



## THERE'S PLACE AND FUTURE ON THE TREE



Italo Moscati

I'm in a crossroad when I think that Angelo Tantarò invited me at the conference of the nine film culture associations and asked me to write something before the conference itself. My personal moments are mixed with general moments of reflection.

I'm going round Italy to present a book dedicated to Gianni Toti, a poet and director who really loved films; he moved in film associations and paid attention to technology and experimentation inasmuch as he tried to write poems with electronics. The book is titled "Gianni Toti o della poetronica" by Sandra Lischi and Silvia Monetti, young students at the University of Pisa.

In the book there's also a paper of mine on Toti, with whom I had an intense working relationship at the time when I was responsible for Rai experimental and promoter of the beginners such as Gianni Amelio and his wonderful film "La fine del gioco". Toti could have been one of the protagonists of my new book, titled "L'albero delle eresie", as he had all the character traits of a good, intelligent, sensitive

heretic against the violence and ideological vulgarity. I didn't add it because the two scholars were writing their book to which I refer. In the book there're many Italian and foreign directors (such as Fellini and Stanley Kubrick), avant-garde theatre performers (such as Julian Beck and Carmelo Bene), musicians and dancer such as Jimi Hendrix and Pina Bausch. I use their stories in order to tell of who was "different and would never cut the tree branch" where he carried out his research and personal experience. The expression in quotes is Herbert Marcuse's, the author of "L'uomo a una dimensione": he was also the most quoted philosopher in the second half of the sixties and the best known prophet of the protest. Now he is almost forgotten. I now put the associations of culture among the leaves of a leafy tree: they care for films and

page 2 >>>

## TRIBUTE TO PIERRE SCHOENDOERFFER



Claudio G. Fava

Pierre Schoendoerffer (writer and director) died on March 14th, 2012, at the age of almost 84. He is little known in Italy but much more appreciated in France. He was born in Chamalières (Puy-de-Dôme) on May 5th,

1928 in a protestant family of Alsatian origin. He chose a life of adventure and embarked on a merchant ship as a cabin boy. After military service he enlisted in the army as a photographer; he was sent to Indochina where was captured and released after 4 months. Free from military service, he became a photographer for major French and American magazines. He then became director and writer. From that moment on, he became a cantor of the disappointment of the war in Indochina and Algeria, where many conscripts were sent. He loved to make documentaries and became director and novelist. In 1956 he directed "I figli di Gengis Khan" along with Jacques Dupont, followed by

page 4 >>>

## VISUAL EDUCATION IN SCHOOL

Facing with the complexity of the today's society in which kids are always stimulated at a sensorial level, it not possible anymore to propose the same old social and educational methods.

The technology is now available to anyone, especially to the youngest who easily use multifunctional mobile phones and tablets, which allow them not only connecting with the world but also getting isolated and live a virtual life.

Here's why the school and the educational institutions might work together by proposing an education of images understood as a change of the subject's role: from mere observer to creator (cinema workshops and film analysis). It should also provide appropriate "instructions" concerning observation, decoding, removal of images and critics. The iconographic language has always been a vehicle of



Laura Biggi

page 3 >>>



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## There's place and future on the tree

>>> not only. No one mentions them anymore: they're like phantoms of which we feel the presence. They do not want to give up and collapse, but I'm sure they need to be re-launched. They should get over their history as associations created in the postwar; it is needed a reflection on the ever-changing reality and a search of a forever becoming future. The associations of which we talk about were created in a time when Italy turn its back on the fascism and so they had to invent something quickly in order to spread knowledge and values of which the cinema was an excellent promoter, even in the most popular films.

At the same time when the associations were born, many young social workers went round Italy to promote democracy in the schools. They were two parallel actions. The film associations were born in the postwar and had a long life, but now they have a little prominence and are almost surviving. That's the point: the associations must deal with what happened half a century ago and find several different ways of acting. Today the cinema is having a bad time and I don't need to remember why, as we all know. I hope we could start in Sassari with the crisis we are dealing with: the crisis of internet, blogs, computers, digital. What's important is to know, not to pretend.

(Italo Moscati)



The outdoors screenings will be held in the court yard of the "Quadrilatero" in viale Mancini

*He's director, journalist and writer of magazines, theatre, television and cinema. He also teaches History of Media and Visual Arts at the University. He gave birth to many experimental programs and launched some important Italian directors such as Giuseppe Bertolucci, Gianni Amelio, Peter Del Monte. He directed RAI EDUCATIONAL for some years and signed innovative programs such as Tema, Tempo and Epoca. As an eclectic and passionate author, Moscati published numerous works such as Gioco perverso. La vera storia di Osvaldo Valenti e Luisa Ferida, I piccoli Mozart, Sophia Loren. Storia dell'ultima diva, Sergio Leone. Quando il cinema era grande, Anna Magnani, Vittorio De Sica, Pasolini Passione, Greta Garbo. Diventare star*

*per sempre (he made extraordinary portraits of artists and cultural, social and historical periods).*

*We can easily find his name in unforgettable films such as Portiere di notte and Al di là del bene e del male (screenplay along with Liliana Cavani); he also collaborated with Giuliano Montaldo and Luigi Comencini. Among his most important television works we might mention the television movie Gioco perverso, the serial Stelle in fiamme and several doc films such as A New York! A New York!, Via Veneto set, Viziati 1, 2 and 3 and portraits of Maria Callas made by Luciano Pavarotti. He also made an original portrait of Alfred Hitchcock for the radio series Alle 8 della sera.*



### Accommodation during the SARDINIAFILMFESTIVAL

During the festival you can stay in affiliated hotels in Sassari.

Rates are particularly advantageous and breakfast is included.

Info and reservations:

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Partner SFF 2012

### The challenge of the University of Sassari and the strength of the SardiniaFilmFestival



Attilio Mastino

*Attilio Mastino, Rector of the University of Sassari*

We are very pleased to host the Sardiniafilmfestival just in the year we celebrate the 450th anniversary of the University of Sassari. I have personally observed and appreciated the growth of this event in recent years: it draws many talented video makers from around the world and shows off their works and productions which are collected in this catalog (fictions, animations, documentaries, video art). This initiative attracted one thousand contributions and drew atten-

tion not only of the experts, but also of an audience of fans including many college students. The Cineclub Sassari Fedic is the promoter of the Sardiniafilmfestival. The association created a successful cultural operation that creates a link between Sardinia, the city of Sassari and its University and feeds on the international comparison. A precious mark of the history of the festival is the film library which collects ten thousand works including all the short films from previous editions. It's an important heritage which I think will increase. Thanks to the course in cinema history, the University of Sassari will contribute to the initiative by guaranteeing a continuous comparison of the grading methods and products to be selected.

(A.M.)



## Visual education in school

>>> information and emotions: picture, photos, films and advertising.

Papers often report absurd episodes bordering on the illegal which are published and shared on the web by the youngest in order to communicate something.

However, the educator shouldn't criticize and evaluate the free expression of the youngest, but rather dialogue and discuss on films, maybe with the help of specialists.

The film language is not to be considered out of context, but it is an instrument that can be used to link together the various disciplines.

Schools are sadly lacking in adequate technological instruments

and teachers, but I think that it is enough sometimes to recognize the deep communicative and expressive value of "making film" with the young.

Pursuing a common goal helps to break down generational and institutional barriers both at school and in other socio-cultural contexts. Realizing a video project (commercial, music video, short film) helps to consolidate and define the relationships and the roles; it also favors the sense of responsibility and belonging.

The film projects, varied depending on the age of the users, should enhance the recreational aspect and prefer practice rather than theory, according to the model "learning-by-doing" (Active learning T.P.R.

Total Phisycal Response).

Children and kids are guided to activities of introspection so that they discover desires, emotions, fears to be used as a base of the films; they can also empathize with events and characters and change their point of view.

The language of cinema (especially the activity of looking at oneself and then around) may be the key to get in contact with people on the fringes of society by giving them equal opportunity of expression, integration and improvement of self-esteem.

As B. Brecht said: "All art forms are in the service of the greatest of all arts: the art of living".

(Laura Biggi)



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the SardiniaFilmFestival  
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### Cultural associationism at the dawn of the 21st century. The commitment of the cultural operator and the burning of culture.

The Cineclub Sassari Fedic will hold a conference on the associating process, contemporary associations, the prospects of the cultural operators and the rebirth of cultural dignity. The conference will be held at the Aula Magna of the University in June 29th and 30th, 2012, in occasion of the seventh edition of the Sardiniafilmfestival International Short Film Award. Among the speakers, there will be the presidents of the nine MIBAC associations and other important players in the world of culture, entertainment and politics. Italo Moscati will moderate over the debate.

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## E' il cinema



Spente che furono le luci  
il mormorio si acquietò  
in attesa del primo fotogramma  
l'animo si placa  
assenza di pensiero  
l'aria fresca della sera.  
E' il cinema  
la rassegna dell'isola  
non c'è più la pellicola  
ma il filmato si srotola  
e la vita si amplifica  
naufregando nel film.

(Piera Salvagnolu)

## TRIBUTE TO PIERRE SCHOENDOERFFER

>>> "Ramuntcho" (1958), "Pêcheur d'Islande" and "317 Battaglione d'assalto" (317eme Section, 1964), one of his two masterpieces. It is probably the best French film on the war in Indochina told through the destruction of a squad of native soldiers (commanded by two splendid actors such as Jacques Perrin and Bruno Cremer). In 1966 he directed "Obiettivo 500 milioni" and in 1967 "The Anderson Platoon", an American documentary on the war in Vietnam (he won the Oscar). He shot in the same year his best film "L'uomo del fiume" (Le crabe-tambour). Through an extraordinary journey into the ocean, beautifully filmed by Raoul Coutard on board a small warship, some great actors (Jean Rochefort, Jacques Dufrilho, Claude Rich, Jacques Perrin) present again the torment of the past and



Pierre Schoendoerffer

the compromise of many French officers with the "putsch" in Algeria. This film was awarded of many César and was followed by other three films which re-proposed the

defeated of French: "L'honneur d'un capitaine" (1982), "Dien Bien Phu" (1992) and "La-Haut, Un Roy au-dessus des nuages" (2004). Some of his films are based on his novels: we might mention "L'adieu au Roi" (1969), which became a film with the title "Farewell to the King" ("Addio al Re", 1988). He has three children: one actor, one actress and one director of thriller (Frédéric). I owe this article to his father to pay tribute to Pierre Schoendoerffer.

(Claudio G.Fava)

## Folco Quilici: Sardinia, the sea, and the SardiniaFF

by Anna Quarzi



Anna Quarzi

*Folco and I recently talked about our loved Sardinia and the "Sardinia Film Festival". Here below the interview.*

**Quilici and the sea... Tell me about your relationship with the Sardinian sea:**

You probably don't know that my first documentary as well as my first dives have been made in Sardinia. It was the summer of '48 and I had just passed the high school examination along with my friend Clorindo Testa who later became one of the most famous Argentinian architect and painter. We decided to have an unforgettable experience. We landed on an Island that soon seemed to me empty and beautiful: I only had one backpack, an old camera and 800 lire that had to be enough for 3 months; it was a sunny afternoon in Santa Teresa di Gallura and we were trying to reach Capo Testa.

Sardinia captured me from the first moment: crystal clear sea where to find wrecks, vases and amphorae. My love for underwater archeology was born right that summer. I made my first documentary in Villasimius: "Attorno alla scogliera". I continued searching for the color and the scent of Sardinian sea in all the southern seas of the world.

Another fabulous memory of that summer is about the Asinara island: we managed to get the permission to land on because there was not yet a high security prison but only a penal

colony. The governor gave us his horse-drawn carriage and we discovered a magical place. I'm talking about 64 years ago but the seabed of Asinara are still rich in wrecks and much more. Bear in mind that my next book, to be published on September 1st, talks about wrecks and it ends with the story of a famous wreck a roman ship found in the sea of Sardinia and full of bars of bronze. They will be studied and analyzed in the laboratory of Gran Sasso; they're precious because remained pure and without any magnetic trace.

**Have you shot other films in Sardinia?**

I went back to Sardinia for 20 years, in which I spent my holidays with my family, my son Brando, my grandchildren and my friends. My love for Sardinia brought me back there to explore not only the sea, but also nuraghi and caves. I devoted to Sardinia one of the episodes of the film "L'Italia vista dal cielo" (I used words of Grazia Deledda, Giuseppe Dessì and Antonio Gramsci for the comments). Another film devoted to Sardinia and its coasts is titled "Le isole": drawn from "L'Italia infinita", it talks about undersea adventures, fishing traditions and archeological treasures.

I also worked in the sixties in the straits of Bonifacio for the series Mediterraneo: I wanted to take images of stormy sea, which I easily took. It seemed to me to be in the Polynesian bays tanks to the color of the water.

I've also availed myself of the help of masters such as the great historian Fernand Braudel, the anthropologist Levi Strauss and the archaeologist Sabatino Moscati. I published "Arcipelago di La Maddalena" and "Mar ligure e mar di Sardegna" with Luca Tamagnini and I made a preface of "Sardegna paesaggio costiero" by Tamagnini. I defined this beautiful photo book as Una solitaria ricerca, tesa a cogliere la magia di un paesaggio ancora intatto. Una sorpresa,

per me, proponendomi l'affresco di un paesaggio marino che ritenevo di conoscere. E invece, qui, m'appare nuovo".

**Considering the present situation, what would you like to tell in occasion of the Sardinia Film Festival?**

I would really like to tell Sardinia with the help of images and I think the Sardinia Film Festival is an important event that tell the men, their problems and their culture and it lets the micro worlds get out.



Folco Quilici

*Folco Quilici was born in Ferrara in 1930. His father is Nello Quilici, historic director of the journal "Il Corriere padano", and his mother is the painter Mimi Buzzacchi. Quilici is director, writer and journalist. He shot around 300 films and his works are often about the relationship between man and sea (Sesto Continente, Ultimo Paradiso, Tikoyo e il suo pescecane, Oceano, Fratello mare e Cacciatori di navi). He attended many television cultural programs; he has also written numerous books and collaborates with national and international press.*

In the next issue, to come out in June 15th, among other things: "The opportunities of cultural operators and the revival of cultural dignity" by Roberto Chiesi (Manager of Archive Study Centre Pasolini of Bologna film library); "A comparison of Presidents of national associations of film culture. The year that will come" by Paolo Micalizzi; "Talking of Cannes..." by Alessio Trerotoli. All numbers of the "SFF news" are published also in English and can be read on: : [www.sardiniafilmfestival.it](http://www.sardiniafilmfestival.it) and [www.cineclubromafedic.it](http://www.cineclubromafedic.it)

### Sardinia Film Festival

News dell'International Short Film Award

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