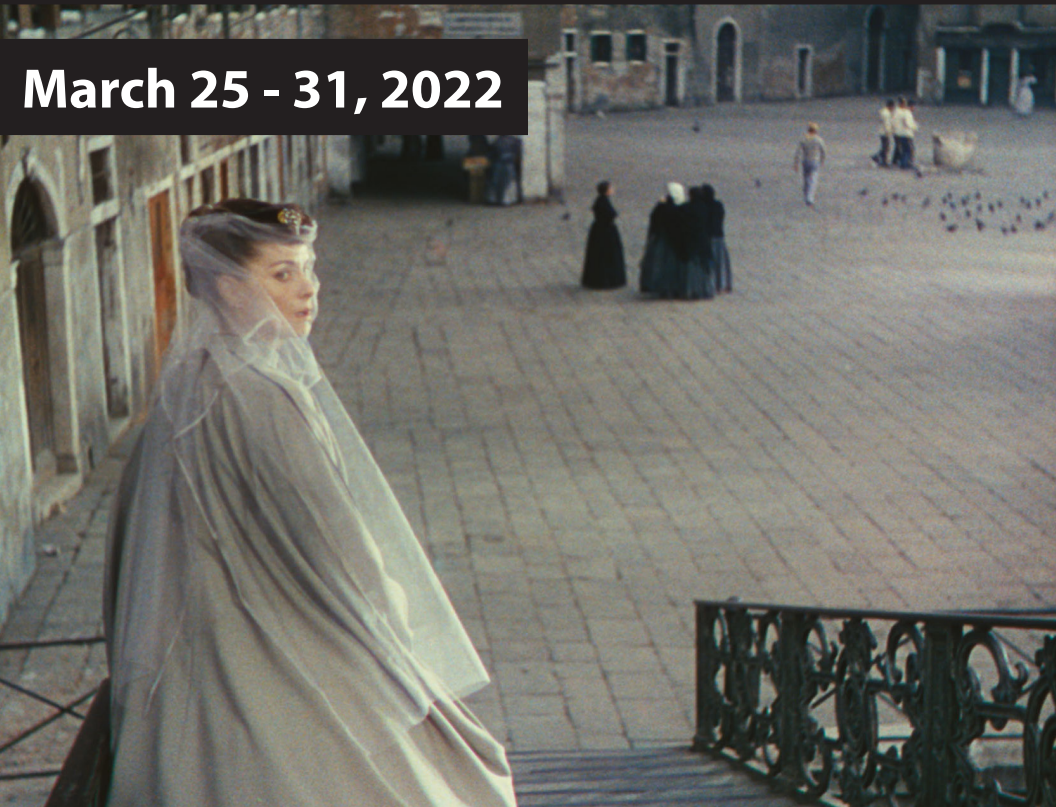


The UNH Italian Studies Program and The Music Hall

present

March 25 - 31, 2022



**Il Cinema
Ritrovato**

**on
tour**

in New Hampshire



FOURTH EDITION



Friday, March 25

4pm - The Music Hall Historic Theater

CLEO DE 5 À 7 (Cleo from 5 to 7)

Agnès Varda. France, 1962, 89'

Introduction by Laure Barillas (UNH)

In the opening scene of Agnès Varda's 1962 masterpiece, while awaiting the results of a biopsy to confirm her cancer diagnosis, young singer Cléo consults a tarot reader and is met with two cards: the Hanged Man, and Death. Cléo is doomed. For the next hour and a half, told in real time, the film follows the protagonist through Paris as she undergoes an existential transformation. Varda, through Cléo, expertly addresses questions of mortality, time, and what it means to be a woman.



7pm - The Music Hall Historic Theater

L'INFERNO

Francesco Bertolini, Adolfo Padovan, Giuseppe de Liguoro. Italy, 1911, 65'

Live musical accompaniment by Jeff Rapsis (UNH)

Introduction by Anna Marra (UNH)

A landmark film in Italy, L'Inferno made quite an impression on the world of cinema both nationally and internationally, and elevated Italy's reputation for high quality productions. The screen adaptation of Dante's first canticle of The Divine Comedy, part of a concerted effort on the part of movie studios to legitimize the new medium of cinema by drawing on literary classics, was Italy's first feature-length film, originally running 3 hours.



Saturday, March 26

4pm - The Music Hall Historic Theater

SOLO SUNNY

Konrad Wolf, Wolfgang Kohlhaase. East Germany, 1980, 105'

Introduction by Alex Holznienkemper (UNH)

This film tells the story of Ingird "Sunny" Sommer, a young singer, as she tries to launch her career in East Berlin during the late years of the GDR. Along the way, Sunny begins a tumultuous relationship with saxophonist and self-styled philosopher, Ralph, which highlights the vulnerability behind her confident and blunt exterior.



7pm - The Music Hall Historic Theater

SENSO

Luchino Visconti. Italy, 1954, 123'

Introduction by Piero Garofalo (UNH)

Based on Camillo Boito's 1883 short story of the same name, this epic melodrama directed by Luchino Visconti provoked strong reactions worldwide. Set in Venice during the Italian Risorgimento (the period leading up to the unification of Italy), love emerges where it isn't supposed to. An Italian countess and an Austrian lieutenant fall into a "torrid affair" after a fateful encounter. Visconti engages viewers in the lovers' story with an impressive soundtrack, sweeping cinematography, vivid costumes, and an aesthetic drawn from opera and painting.



Sunday, March 27

1pm - The Music Hall Historic Theater

I VITELLONI

Federico Fellini. Italy, 1953, 108'

Introduction by Anna Wainwright (UNH)

The first of famed director and screenwriter Federico Fellini's films to receive an international release and widespread acclaim, the film had humble beginnings. Together with fellow screenwriter Ennio Flaiano, and drawing upon his childhood in Rimini, Fellini conceived the plot, a story of five unemployed young men — one that would illustrate the joys and sorrows of growing up in provincial Italy, as well as launch the career of one of Italy's most celebrated directors.

4pm - The Music Hall Historic Theater

OSCAR MICHEAUX: THE SUPERHERO OF BLACK FILMMAKING

Francesco Zippel. Italy, 2021, 79'

Introduction by Amy Boylan (UNH)

This documentary explores the life and work of Oscar Micheaux, a trailblazer of twentieth-century cinema. Micheaux wrote, produced and directed over 40 films in his lifetime, which spanned the silent era and the transition to sound films. Quoted as saying that his cinema was "by black people, for black people," Micheaux's career lasted some 30 years, but he didn't gain mainstream industry recognition until about 30 years after he died in 1951.



Monday, March 28

4pm - UNH, Memorial Union Building, Theater 2

TAIPEI STORY

Edward Yang. Taiwan, 1985, 110'

Introduction by Wenjin Cui (UNH)

In this film, director Edward Yang confronts a modernizing Taiwan. Chin, a white collar worker has high hopes for the future while her boyfriend, Lung, a former baseball player, is stuck in his traditional ways. Yang, commenting on the personal and symbolic nature of his second feature film says: "My starting point was essentially conceptual.

I wanted to tell a story about Taipei."

THE FILM FOUNDATION
WORLD CINEMA PROJECT



7pm - UNH, Memorial Union Building, Theater 2

I BASILISCHI (The Basilisks)

Lina Wertmüller. Italy, 1963, 84'

Introduction by Jim Parsons (UNH)

The past and the present haven't quite come to an agreement in this film, the directorial debut of cinema legend Lina Wertmüller. "Youngsters either emigrate or daydream" in the small southern Italian town where the film is set. Here, the 20th century only reveals itself superficially — comic books, a communist meeting hall in the center of town, hair styles pulled from magazines. The film captures the simple inescapability of a provincial youth.



Tuesday, March 29

4pm - UNH, Memorial Union Building, Theater 2

C'ERAVAMO TANTO AMATI

(We All Loved Each Other So Much)

Ettore Scola. Italy, 1974, 124'

Introduction by Paula Salvio (UNH)

Beginning with World War II and following its protagonists to the present day of 1974, Scola's film is a love letter to the history of modern Italy and modern Italian cinema. Antonio, Gianni, and Nicola are brothers-in-arms in the partisan war effort. When the war ends, however, their paths diverge. The dynamic and not always amicable brotherhood between the three protagonists act as a stage for Scola to examine the development of Italy and Italian film from the war to his own time.

CSO Cineteca Nazionale



7pm - UNH, Memorial Union Building, Theater 2

MEMORIAS DEL SUBDESARROLLO

(Memories of Underdevelopment)

Tomás Gutiérrez Alea. Cuba, 1968, 98'

Introduction by Nicole Gercke (UNH)

A pillar of Cuban cinema, this film follows Sergio who, after his family flees Havana in the aftermath of the Bay of Pigs invasion, wanders the town, becoming increasingly alienated and disengaged. The film's groundbreaking and experimental style matches its political critique, incorporating fragments of documentaries, archival material and on-location filming as Sergio thinks in voiceover.

THE FILM FOUNDATION
WORLD CINEMA PROJECT





Wednesday, March 30

7pm - UNH, Memorial Union Building, Theater 2

SAMBIZANGA

Sarah Maldoror. Angola-France, 1972, 92'

Introduction by Amy Boylan (UNH)

Set in Angola in 1961, just before the beginning of the War of Independence from Portugal, the film explores the plight of the anti-colonialist liberation movement told through the story of one couple. Director Sarah Maldoror is internationally recognized for her groundbreaking poetic cinematography as well as her anti-colonialist cinema.

THE FILM FOUNDATION
WORLD CINEMA PROJECT



Thursday, March 31

7pm - UNH, Memorial Union Building, Theater 2

COMIZI D'AMORE (Love Meetings)

Pier Paolo Pasolini. Italy, 1964, 89'

Introduction by Nicole Gercke (UNH)

In this film, controversial Italian filmmaker, poet, and novelist Pier Paolo Pasolini travels through 1960s Italy to discuss one thing: sex. Meeting on beaches, outside factories, and in fields, Pasolini chronicles the attitudes of a changing Italy, and does so with straightforward candor.

a festival of rare and restored films



Each summer, the Cineteca di Bologna, one of Europe's most renowned centers

for film restoration — seat of the Charlie Chaplin and Pier Paolo Pasolini archives — presents a nine-day film festival featuring restored films, early silent cinema, and director portraits. During the festival, titled Il Cinema Ritrovato (Rediscovered Cinema),

more than 500 titles are presented in six cinemas and on a giant screen at a free outdoor screening in the fifteenth century Piazza Maggiore, in Bologna, which turns into a 2,000-seat open air movie theater for the entire summer (Sotto le Stelle del Cinema). Il Cinema Ritrovato has been defined as ...

... "pure heaven for cinéphiles."

cinemaritrovato.h.weebly.com

Organized and curated by Guy Borlée (Cineteca di Bologna), Amy Boylan and Nicole Gercke (UNH), and Mark Pruett (The Music Hall)

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