The film festival Transito. Elvira Notari – Cinema of Passage will take place from December 14th–17th. Curated by Karola Gramann and Heide Schluempmann, organized by the Kinothek Asta Nielsen e.V. Festival location: Pupille – Kino in der Uni. More information on kinothek-asta-nielsen.de/notari.html.

In cooperation with the Kinothek Asta Nielsen e.V. and ZDF/ARTE, a workshop with the musicians and composers involved in the live music accompaniment during the film festival will be offered for students and doctoral candidates. The approaches and working methods used in the new compositions and live performances for Elvira Notari’s films will be discussed by guests Lucilla Galeazzi, Dolores Melodia, Enrico Melozzi, Maud Nelissen, Federico Odling, Michele Signore, Lorenzo Riessler and Michael Riesslerer with Nina Goslar (ZDF/ARTE) and Simona Frasca as hosts.

The workshop will take place on December 16th from 9.00 till 11.30 at the Pupille e.V. – Kino in der Uni and is supported by the hessische Film- und Medienakademie (hFMA). Registration: info@elviranotarisymposium.de.
Elvira Notari, the earliest Italian woman filmmaker, worked between 1906 and 1930 in Naples, where she managed the production company Dora Film together with Enza Troianelli, Mario Franco and Giuliana Bruno, among others, although her work still remains unknown outside of Italy.

Notari’s films tell stories about scugnizzi and piccerelle, guappi and malafemmine, men and women living in the slums, populating the streets of Naples and earning a living with modest jobs. In the Italian cinema, Neapolitan stories and the everyday lives of Neapolitans have often been told in very particular ways, through the lens of a specific historical, cultural, linguistic and social context.

Starting from the work of Elvira Notari and Dora Film productions, the symposium will put its main emphasis on the following topics: the role of women in production and consumption of early cinema, the presentation of Neapolitan popular culture, the use of Neapolitan language and dialect, Neapolitan popular songs and their mise-en-scène, Neapolitan cinema as a medium of representation of gender, migration and urban space; the configuration of cinema as a form of transit and as part of identity constructions in migration processes.