

INTERVIEW WITH MARCO ASUNIS
President of FICC



Francesco Bellu

"Yes" to the debate despite Nanni Moretti and "Yes" to an educational cinema devoted to the audience, where the cultural operator is like a "teacher". Marco Asunis, president of the Federazione Italiana Circoli del

Cinema (FICC), plays the part of "militant of the culture" even if he wants to emphasize that the ideological differences «have greatly contributed to destroy the democratic and cinematographic cultural associationism». The matter rose up in 1947, when the FICC was founded: it was the first association of film culture that defended the Italian cinema against the monopoly of the U.S. Over the years, it has also fought for the freedom of the art against the censorship. Nowadays, Asunis continues, the ideologies are dead and «what most characterize the cultural policy of the FICC is to put in the middle "the audience", as it is the main subject of cultural exchanges and has specific and clear rights. In 1987, in Tabor (in the former Czechoslovakia), the then president Carlo Lizzani, during the l'International Federation of Film Societies, decided the Decalogue of the "Charter of the rights of the audience". This has enabled a common practice of the FICC clubs, according to which each film is considered functional to a self-formative growth and critics of the reference audience. That's why the



Marco Asunis

particularity of the debate after the film: unlike Nanni Moretti, the FICC is in favour of the debate!

Other topics were the distinction into nine existing associations and the utility of a cultural associationism conference. Concerning the first point, Asunis states that «perhaps this distinction is not longer topical, but it is always necessary. Each of our associations repr fesents worlds and specificities that must be protected». But there are also many similarities that have not to be squandered. «A conference on us, on our prospects, on our role in the society, it would certainly be welcome. The general crisis and the problems arose with the ministerial cuts didn't let us to react as a single person. Too many delays and waste of time: this was not good. Nowadays, it is important to stay close to each other to face all those who do not consider the culture as a central issue for the human being. These values are vital for the future of our society». In short: not only "yes" to the debate opened to the audience, but also "yes" to a comparison between the sides.

FROM FEDIC TO PASOLINI
Meeting with Roberto Chiesi

The meeting with Roberto Chiesi at the film library in Bologna (which is home to the study center Pier Paolo Pasolini archive, of which he is the director) has been a pleasant opportunity to debate. First topic: the cultural associationism, as Chiesi has edited in 1999 the volume *Lo sguardo liberato*, which explained fifty years of history of the FEDIC (Federazione Italiana Cineclub, one of the nine National Associations of film culture recognized by the Ministry of Cultural Heritage). Chiesi was an active collaborator and has contributed to create the magazine *Carte di Cinema*. His relationship with the federation has been then broken off: «there has been a total fracture because I didn't share its policy anymore: ten years have passed now». Chiesi wanted a federation that had to be more engaged in «a very rigorous job of research and selection of independent international cinema, by searching an hard balance between quality and interest of the audience. The rigor is of primary importance: it gives credence and allows to establish important relationships».



Fabrizio Violante

We all agree that it offers a selection between people and jobs at any level. The selection should also deal with the spread of digital technologies that expand the possibility of making a film. «It is important that the concept of independence is considered as widest as possible, as it means to have relationships even with those who succeeded in imposing its independence on the market. We must involve everyone and fix a qualitative criterion that is developed by a group of people chosen among those who know cinema very well. I think it has to be

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Roberto Chiesi

The announcement of the seventh SFF has been released

SARDINIAFILMFESTIVAL 2012 - INTERNATIONAL SHORT FILM AWARD

VII edizione - Sassari 25/30 Giugno

7TH edition - Sassari 25th - 30th june

DEADLINE TO MARCH 1st 2012

We inform you that it is online the proclamation of the Sardinia Film Festival fifth edition. The deadline for the shipment of the works is scheduled for 1th March, 2012. Participation is free. Sardinia Film Festival accepts works by filmmakers without gender restriction, themeand format. For more information, rules and entry form, visit:

www.sardiniafilmfestival.it

» started a dialogue with the other members based on criterion that are culturally high; the members have to be persuaded that it should be taken a direction of high quality. One thing that should be wiped out is the narcissism of cups and medals». Chiesi then explains the multi-form role of the Study Center: «There is an editorial and a research activity of any kind of documents and materials related to the work of Pasolini; and there is also the organization of exhibitions, especially abroad (a tradition started by Laura Betti). We are inclined to help any initiative regarding to Pasolini. The research takes on a more concrete meaning when it comes to renovating a film, as it was done for *Appunti per un'Orestide Africana* and it will be done for *Porcile*, a future project of an invisible film».

Finally, Chiesi has remarked on the role of the public television and the criticism: they should promote the quality rather than chase the market. It is said that the criticism is dead, but Chiesi states: «Criticism is still living, at least for the few that still thankfully read critical texts. There's still a love for the cinema, but criticism in Italy has always had a very small importance, and the criticism itself has his own responsibility as it has been unable to defend its space in the newspaper». It is also true that art films have been no longer seen on television, and the largest part of the audience is so far from a quality cinema. «There was a significant educational value in seeing some films in prime time. This was one of the effects of the "berlusconism": a cultural degradation, which means less conscience, less attention, less ability to think and, therefore, passivity and dependence on what television says. I found an emblematic image by looking through some numbers of the *Corriere della Sera* of the 1979: the films that would have been broadcasted was listed below a picture of Mike Bongiorno. They are great films such as *Il Gattopardo* and *Il Casanova*; Goffredo Lombardo made a great mistake by yielding to Berlusconi his own broadcasting rights in order to make money. The image clearly seemed to say that *Il Gattopardo* is as important as Bongiorno: it's a mind-set that has crept into the people and it's not gone away yet».

INTERVIEW WITH MARINO BORGOGNI

Vice-president of the FEDIC and President of the Valdarno Cinema Fedica, a festival affiliated with the SFF. In 2012 there will be the thirtieth edition and this will be held in San Giovanni Valdarno (Ar) between the 18th and the 21st of April.



Giulia Zoppi

Marino Borgogni, the festival in San Giovanni Valdarno has reached its thirtieth year of activity. During the last thirty years there have been many changes in the Italian cultural scene, which is divided between a cinema on television and a scene of late empire that is unable to create and encourage culture. How did this cultural panorama influence the independent cinema proposed by the San Giovanni Festival?

The independent cinema has almost totally adapted itself to the latest trends. The authors rarely continue to create culture. However, it doesn't mean the quality of independent works is now lower: on the contrary, the formal quality and the content of works has considerably increased from year to year, perhaps facilitated by new technologies and a new awareness of one's abilities.

You deeply know the world of associationism because you have been living in it for many years. What do you think it could be done for the associations so that they can continue to be strong and bearers of changes, considering that it is a world that offers many opportunities of low-cost production

and distribution? How can the cine clubs be still useful?

Survive! It's the answer to the first question. Their existence is threatened by the continuous cuts in funding made by the Ministry of Cultural Heritage. Therefore, it is very hard to think of a serious cultural programming. Even if we would be probably helped by volunteer operators, funds are always needed for any decent construction.

With regards to the second question, there are two reasons why I think all the cine clubs are still useful. First of all, they represent an important occasion of associationism in a period of isolationist trends. Secondly, they are (or they should be) spaces where to talk about cinema or culture in general.

What's your advice for a guy who wants to be a filmmaker?

In my opinion, a filmmaker doesn't need my advice. What's most important is to be humble, to have good employees (a DIY cinema is impossible) and to be fully convinced of what has to be told.



Angelo Tantaro e Marino Borgogni

THE LOGO OF SARDINIAFILMFESTIVAL EXPLAINED BY ITS AUTHOR



Piero Putzu

The film moves like a snake (symbol of knowledge and wisdom) and, in its graphic way, it forms a schematic representation of Sardinia. The labyrinth, archetype of loss and discovery of themselves, symbolically represents the cathartic function of the film: the discovery of feelings, emotions and contained passions.

The maze has universal contents, recognizable in many cultures. It is present also in Sardinia: it is engraved inside of the Domus de Janas in "Lunazzas", in the country of Benetutti and dates back to around 4000 B.C.

It is curious to see that this symbol is common in many cultures around the world. The labyrinth "Lunazzas" is "unicursal": it derives from legendary mythological constructions and it has a plant so tortuous that it is difficult to orient themselves. This type of maze, however, has a single road that is intricate and it wraps and go to a central point and then moves on. However, the centre must be achieved.

Some experts connect the maze to the ritual repertory of agriculture, which is connected with the periods of sowing and harvest, and therefore also with the solar cycles. Someone else connected the labyrinth to initiation rituals of mystical-religious world. Still others see an analogy with the human brain.

THE SARDINIA FILM FESTIVAL IS TWIN WITH VALDARNO CINEMA FEDIC



In the next issue, will be published on January 30th, among other things, an interview with **Candido Coppetelli**, president of the CGS (Circoli Giovanili Socio Culturali).

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