

The Department of Italian Studies at the University of Toronto
And
The Italian Cultural Institute
In Collaboration With
The Cinema Studies Institute at the University of Toronto
Present:

Pirandello 150
Film and Lecture Series
University College Media Theatre
UC 179
6:00PM

19 September:

Giuliana Sanguinetti Katz

(University of Toronto)

Presents

L'ATTESA

Dir. Piero Messina, 2015

Starring Juliette Binoche

Italian and French with English Subtitles, Colour, 110 min.

Giuliana Sanguinetti Katz is retired professor of Italian (University of Toronto). She has published *The Uses of Myth in Ippolito Nievo* and *Dialogues for Practice in Idiomatic Italian*. She has co-edited the proceedings of conferences: *Pirandello and the Modern Theatre*, *Le fonti di Pirandello* and *Theatre and the Visual Arts*. She has co-edited a collection of essays on Natalia Ginzburg: *Natalia Ginzburg A Voice of the Twentieth Century*. She has translated (with Anne Urbancic) three novels and two plays from Italian to English. She has published numerous articles on various authors and filmmakers, in particular studies on Pirandello as screenwriter and on his influence on Truffaut, Woody Allen and Antonioni. More recently, she has written an article on the relationship between Fellini's dreams and his films. Much of her work applies psychoanalytic theory to literature, theatre and film.

L'attesa (*The Wait*) tells the story of a Sicilian mother who lives with her son's fiancée, and refrains from telling the fiancée that her son will not return. It is loosely based on two works by Luigi Pirandello: *La vita che ti diedi* and *La camera in attesa*.

17 October:

Manuela Gieri

(Università della Basilicata)

Presents

TU RIDI

Dir. Paolo and Vittorio Taviani, 1998

Starring Antonio Albanese

Italian with English Subtitles, Colour, 99 min.

Manuela Gieri is Associate Professor of Film History and Theory at the University of Basilicata, and she is the coordinator of the Master Degree in Modern and Classical Philology in the Department of Human Sciences. From 1989 to 2007, Prof. Gieri was Associate Professor of Italian and Film Studies at the University of Toronto. Her publications include *Cinema. Dalle origini allo studio system* (Carocci, 2009), *Contemporary Italian Filmmaking: Strategies of Subversion. Pirandello, Fellini, Scola, and the Directors of the New Generation* (University of Toronto Press, 1995), and *La strada. Federico Fellini, Director* (Rutgers, 1987). Professor Gieri has also published extensively in scholarly journals and edited volumes on Italian cinema, film history, Pirandello, and contemporary Italian women's writing. Professor Gieri is presently working on the second volume of her film history, and she is co-editing a volume entitled *Twentieth Century Italian Filmmakers*.

Tu ridi (*You Laugh*) is the second film based on short stories by Luigi Pirandello directed by Paolo and Vittorio Taviani. The film has two segments. In the first, Felice, a baritone who has had to give up his career because of a heart condition and now works as an accountant at the Opera, inexplicably spends his nights laughing in his sleep. In the second, two kidnappings in Sicily, the second of which took place a century before the present one, are compared.

21 November

Michael Syrimis

(Tulane University)

Presents

MA NON È UNA COSA SERIA

Dir. Mario Camerini, 1937

Starring Vittorio De Sica, Elisa Cegani, Assia Noris
Italian with English Subtitles, Black and White, 79 min.

Michael Syrimis is Associate Professor of Italian at Tulane University. His research focuses on Italian cinema and literature as well as on the interaction between these two media at moments marked by radical shifts in twentieth-century Italian culture, such as the 1910s, '30s, '40s, and '60s. He is particularly interested in the role played by film technology in the emergence of different strands of modernism at such key historical moments. His book, *The Great Black Spider on Its Knock-Kneed Tripod: Reflections of Cinema in Early Twentieth-Century Italy*, published in 2012 by the University of Toronto Press, studies the responses to the rise of cinema as mass entertainment in the 1910s by such influential literary figures as Gabriele D'Annunzio, Filippo Tommaso Marinetti, and Luigi Pirandello.

Ma non è una cosa seria (*But It's Nothing Serious*) is based on the eponymous Pirandello play. Vittorio De Sica plays a wealthy socialite who has to constantly fight off a horde of women who are eager to marry him because of his position and money. He weds a servant, who turns out to be a better partner than he had anticipated.

5 December

John Welle
(University of Notre Dame)
Presents
FEU MATHIAS PASCAL
Dir. Marcel L'Herbier, 1926
Starring Ivan Mozzhukin
Silent, French Intertitles and English Subtitles, 170 min.

A specialist in modern Italian literature and culture, John Welle has worked extensively on twentieth-century poetry and translation, film and literary interactions, and popular culture and media. He is the author of *The Poetry of Andrea Zanzotto* (1987) and the editor of *Film and Literature* (*Annali d'Italianistica*, 1988). His translation and edition of *Peasants Wake for Fellini's Casanova and Other Poems* by Andrea Zanzotto (1997, with Ruth Feldman) was awarded a prize from the Academy of American Poets. His scholarship on early cinema appears in *Bianco e Nero*, *Cinema & Cinema* and *Film History*; and in such volumes as *A nuova luce: Cinema muto italiano* and *Italian Silent Cinema: A Reader*. He has received fellowships from the Fulbright Commission, the National Endowment for the Humanities, and most recently, from the American Council of Learned Societies, for a book he is completing, *Celebrity Stories: Theatre and Early Cinema in Italian Fiction, 1890-1920*.

In *Feu Mathias Pascal* (*The Living Dead Man*), the titular character marries beautiful Romalinda, who has a controlling mother. Soon his home life becomes a nightmare, as well as his job as assistant librarian. His only moments of respite are the time he spends with his mother and his baby, but both die on the same day. Shocked he leaves his hometown and gets to Monte Carlo, where he wins a fortune at the Casino. Returning home, he reads his own obituary in a paper. A body found in a creek is mistakenly connected with his disappearance. Mathias decides to start a new life in Rome, but things don't turn out the way he had hoped.