November, 14
Casa del Cinema, Villa Borghese,
Largo Mastroianni, 1

9.30 Welcome & opening

10.00 Film screening: Quo vadis? (1901)
(courtesy: Archives Françaises du Film,
“Restauration CNC”, in collaboration with CSC –
Cineteca Nazionale)

Maria Wyke, University College London
– Projecting the word: Guazzoni’s Quo
vadis? (1913) as adaptation
of Sienkiewicz’s novel

11.00 Coffee break

11.30 Session 1: The novel and its time
-13.30

Adam Ziółkowski, University of
Warsaw – Quo vadis and archeological
discoveries in Rome in 19th century: the
case of Ostrianum

Adrianna Adamek -Świechowska,
University of Warsaw – Quo vadis by
Henryk Sienkiewicz. The ideological
assumptions of the moment
of the work’s genesis

Ewa Skwara, Adam Mickiewicz University
of Poznań – TUNICA, TOGA, STOLA.
Costumes in Quo vadis by Henryk
Sienkiewicz

13.30 Lunch

15.30 Session 2: Quo vadis and film adaptations
-17.30

Jon Solomon, University of Illinois
– Quo vadis and Ben-Hur in the United
States, 1896-1912

Jonathan Stubbs, University of Cyprus
– A more permanent world: Quo Vadis
(1951), runaway production, and the
internationalisation of Hollywood

Monika Woźniak, Sapienza University
of Rome – “My wife, the lady Pomponia“
or how do the Romans speak in English,
Italian and Polish film adaptations
of Quo vadis

Anja Bettenworth, University
of Cologne – Fraternal twins: Jerzy
Kawalerowicz’s Quo vadis in film and
television

19.30 Martin M. Winkler, George Mason University,
-20.30 Fairfax, VA – “THIS IS THE BIG ONE!“
QVO VADIS in Hollywood.

20.30 Film screening: Quo Vadis (1951), directed
by Mervyn LeRoy (in Italian)
November, 15
Istituto Polacco di Roma,
Via Vittoria Colonna, 1

9.30  Session 3: Quo vadis: Dialogue between the arts

Renata Suchowiejko, Jagellonian University of Kraków – Jean Nouguès’ and Feliks Nowowiejski’s Quo vadis: Sonic Painting and Cultural Contexts
Piotr Urbański, Adam Mickiewicz University of Poznań – How to convert Quo vadis into an opera?
Ivo Blom, University of Amsterdam – Moving Pictures. Enrico Guazzoni’s Appropriation of Lawrence Alma-Tadema and Jean-Léon Gérôme in Quo vadis? (1913)
Jerzy Miziołek, University of Warsaw – Siemiradzki: The ‘dialogue’ between the art of painting and the art of writing

12.00  Session 4: Quo vadis in popular culture
Raffaele de Berti, Elisabetta Gagetti, University of Milan – The success of Quo vadis in Italy in the first quarter of the 20th century: illustrated editions and movie paratexts
Giuseppe Pucci, University of Siena – Quo vadis in comics
Katarzyna Biernacka-Licznar, University of Wrocław – Graphic Layout in the Italian Editions for Children of Quo vadis by Henryk Sienkiewicz

15.00  Session 5: Literary connections and reflections
Bartłomiej Szleszyński, The Institute of Literary Research PAS, Warsaw – Quo vadis: crowds and spectacles. Henryk Sienkiewicz’s novel as a critique of mass culture
Aminadav Dykman, University of Tel Aviv – Quo vadis in Hebrew and Yiddish
Ruth Scodel, University of Michigan – Quo vadis and Roman History in America, 1897-1905
Luca Bernardini, University of Milan – Quo vadis and beyond: Henryk Sienkiewicz in Italy

17.00  Closing remarks

20.00  Film screening: Quo vadis (2001), directed by Jerzy Kawalerowicz (subtitles in Italian)

Scientific committee:
Jerzy Axer, University of Warsaw
Tadeusz Bujnicki, University of Warsaw
Luigi Marinelli, Sapienza University of Rome
Piotr Salwa, The Polish Academy of Sciences, Scientific Center in Rome
Martin M. Winkler, George Mason University
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