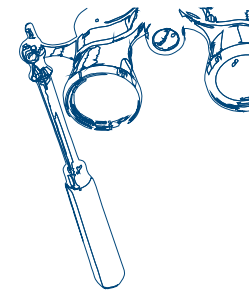


In all its complexity and ambivalence, the interplay of opera and film is not only a fascinating but also an intricate topic. Needless to say, to disentangle its many threads in a theoretically rigorous way requires more than a teleologically oriented narrative about the rise and fall of two genres – often, perhaps all too often, portrayed as the *nec plus ultra* of “high” and “low” culture. Indeed, despite the current momentum of intermedia and interart research, caution is still needed to avoid historical or theoretical over-simplification and political stereotyping when it comes to the debate on opera and film.

The encounter between opera and film dates back to the birth of the motion picture at the dawn of the twentieth century. Back then, opera was a prestigious and flourishing cultural practice: the stream of new works was far from drying out, or so at least it seemed, whereas the motion picture was struggling to define its own identity both artistically and technically. In this context, cinema – its early practitioners, theorists, and enthusiasts – often invoked opera as an eminent precursor whose legacy the new art form might lay claim to and enrich. Much has changed since then. With the rise of the avant-garde in music, opera experienced a major crisis – one whose effects are still keenly felt. Suddenly, and not without surprise, film – both as a medium and as an art – has come to be seen as a possible means for opera to survive within a media-saturated world.

In keeping with these concerns, the aim of this symposium is to reassess the aesthetic and political aspects of the relationship between opera and film, taking the following question as a point of departure: how does looking at (and listening to) opera through the eyes (and ears) of film – i.e. by means of a detour through the various ways in which film remediates, reappropriates, or evokes opera – change our perception and understanding of both genres? Taken in its broadest sense, this question is meant to trigger a fruitful and intensive exchange whose contours and trajectory will only emerge in the course of this symposium. In anticipation of the talks at the Neubauer Collegium, the Film Studies Center will host a screening of Mark Rappaport's *Mozart in Love* (1975), introduced by Jonathan Rosenbaum.

This symposium is organized within the scope of the project “PROPERA – The Profanation of Opera: Music and Drama on Film” (funded by the European Commission under a Marie Skłodowska Curie Action) and is co-sponsored by the Committee on Theater and Performance Studies and the Department of Cinema and Media Studies at the University of Chicago. We are grateful to the Neubauer Collegium and the Film Studies Center for their generosity and willingness to host these events. Very special thanks, for their invaluable help in making this symposium possible, go to Felix Chaouideer and Vicki Walden, as well as to Carolyn Ownbey, Corrie Besse, Cristiana Vicente, Julia Gibbs, Tien-Tien Jong, Traci Verleyen and Vera Inácio Cordeniz.



1st Symposium

Opera through the Eyes of Film

Department of Cinema and Media Studies
Committee on Theater and Performance Studies
University of Chicago

May 10–11, 2018

Organization
João Pedro Cachopo & David J. Levin

Opera through the Eyes of Film



Thursday, May 10
Film Studies Center, Cobb Hall 307
5811 South Ellis Avenue
Chicago, IL

Friday, May 11
Neubauer Collegium for Culture and Society
5701 South Woodlawn Avenue
Chicago, IL

4:00pm
Opening Remarks

4:10pm
Introduction to the screening by Jonathan Rosenbaum

4:30pm
Screening of Mark Rappaport's *Mozart in Love* (1975)

6:00pm
Debate conducted by Jonathan Rosenbaum

9:00am
Welcoming

9:30am-11.45am
Panel I – *Appropriation, Derivation, Performance*

João Pedro Cachopo
The Importance of Being Passionate: Parody and Satire in Marc Rappaport's Mozart in Love

Marco Ladd
Silent Cinema Through Italian Opera Glasses: Three Perspectives on Rapsodia satanica

Jelena Novak
Cinematography with Scent of Opera: Films and their Singing Derivatives

11:45am-1:15pm
Lunch-break

1:15pm-3:30pm
Panel II – *Tales of Liveness and Deadness*

Christopher Morris
The Deadness of Live Opera

Marissa Fenley
When the Puppets Get Together: Intermediality and Intersubjectivity in Powell and Pressburger's Tales of Hoffmann

Tien-Tien Jong
Lip-Synching to My "Song of Love": The Dancing Doll in Powell & Pressburger's Tales of Hoffmann

3:30pm-4:00pm
Coffee break

4:00pm-5:30pm
Panel III – *Erotics and the Image*

Dan Wang
The Erotics of Fictional Worlds

David J. Levin
Sensation & Citation: Peter Konwitschny stages Verdi via Visconti in Vienna

5:30pm-6:00pm
Final Discussion

Opera
through
the Eyes
of Film