NYU Italian Studies Presents:
PRIVATE MEMORIES, PUBLIC IMAGES:
RE-CYCLING CINEMA
An Introduction to Alina Marazzi's Course in
Spring 2018
Tuesday, December 5th, 6:30pm, Casa Library

Extracts from Vogliamo anche le rose - We Want Roses Too will be shown.
We Want Roses Too portrays the deep change brought on by the sexual revolution and the
feminist movement in Italy during the 1960s and 1970s. The film looks at past events from a
female point of view, through the first-hand accounts provided by the diaries of three women: they
no longer feel part of a society based on the patriarchal family, on the power of "husbands" and
on the supremacy of males, which requires them to be efficient mothers, obedient wives and
virtuous daughters. Rather than focus on the alleged objectivity of facts, the film gives space to a
chorus of voices that narrate those events in first person, visually supported by archival footage of
the period, drawn from the most varied sources - institutional, public, militant and private.

Alina Marazzi is a documentary, fiction film and theatre director. Her main body of work focuses
on female subjectivity, motherhood, and memory. Un'ora sola ti vorrei – For one more hour with
you (2002) is a montage of her family hommovies; Per Sempre-Forever (2005), is a documentary
about cloister nuns; Vogliamo anche le rose - We want roses too (2007) is a montage documentary
about 1970s Italian women’s sexual revolution; Tutto parla di te - All about you (2013), starring
Charlotte Rampling, is a fiction intertwined with documentary footage, hommovies, stop motion
animation; Confini - Borderlands (2014) is a short film using WWI footage and Mariangela
Gualtieri’s poems; Anna Piaggi, una visionaria nella moda (2016) is a portrait of late Italian
fashion journalist Anna Piaggi, an icon in the international fashion world. For theatre she has
collaborated with composer Mauro Montalbetti on two contemporary operas, directing the multi-
screen visuals for Il Sogno di una cosa (2014) and directing Hayè, le parole la notte (2017).