André Bazin wrote in 1949 that the originality of Rossellini’s Germany Year Zero (1947/8) lay in its refusal of any ‘emotional sympathy’ towards the child, Edmund. Later (1952) he wrote of René Clément’s Jeux interdits (Forbidden Games) that it looked truthfully and unsentimentally at childhood, refusing to treat it as a mirror for adults’ narcissism and desire for moral purification. In this lecture prof. Forgacs takes Bazin’s remarks as a springboard to investigate how far children in postwar Italian cinema correspond to adults’ projections onto them and how far childhood resists such appropriation and constitutes a site of moral, sexual and spiritual ambiguity. Films discussed, in addition to Germany Year Zero, will include Sciuscià, Ladri di biciclette, Bellissima, Il ladro di bambini, Io non ho paura and Caterina va in città.

Tuesday, April 9, 2013
5:00 p.m.
Vincent P. Walter Room
Curley Hall

Reception to follow.

For more information or to request accommodations, please contact the department at 202-319-5240.