



U.I.C.C., INTERVIEW WITH PIA SONCINI

UNIONE ITALIANA CIRCOLI DEL CINEMA



M. Cristina Caponi

Let's continue our journey, which is designed to grasp the organizational dynamics of the nine National Associations of Cinema Culture in Italy. The next step is an interview with Dr. Pia Soncini, treasurer of U.I.C.C.. Behind a similar acronym, it is possible to recognize the Unione Italiana Circoli del Cinema, operating in the territory since 1951. At the head of this confederation there is the President Pier Mario Mignone, whose hiring working commitments have prevented him from being able to converse with us. Being Pia Soncini a key figure within this institution, we asked her to highlight the key points around which rotates the association. The Treasurer notes how the U.I.C.C. «distinguish for the focus on the various initiatives made with the associated Clubs, as well as for services and tools as the online Film Catalog. These are important opportunities for our cultural operators». In this management area falls the "Circuito Distributivo di Cortometraggi" project for the circulation of the

short shown in Kimera Film Festival, Festival del Cinema Invisibile of Lecce, Imaginaria Film Festival of Conversano and Festival Corti da Sogni of Ravenna. «One of the fundamental requirements required by the U. I. C. C. for the collaboration to the festivals of the associated Circles is that the festival itself has a return for all the other Circles too» states the Soncini indeed. In an attempt to enlarge the catalog of the films projected within the various clubs, the association has also reached an agreement with different distribution houses. If the treaties concluded with Pablo Film, Orange Film and Fabula movies were a fixed-term ones, «the alliance with the Lucky Red - in the same way

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THE XI° INTERNATIONAL MARRAKECH FILM FESTIVAL



Silvio Farina

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DEUX OU TROIS CHOSES QUE JE SAIS D'ELLE: MARINA SPADA

The beginning:

My artistic education began with music, as at the age of 3 my father let me listen to opera: I used to sit on a chair in my parents' bedroom where there was a record player. My knowledge of music got then better with the rock of the 70s and the pop of the 80s; I also took a degree in Gian Francesco Malipiero's musical theatre. I always loved and used art to create a love for the shooting. I also met the artists, thanks to the many video portrait I made. I think the musical influence can be better found in structures and symmetries of my films rather than in music.

Photography and cinema:

Milan is both a character of my films and a character of my life, rather than a place. It gave me a lot in experience, friendship and opportunities and I saw it changing and react. It seemed right to me to talk about it in my films especially during these years in which Italian cinema retired to Rome without



Giulia Zoppi

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Considering the great success of the Sff news and granting the request of some of our affectionate readers, this issue is experimentally made up of four pages.



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Deux ou trois choses que je sais d'elle: Marina Spada

>>> considering that the film historicizes and shows the image of the nation, and Milan is often described as a place of money and ill-repute.

I learned how to observe the city thanks to my personal knowledge and the knowledge of the photographic work on Milan of Gabriele Basilico (a work started in the 80s). His look on the cities of the world is powerful as well as sad and emotional.

My female characters roam lost around Milan, but maybe they walk on known places to find a sort of "consolation of things" and reflection of their identity. Milan is expanding and I think the cities should evolve following the social evolution. I try to describe the city and his evolution without any judgment.

Women's poetry and films:

I love poetry because it helps me defining what I think and feel, as I cannot often recognize it. My words are the images and the poetry (unlike prose) is very visual so that it is built for images: this could be

another reason why I feel very close to poetry. Even the titles of my films are taken from poems. I made a film about Antonia Pozzi and her poems in order to give her a relevant place in Italian literature. Pozzi hasn't been appreciated as a poet and as a woman because her poems talk about her inner life in a very modern way. I don't know if there're arts and film that can be defined "feminine", but for sure I always recognize them for their themes and their look very close to life as all of us live. (Giulia Zoppi)



Marina Spada

Among his early works we remind you some video portraits and the short film L'astice, winner of several international and national awards such as the Torino Film Festival. She made her first full-length film in 2002: Forza cani, followed by Come l'ombra, presented at the Giornate degli Autori della Mostra d'Arte Cinematografica di Venezia 2006 and winner of many awards at

major international festivals. Her last work but one is Poesia che mi guardi and it has been presented at the Giornate degli Autori during the sixty-sixth edition of the International Venice film festival. Il mio domani has been selected in competition at the last edition of the Roma International Film Festival.

THE ECHO OF CELLULOID DREAMS. FESTIVAL MUSIC BY MAURIZIO SARAGOSA



Francesco Bellu

The atmosphere of Sardinia with its strong archaic sound, well connected to its roots. Maurizio Saragosa has caught this sound and used it for the music of the next Sardinia Film Festival. The pieces last from 15 to 60 seconds according to their use. The aim is to create a sound mark that characterizes the festival. Maurizio's search went beyond the folkloric aspects: «I didn't want to make a purely Sardinian music but rather so-

meting similar that can reproduce the atmosphere. I didn't want to use sounds already heard but rather something new». After all, this is the soundtrack of an international short film festival in which Sardinia is the main stage. Maurizio Saragosa had already met our island as he previously composed the music for documentaries filmed in Ogliastra. And the memory of the wild and welcoming Sardinia was an example for this new music. Among the instruments there's also the duduk, an armenian flute famous because it's been used by Hans Zimmer for the soundtrack

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U.I.C.C., interview with Pia Soncini

>>> as with the Istituto Luce - has proved to be continuous and linked to the U.I.C.C. Training Project. Of considerable importance is, also, the deal made in 2011 with Distribuzione Indipendente, without forgetting the agreement activated with Altrofilm». Like all of the other nine confederations, also for the U.I.C.C. the cutting of the state funds is a real sting. The first measure was to transfer the "headquarters" of the institution to another place, situated in Piazza Oderico da Pordenone in Rome. In addition, the economic worsening has resulted in the inability to pay even the slightest amount pay to the assistants. Unfortunately, as the same Soncini admits: «the volunteering is not enough unless you have another way to survive. That culture, then, in our country is often equated to volunteers is to be considered a depreciation and a loss of value of it». However, the U.I.C.C. continues to fight for a more legitimate cause: the promotion of the cinema as a form of art. For the treasurer, «it would be nice to be able to break through the media wall of silence that surrounds us, perhaps by proposing common strategies for the good of the different associations, as has been long time ago with "Cantiere Italia". In this regard, I appreciate very much the conference on the cultural associations covered in the program of the Sardinia Film Festival». (Maria Cristina Caponi)

THOSE 8 MM FILMS

A u t u m n 1959. I was t w e n t y years-old and my life began running for s o m e months: the first tests at the University, the first fiancée, the first critical articles of a political weekly in Turin, the collaboration with



Corrado Farina

Gianni Rondolino at the University Film Center. There has also been an evening at some friends' who shot an 8 mm film titled Canova il mostro. 8 mm? What the hell was that? I used to attend cinemas and I was a budding Critic, but I never would have thought that films could be "made at home". Canova il mostro opened up new horizons for me: I understood what the small step was and and I also discovered that a good friend of mine (Eleonora Olivetti)

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The XI° International Marrakech film festival

The eleventh International Marrakech film festival has been held last year from the 2nd to the 10th of December in the city of Marrakech, rich in art and culture and center of trade and commerce between East and West. The event was characterized by a good art direction which has managed to involve the crowds of people in Jāmi' el-Fnā square thanks to a careful selection of films in and out competition. Furthermore, at the Palais des Congrès there was a talk about important themes such as sexuality, religion, and the role of women in contemporary society. The Rif lover (by the Moroccan director Narjiss Nejjar) and Sette Atti di Misericordia by the brothers De Serio tell of the hard realism imposed to women by the sexist and patriarchal society. We also focus attention on No Tengo Miedo and on the psycho thriller Snowtown, both capable of exposing the cruelty of sexual violence in a cynical way. Works in competition were fifteen and the awards were five; the panel was chaired by director Emir Kusturica. The award Etoile d'Or has been assigned



Le donne del festival (ph. Andrea Deriu)

to the film Out of Bound by Frederikke Aspöck. The film Snowtown, directed by Justin Kurzel, also won the Best Actor award for Daniel Henshall. Best actress was the US Joslyn Jensen, star of the drama Whithout by Mark Jackson. Good result for Gianluca and Massimiliano De Serio who won the Best Director award. With regard to the short films section, the panel chaired by Sigourney Weaver awarded L'Arroseur, by Mohamed Aouad. Apart from films in competition, the program rich in homages and master classes has offered to the audience the opportunity to meet masters such as Terry Gilliam, Marco Bellocchio, Jean Jacques Annaud, Nuri Bilge Ceylan and Roland Joffe. At the end of this important film festival, it remains the city of Marrakech, rich in secular traditions, Gnawa musicians, big souk and gorgeous Riad. Marrakech is now ready for the edition of 2012 that will still surprise with a high quality cinema. (Silvio Farina)

The echo of celluloid dreams

>>> of "Il gladiatore". However, Maurizio points out that «the instruments themselves have a relative importance. I'm more interested in the sound and what it communicates». Still the pieces don't have a title, as he didn't expect such a request: «Usually, this kind of



Maurizio Saragosa

pieces don't have a real title. I proposed "Ponte", in the sense of connection between distant lands. I'm still working on. We'll see». The most difficult but interesting challenge has been to concentrate in a few minutes the music able to impress the listeners. Maurizio Saragosa points out that he makes music «applied to images». The echo of celluloid dreams. (Francesco Bellu)

10th edition of Al Ard doc film festival di Cagliari

Interview with Giuseppe Pusceddu, art director of Al Ard doc film festival

The last edition of the Palestinian and Arab film festival has been held in March and it was the tenth. Could you please tell us how the festival started and what were the reasons that made it possible?

G.P.: The festival was the result of a meeting between different "historical" directors: Antonia Caccia and Jenny Morgan from London and Monica Maurer from Germany. They made documentaries about Palestina and the war in Lebanon, the first Intifada, the massacre in Jenin in 2002. Obviously, the reason is to let the people know the Palestinian Diaspora and the situation in occupied Palestinian territories, as the European and Italian medias never talk about.

Let's talk about documentary films and their power of witness. First of all, I would like to know how difficult it's now produce films in Palestina even considering the fact that the digital innovation lowered the costs. I also would like to understand if it is easy or

not to distribute these films...

G.P.: It's no accidental that I mentioned the director Maysoon Pachachi. A few years ago, she held courses in directing and editing in occupied territories. After these courses, a new generation of documentary filmmakers was born and produced interesting works: among the others, we remind you artists such as Saed An-doni (director and editor), Abed a-Salam Shehada and Osama Qashoo, a real revolutionary documentary filmmaker. Many of these documentaries have been presented at different international film festivals and broadcasted by Al Jazeera. There are now many courses on the use of the camera as a form of documentation, both in the occupied territories and in refugee camps in Lebanon, Syria and Iraq. In our review we insert these works as much as we can.

It's true that today the costs are lower. However, the biggest problem for the Palestinians is the freedom of movement. Everything is under control and the production centers are often attacked by the Israeli army,

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10th edition of Al Ard doc film festival di Cagliari

>>> so that it gets hard to communicate with the rest of the world. Concerning documentaries with a more difficult production, other producers are requested (especially the north Europeans). Sometimes, funds are lacking in work in progress and most part of production is independent. The hard situation of the Palestinians would be almost unknown without the help of external documentary filmmakers. For example, the famous images of Israeli soldiers while breaking the arms of the young who throw the stones were shot by Alajos Chruadinak for a Hungarian Tv in 1988.

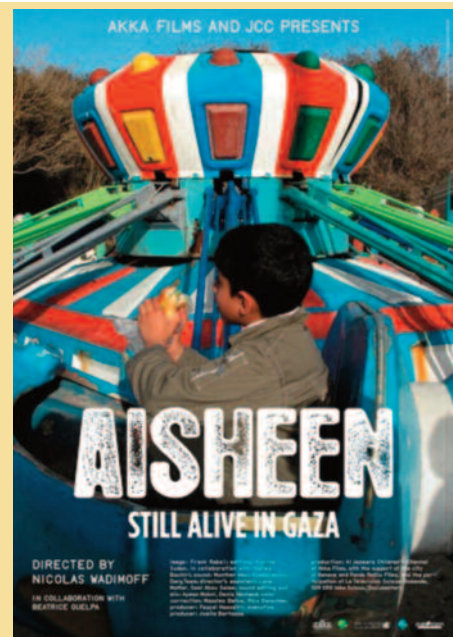
You have presented many works in previous editions. What I would like to know is which themes and languages you prefer.

G.P.: The question of making documentaries in Palestine is complex. They're principally social and political and Palestine is often presented in its historical, social, cultural and anthropological complexity. For example, can we talk about education without considering that students cannot join it because of the occupation? And this is true also for all the aspects of social life: sport, economy, culture, politics, religion and art. Palestine tries to experience new ways but all efforts tend to defend of its identity. If I want to give a first reading of this way of making documentaries, I must refer to Joris Ivens and his direct films.

How much space will this edition devote to the so-called "Arab spring"? And how many selected works will talk about what it is still happening between Libya, Yemen and Syria?

G.P.: Last year, the Egyptian director Samir Abdallah came directly from El Cairo to Cagliari to present his documentary Gaza... Strophe. He told the audience the events in Tahrir square. Therefore, we talked about the Arab rebellions already last March. However, it is not easy to finish the works in a short time: making documentaries is more complicated than making a tv program. It needs a lot of

time for surveys and interviews. The situation in Libya is still unsolved: therefore, who could tell its situation without talking about the terrible actions of the rebels in the prisons of the National Council? It is even worse the situation in Syria and Yemen. What's really happening there? We have to wait if we want good documentaries, as we cannot risk to present works not correct from the political and social point of view. In ten years of festivals we've always shown the stark reality of the military occupation in Palestine and no one has ever casted doubt on a single frame of these documentaries, except the Israelis, who have banned several documentaries and sometimes put an embargo on them so that they cannot be shown (see After Jenin by Jenny Morgan: the Israelis have identified a sort of subjugation in the soundtrack and so tried to block this film that talks about the killing of hundreds of people in the refugee camps in 2002). The risk of having works that mystify the reality is always present. In this regard, this year we present an American documentary on falsification of



reality made by Australian filmmakers in Algeria in 2007 (an alleged case of slavery in Saharawi refugee camps administered by the independent movement Fronte Polisario). This year, we talk a lot of Tahrir square as a symbolic place. We have valuable testimonies such as some films in which we can clearly see the rebels and also some audio documentaries. (Giulia Zoppi)

Those 8 mm films

>>> had a strange and never used camera with 8 mm metal chargers. What's more, she agreed to lend me the camera and some chargers. Obviously, she has been my first producer. The film (titled Tra un bacio e una pistola) was a complex history of spies. It came out three months before the first 007; and I will never forget the joy of discovering that it wasn't necessary to edit the film with the camera, as I simply could glue together two pieces of the film with acetone and a moviola (obviously borrowed from Eleonora). I united to groups of friends of mine for the films Accadde a Catone and Il figlio di Dracula (Dracula was played by Giampaolo Zancan, former star of Canova il mostro and now brilliant lawyer) and I discovered the great utility of the small steps. So I bought an expensive Paillardina and a Cirse Sound and I began to explore other ways which led to Camera ammobilata and Storia di un amore (more personal and autobiographical).

Dino Tedesco was then in charge of cultural activities of Enal in Turin and, after watching my films, he immediately wanted me in the FNC (antagonist of FEDIC). The regional competitions were followed by the national ones, such as the Montecatini festival, and I moved from FNC to FEDIC (Peppo Sacchi called me at the Cine Club Biella and Renato Geronio at the Cine Clan Regina Margherita). I finally made the jump with the "Caroselli" for Armando Testa in which I used the 35 mm film. The story continued with my experience in Rome, two films, the Pardo d'oro in Locarno and the novels, which are nothing more than movies on a paper. But this is another story. (Corrado Farina)

Corrado Farina was born in 1939. He made two films, five hundred carousels, several documentaries and eight novels. You can see it on . You can find some of Farina's 88 mm short films among the extra contents of his DVDs.

In the next issue, to be published on May 15, among other things, a speech by **Elio Girlanda** about the cultural associations; two small experiences of **Claudio G. Fava** on love for cinema . All of the numbers are published in Italian and English and they can be found on:

www.sardiniafilmfestival.it and www.cineclubromafedic.it

Sardinia Film Festival

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