompanied by live musicians. The 2014 Il Cinema Ritrovato will run from June 28 to July 5, 2014.

Thanks to a new collaboration between Brown and the Cineteca, we are now able to show a sampling of these beautifully restored films on campus. The collaboration between Brown and the Cineteca also includes an intensive, for-credit summer program, running from mid-June to mid-July: students enrolled in this program attend Il Cinema Ritrovato festival and a workshop at the Bologna Cineteca, in which they learn how to write, shoot and edit a short film under the direction of one of Italy's young award-winning directors (Adriano Sforzi).

The program of Il Cinema Ritrovato on Tour is curated by Guy Borlée (Cineteca di Bologna) and Massimo Riva (Italian Studies, Brown University).

Special Thanks to: Gian Luca Farinelli, Andrea Meneghelli, Cecilia Cenciarelli and Carmen Accaputo (Cineteca di Bologna); The World Cinema Project; Brian Fox (Criterion Pictures); Fumiko Takagi (Criterion); Kirsten Merola and Jennifer Ahn (The Film Foundation); Giuseppe Pastorelli (Italian Consul General, Boston); Mara Radi (Italian Film Commission); Carlo Angelo Bocchi (Italian Trade Commissioner); Sarah Finklea and Laura Coxson (Janus Films); Donald Sosin, Giacomo Manzoli, Adriano Sforzi; Philip Rosen (Brown, Modern Culture and Media); Michela Ronzani, Nicole Gercke and Mona Delgado (Brown, Italian Studies); and BUFF (Brown University Film Forum).



For more information: Italian_Studies@Brown.edu; 401-863-1561

Tuesday, April 15 (Martinos Auditorium, Granoff Center for the Arts)

Dangerous Liaisons

4:00pm Ragbar (Downpour, Iran, 1971, 128', dir. Bahram Beizai, Farsi, with English subtitles).

Cast: Parviz Fahmizadeth (Hekmati), Mohamad Ali Keshavarz (Nazem), Parvaneh Masumi (Atie).

Restored by The World Cinema Project at Fondazione Cineteca di Bologna/L'Immagine Ritrovata in 2011. Funding by Doha Film Institute.



Hekmati, a schoolteacher, is posted to a school in Teheran. Just as he is settling in, he meets the sister of one of his students. Several other students witness a chance encounter between the two, and start to spread suggestive rumors. Hekmati denies any wrongdoing, but because people won't stop talking, he has to meet the young woman again to set things straight. "The film poetically depicts the pre-revolutionary Islamic period, both in the editing and the dialogue, and also in the realistic portrayal of the historical context. In spite of his success, the director never received any support from the government, either before or after the revolution." (Thierry Jobin)

6:25pm Intermission - Refreshments

6:45pm La Dolce Vita (Italy, 1960, 174', dir. Federico Fellini, Italian with English subtitles).

Cast: Marcello Mastroianni (Marcello), Anita Ekberg (Sylvia), Anouk Aimée (Maddalena). The Film Foundation, Criterion. *Restored by Fondazione Cineteca di Bologna at L'Immagine Ritrovata in 2010, in association with The Film Foundation, Centro Sperimentale di Cinematografia - Cineteca Nazionale, Pathé, Foundation Jérôme Seydoux Pathé, Medusa, Paramount Pictures and Cinecittà Luce. Introduction by Guy Borlée (Cineteca di Bologna).*



Fellini's unforgettable masterpiece restored to pristine condition. The unforgiving portrait of Italy on the threshold of the boom, or "economic miracle;" of Rome in the age of gossip journalism, paparazzi and Hollywood on the Tiber. "La dolce vita is, programmatically, a reading of the mass-mediatization of the country, almost an essay about the manipulation of information and the image...Italy is not yet free of any of its ghosts, the path toward modernity is still long and tortuous." (Gian Luca Farinelli, director of the Cineteca of Bologna).

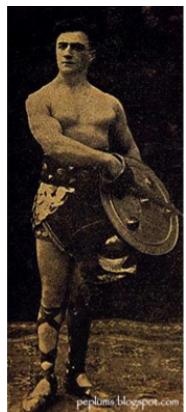
"One of the main goals of this digital restoration was to restore the film's shine, which Fellini actively sought during both shooting and copy printing stages. For this reason, we have tried to enhance to the highest degree possible the beautiful sharpness of the original negative, which made the B&W of the original positive copies look as if they had been sculpted" (Davide Pozzi, director, L'Immagine Ritrovata).

Wednesday, April 16 (Martinos Auditorium, Granoff Center for the Arts)

Resistance in Time

5:00pm Spartacus, or The Thracian Gladiator (Italy, 1913, 90', dir. Enrico Vidali, Portuguese intertitles, with English subtitles). Cast: Mario Guaita Ausonia (Spartacus), Maria Gandini (Narona). Restored by Cineteca di Bologna at L'Immagine Ritrovata in 2013.

Special performance with live piano music accompaniment: Donald Sosin. For more than 40 years, Donald Sosin has brought his original silent film music to festivals around the US and Europe. With his wife, singer Joanna Seaton, he has performed at the Telluride, Seattle, New York and other major film festivals, museums and colleges. Sosin has performed at Cinema Ritrovato in Bologna since 1999, and at Le Giornate del Cinema Muto in Pordenone since 1993. His music has been heard on PBS, NPR, TCM, and more. He records film scores for the Criterion Collection, Milestone, Kino and European labels. He and his wife teach music and songwriting and film music workshops at schools and colleges all over the US.



For years, we believed that Bartolomeo Pagano's Maciste in the epic Cabiria (1914) set the tone for the new genre of "forzuti" (strong men) films, which flourished in Italy in the late 1910s and early 1920s. Yet, one year before Cabiria, the scene in which the hero bends iron with his bare fists was a major moment in Spartacus, or: The Thracian Gladiator, starring Mario Guaita (1881-1956) as the legendary Spartacus, who rebels against the spoiled Roman patricians. If it is true that cinema has, since its in-ception, nurtured abiding interest in the archeological past, it is equally true that the canons which determined the success of the mythological/historical genre were set in the 1910s: lavish sets and costumes, spectacular action scenes filmed on vast studio lots with thousands of extras. (Giovanni Lasi, Cineteca of Bologna).

6:30pm Intermission

6:45pm Presentation of II Cinema Ritrovato on Tour, with Guy Borlée, Coordinator of II Cinema Ritrovato Festival, and Massimo Riva, Chair of Italian Studies at Brown University.

7:15pm Paisà (Italy, 1946, 120', dir. Roberto Rossellini, Italian with English subtitles) Cast: Carmela Sazio (Carmela), Robert Van Loon (Joe), Alfonsino Pasca (Pasquale), Maria Michi (Francesca), William Tubbs (the American Chaplain). Presented at the Venice film festival last year, this restoration is part of the **Project Rossellini**, a co-project of the Cineteca Nazionale, Cineteca of Bologna, Cinecittà Luce and Coproduction Office for the digital restoration of a fundamental part of Rossellini's filmography. Restored by L'Immagine Ritrovata in 2013.

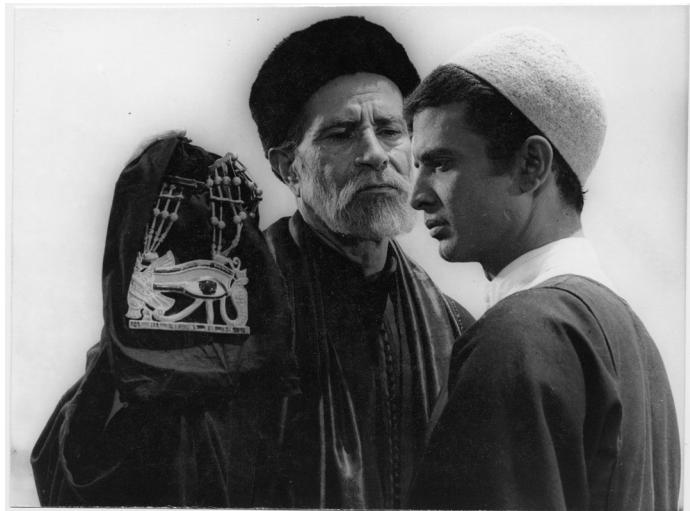


Roberto Rossellini's memorable follow-up to his breakout "Rome, Open City," consists of six episodes set during the liberation of Italy at the end of World War II, and taking place across the country, from Sicily to the northern Po Valley. With its documentary-like visuals and its intermingled cast of actors and non-professionals, Italians and their American liberators, it looks at the struggles of different cultures to communicate and of people to live their everyday lives in extreme circumstances (Criterion).

Thursday, April 17 (Martinos Auditorium, Granoff Center for the Arts)

Immortal Beauties

4:00pm Al Momia/The Night of Counting the Years (*The Mummy*, Egypt, 1969, 103', dir. Shadi Abdel Salam, Arabic, with English subtitles.). Cast: Ahmed Marai (Wannis), Ahmad Hegazi (Brother), Zouzou Amdy El-Hakim (Mother), Nadia Loufti (Zeena). Restored by The World Cinema Project at Fondazione Cineteca di Bologna/L'Immagine Ritrovata in 2009, with support from the Egyptian Ministry of Culture. Introduction by Guy Borlée (Cineteca di Bologna).



"Al Momia/The Night of Counting the Years, which is commonly and rightfully acknowledged as one of the greatest Egyptian films ever made, is based on a true story: in 1881, precious objects from the Tanite dynasty started turning up for sale, and it was discovered that the Horabat tribe had been secretly raiding the tombs of the Pharaohs in Thebes. A rich theme, and an astonishing piece of cinema... Al Momia has an extremely unusual tone – stately, poetic, with a powerful grasp of time and the sadness it carries. The classical Arabic spoken on the soundtrack, the unsettling score by the great Italian composer Mario Nascimbene – they all work in perfect harmony and contribute to the feeling of fateful inevitability. Past and present, desecration and veneration, the urge to conquer death and the acceptance that we, and all we know, will turn to dust... The picture has a sense of history like no other, and it's not at all surprising that Roberto Rossellini agreed to lend his name to the project after reading the script. And in the end, the film is strangely, even hauntingly consoling – the eternal burial, the final understanding of who and what we are..." (Martin Scorsese).

5:45pm Intermission

6:00pm Ma l'Amor Mio Non Muore! (*Love Everlasting*, Italy, 1913, 80', dir. Mario Caserini, Italian with English subtitles) Cast: Lyda Borelli (Elsa Holbein), Mario Bonnard (Prince Maximilien of Wallenstein). Restored by Cineteca di Bologna at L'Immagine Ritrovata in 2013, in association with the Museo Nazionale del Cinema and the Fondazione Cineteca Italiana. Music recorded of lyrical works between 1913 and 1961. Introduction by Guy Borlée (Cineteca di Bologna).



In 1913, Lyda Borelli had reached the apex of her theatrical career. Performing in Italy's most famous theatres, she appeared in plays by Victorien Sardou, Henry Bataille, Georges Ohne. Borelli's most acclaimed performance was in Oscar Wilde's *Salome*. Produced by the Turin-based company Gloria Film and directed by Mario Caserini, *Ma l'amor mio non muore!* was specifically written for her. While the plot deals with espionage and love, the second part is set in a world very close to Borelli - the stage. The film was an international success and turned Borelli into a film star. It also started a new phenomenon: the Italian diva-film. (Cineteca of Bologna)

7:30pm Intermission

8:00pm Special Celebratory Screening: The Great Beauty (Italy, 2013, 142', dir. Paolo Sorrentino, Italian with English subtitles) **2014 Oscar for best foreign language picture.** Cast: Toni Servillo (Jeb), Sabrina Ferilli (Ramona), Carlo Verdone (Romano). Courtesy of Janus Film and the Italian Film Commission.



A deliriously alive movie, “The Great Beauty” is the story of a man, a city, a country and a cinema, though not necessarily in that order. Set in Rome, that immortal city of ancients and tourists, the movie follows Jep, a sybarite played with a veneer of wit and fathomless soul by the Italian actor Toni Servillo, who dances into the story while celebrating his 65th birthday. Four decades earlier, Jep’s only novel, “The Human Apparatus,” was hailed as a masterpiece, but that was many years and glasses of Campari ago... [Walter] Benjamin wondered why the flâneur, born in Paris, did not spring from the glorious archaeological sprawl that is Rome...He suggested that for a flâneur, Rome’s “great reminiscences, the historical frissons” are so much junk better left to the tourists... Yet as he emerges from the long wandering that has defined him...Jep opens up to awe, affirming what all visitors know: we are only passing through, so we had better make the most of our visit. (Manhola Dargis, The New York Times)



JANUS FILMS