



GRETA BARBOLINI

GRETA BARBOLINI, CHAIRMAN OF UCCA (UNIONE DEI CIRCOLI CINEMATOGRAFICI ARCI)
Projects and design collaborations to be more and more a network

«We must seize every possible opportunity to update our toolbox». Greta Barbolini, chairman of the UCCA (Unione dei Circoli Cinematografici Arci), is the only woman to have the highest post among the nine associations of film culture recognized by the State («in several areas of associationism they're coming out many female figures, but we could do much more», Barbolini says).

The Ucca was born in 1967, by aggregating the already existing Arci associations (the most popular and biggest Italian cultural association) in a more thematic way. The Ucca has 330 clubs all over the country and it manages a network of summer arenas and first run movie theatres; it also carries out an intense program of film and culture production. This is the second mandate for Greta Barbolini as chairman of the Ucca, to which she arrived through the Arci club in Modena where she worked on cultural planning. «Compared to the other associations, the Ucca has the great opportunity of being a part of the Arci system, through which we can suggest ideas to a wider audience», Barbolini explains.

The situation has changed over the years and there has been a revolution of commitments



Chiara Cecchini

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ROMANO SCAVOLINI, THE SUSPENDEND TRILOGY



Antonio Rubineti

Active sin 1958, Romano Scavolini is an exemple of what the independent Italian cinema has been: the refusal of both the commercial circuits and the lobby underground (created as a consequence of the

cooperative of independent cinema in the '60s) has made him an artist *maudit* and *borderline*.

His most important works are *A mosca cieca* (1966), *La prova generale* (1968) and *Entonce* (1969); this last one has been lost. They're three full-length films that can be considered a part of a speech in progress on cinema *mystification* and on the attempt to find out the hypocrisies and strategies of representation of the films.

A mosca cieca (in which the protagonist Carlo Cecchi wants to kill at any cost only to make a gun worth living) is his most significant work as well as the most extreme in deranging the basic principle of cinema. Perhaps because of this, the film has been rejected by three censorship commission and it remained unknown for 30 years.

There's another film that had some censorship problem: it is *La prova generale*, in which there are great actors such as Cecchi himself and Lou Castel. The film is still accused of five potential criminal offences: instigation to violence, contempt of the country, contempt of the Unknown Soldier, contempt of the Religion, blasphemy. However, *La prova generale* won the Premio di Qualità in 1972, ex-quo with *Le charme discret de la bourgeoisie* by Buñuel, by the Italian ministry of art and entertainment.

These films are about the theme of waiting and breaks, which are present in them in different ways: first of all, the *messianic* waiting for *revolution*, that became concrete in the last film, *Entonce*. The only copy of this film has been lost during an inundation and that's why the trilogy can be defined "suspended".

Yet in its original idea, the film had a sort of "cupio dissolvi": after 40 minutes, in fact, the film was interrupted and Scavolini appeared in front of the camera as a creator of lies the audience had seen. Therefore, the film wanted disappear and remain unseen, as well as materialize a utopia.

TRIP INTO ARGENTINE CINEMA



Alessio Tretotoli

Buenos Aires. A walk around the market of San Telmo, the oldest barrio of the city. I went into the bar in Plaza Dorrego and it was like being in another era: music from the speakers (tango, as in most

most of Buenos Aires) and wooden tables smelling of old. Not far from here, in calle Esmeralda, on 18th July, 1896 were screened the first films in south America: they were the first films of Lumière. The Argentine cinema has been one of the first in the world and it now one of the best, with brand new talents including the director Juan José Campanella and the actor Ricardo Darin.

The profitable union between these two artists has rewarded the Argentine cinema in 2010 by giving to *El secreto de sus ojos* (*The secret of her eyes*) the Academy Award for best foreign film. This is the fourth occasion of collaboration between Campanella and Darin: they worked together also for *El mismo amor, la misma lluvia* (1999), *El hijo de la novia* (2001, Oscar nomination) and

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ROMANO SCAVOLINI

Sardinia Film Festival VII Edition – International Short Film Award
Sassari from 25th to 30th June 2012

Deadline for sending works: **1st MARCH, 2012**

Participation is free and there are no restriction of genre, theme and format.

To read the entire notice: www.sardiniafilmfestival.it

GRETA BARBOLINI, CHAIRMAN OF UCCA (UNIONE DEI CIRCOLI CINEMATOGRAFICI ARCI)

► any level, locally and socially. «In general it is hard to find resources and understand that the associationism of citizens is an important response and it will benefit all of us – the chairman says. Unfortunately, even when there's desire to invest in culture, a prejudice takes place: it's better to contact much more corporate and strong realities in order to make something valuable. However, this is not a valorisation of the qualified people who work in the clubs: here there are, in fact, volunteers as well as many qualified operators».

In this difficult moment (there are a few spaces and «the typical film clubs are now rare and blessed events») the associations «must to reach the capacity of being a cultural network as a lowest common denominator» by focusing on «that part of the audience less and less considered», while in many cities the movie theatres are dead and there aren't even multiplexes; by using «the ability of cinema to get into multipurpose cultural spaces, thanks to new technologies»; by cutting down «the risk of being considered by the institutions as a fan club».

Barbolini thinks «we need to find new ways to come up against the institutions and highlight the unitary characteristic of the associations, make more criticism and more lobby» because «we probably think that the fact that our job is free is an enough condition to be appreciated and credited». In this sense, a conference on culture «is an important step of a necessary work and it is appreciable if inserted in commitments of the associations to design collaborations and projects not be finished in a moment; we must to make a network».

CULTURE AND TOURISM AT SARDINIA FILM FESTIVAL

The international film show explained by the director Antonio Maciocco



Grazia Brundu

«With many guests and supporting events»: this is how Antonio Maciocco, artistic director of the Sardinia Film Festival, would like the festival to be. He says: «Last year we already made

an overview of cinema and we focused more on acting and distributing, thanks to "open lesson" by Ferdinando Maddaloni, actors trainer, and Daniele Carelli from the "Blue Suede Shoots" in Roma. We hosted famous actors such Gian Marco Tognazzi and Cosimo Cinieri but now we'll do much more».

It is quite soon to talk about details, considering that the festival will start on June 25th. However, the director points out that already more than four hundred works from 30 countries have enrolled at the festival (last call on March 1st). There will be two "exotic" news: Morocco and the state of Comoras. It is expected a turnout of no less than 700 works again this year (so it was in 2011).

This is the second year of artistic direction for Antonio Maciocco, even though he already participated at the festival in the past as a director. He gained many awards by presenting his short film *Permesso?* to several film shows, including the Valdarno Cinema Fedic (the film is an inter-ethnic story filmed in Alghero, Maciocco's home town).

He founded in 2010 the cooperative "Nove Muse" and he has just made *The boxer* with Giovanni Loriga: this film, included in the project Agorà, has been funded by the city of Sassari and it is directed to



ANTONIO MACIOCCO

schools. Maciocco is now working at *Labbra mute*, from the novel of Adele Loriga Camoglio, a writer from Sassari.

«The Sardinia Film Festival is an important cultural means for the area – Maciocco says –. It brings to Sassari many good works which are mostly directed with no money but they're of a good quality thanks to new digital technologies. I mainly refer to foreign films, to which Italy should pay attention. Year after year, these works enrich the film library of the Cineclub and are at anyone's disposal».

The film is also a gym for young critics. Last year the newly-elected Maciocco coordinated a panel of twenty-year-old and thirty-year-old boys, who had been supported in their choices by Piero Livi, dean of Sardinian directors. Finally, Maciocco says that «the Festival has also a touristic relevance. Every year, in fact, our staff makes guests discover the beauties of our country and this helps promoting Sardinia as a perfect location for film productions».

TRIP INTO ARGENTINE CINEMA

► *Luna de Avellaneda* (2004). Ricardo Darin himself has contributed to the consecration of the Argentine cinema during the latest edition of the Rome film festival: *Un cuento chino* by Sebastián Borensztein has in fact won the Marc'Aurelio award for best film and the audience award.

Right at the Rome film festival came in 2008 the pair of directors Mariano Cohn and Gaston Duprat who presented the beautiful film *El artista* (*The artist*), distributed in Italy the following year. The two, who had already directed the documentary *Yo presidente* (winner of a couple of festival in Mexico and Spain), established their credentials in 2009 with the wonderful *El hombre de al lado* (not distributed in Italy).

If you asked a porteño (so they're called the inhabitants of Buenos Aires) what are the most important Argentine films, you would probably be answered *Esperando la carroza* (1985) by Alejandro Doria (a sour comedy very similar to some of the Italian ones in the sixties) and *Nueve Reinas* (2000), directed by Fabián Bielinsky with the actor Ricardo Darin, a real symbol of the new Argentine cinema. Other important films are *El abrazo partido* (*The lost hug*, 2004), winner of the Silver bear award at the Berlin film festival; *Lugares comunes* (2002) by Adolfo Aristarain; and the interesting documentary *Luca*, dedicated to Luca Prodan, leader of the band Sumo (to be listened to).

Our time in Argentina is running out and we have to take the bus to Santiago de Chile to continue our journey into the south American cinema (the next episode will be devoted to the Chilean cinema).



EL SECRETO DE SUS OJOS

SardiniaFilmFestival

News of International Short Film Award

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In the next issue (to be released on 29th February), among other things: an interview with **Massimiliano Eleonori**, chairman of **A.N.C.C.I.** (Associazione Nazionale Circoli Cinematografici Italiani); *Terra antica* by **Franco Piavoli**.