

INTERVIEW WITH MASSIMO CAMINITI, PRESIDENT OF CINIT (Cineforum Italiano)



MASSIMO CAMINITI

The Cinit, as explained by its president Massimo Caminiti, is one of the nine national associations of film culture recognized by State and, for over forty years, «it bases its activities on cultural and civic education of the viewer through the vision and discussion of films (cineforum), by acting as a liaison between the film and the audience, with the aim of promoting the high quality cinema and refine the viewer's taste». Nowadays, the opportunities of enjoying the film are more and more and the cinema is now only one of the possible audiovisual spaces; therefore «the "sharing" that characterized the traditional cine-forum (screening and debate) is always smaller». That's why Caminiti explains that «our associations must update and deepen through the websites, both to keep in touch with the evergreen fans and for new generations».

It also true that the film critic has ever smaller spaces on the mainstream media, while the new media spread the exercise of review or claim of critical analysis with no limits, so that «it is increasingly difficult to provide a decent analysis of the works: the frenzy of daily life brings the people to be culturally poor. It is hard to pause and reflect on any topic: the cinema



Fabrizio Violante

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ALDA, AN INTIMATE PORTRAIT



Ricky Farina

I got the first contact thanks to a letter that I sent, some few words of introduction, a few verses and my request of shooting... I left a phone number and expected a response. A few days later I received a phone call: «It's Alda

Merini here. I read your verses and I liked them much, come and see me in the afternoon». The door plate of her flat says «Beware of the cat». I smiled and rang the bell. An astonished lady appeared and said: «You're beautiful? How can you be so beautiful?». I gave a quite embarrassed answer and we finally enter the house. She sat in front me and looked at me: I was holding a small camera and I thought of shooting the poet while smoking, without letting her talking. This was a crazy idea. I told her of my film project and she kindly refused. I remember a time when a university student asked her on the relationship between poetry and madness, that's what Alda answered: «Miss, writing poetry has nothing to do with madness: it's a rational act».

I feel goner after her refusing to be filmed while smoking. What now? She understands and helps me by saying: «Turn on the camera, I want to talk». So I did it and waited, then Alda started talking about the wonderful figure of the poet, who «speaks from the afterlife. This is what people don't understand: the poet speaks from a state of death and we need to surrender at our wishes to discover this language that looks like a buried rat or rabbit, the famous Bianconiglio from *Alice in Wonderland*».

Every word is a deep image. I feel I'm filming depths. The camera is fixed, trem-

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THE NASTRO D'ARGENTO AWARD. INTERVIEW WITH MAURIZIO DI RIENZO



Maria Cristina Caponi

The Nastro d'Argento Award, established in 1946, serves as a periscope to capture and re-launch the new films on the horizon. The section award is given annually to the Sindacato Nazionale dei Giornalisti Cinematografici Italiani (SNGCI) chaired by Laura Delli Colli. Maurizio di Rienzo is a part of the board of directors for years and he is responsible for the selection of short films since 2000. Di Rienzo has kindly agreed to answer our questions on the oldest prize in the world after the Oscar and on the ideology that inspiring the SNGCI. Concerning the last point, the critic remarks that «it is the responsibility of the syndicate to intervene in matters of professional ethics. Moreover, the SNGCI is engaged in promoting a dialogue between the category and the interlocutors such as ANICA, AGIS and other institutions of the Italian cinema, in order to defend the right of the association». The origins of SNGCI are distant in time: it includes, in fact, Antonioni, Pietrangeli and Steno among the founders. This non-commercial institution (which is a part of the Italian National Press Federation) gives both the Nastro d'argento awards and also other prizes such as «The Sacchi award for thesis on film, the Pasinetti awards at the Venice Film Festival, the Bianchi award and the Biraghi award for the actors not yet known», Di Rienzo says.

We now dwell on the Nastro d'Argento awards mentioned at the beginning. The categories in competition are 17 and Di Rienzo prefers to list the non-existent areas

rather than the existing ones. He points out that «in essence, missing sections are made up and wigs, sound editor and special effects. Worthy of importance is the European Nastro d'Argento, which goes to an Italian or foreign personality who distinguished himself in a special way». Eagerly-awaited for this month is the presentation of the Silver Courts, always screened by the Sindacato Giornalisti Cinematografici after having drawn at 40 Italian festivals except the Locarno festival. Di Rienzo explains that «according to the choices of the committee it's been done the first creaming off among 25 short films of fiction and 5 of animation: this work has produced the first list of finalists (12 fiction and 3 animation). The winning quintet has been chose among these films. They may be attributed special mentions, but this will be decided later». Among the short films there is *Uno*

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MAURIZIO DI RIENZO

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►► is often presented as an "event-entertainment-recreation" and personal events of the stars' life are intended as an integral and important parts of the seventh art. We try to counter with our magazine «Cabiria – Studi di cinema» (the former «Ciemme») with articles of analysis, research and deepening on cinema and its history. There's also some specialist publication with some websites, courses and seminars organized by our experts during the festival».

Finally some remarks on the need for collaboration among the nine associations that «have the duty to defend and preserve the heritage of film culture that resulted in little more than a half a century of activity, both in respect of those who have preceded us and have sacrificed for the freedom of expression, and for the existing human resources that operate at the level of cultural voluntary: we have to do our best to avoid a decline that could lead us to cultural desertification, dispersing the existing historical memory. In recent years we should have seen a union of all the associations without betraying their own identity: it should be created a series of coordinated projects».

So Caminiti states that the conference on cultural associationism that will be held in Sassari during the festival will be a good opportunity «to learn more and find a common strategy at a national level: the leaders of associations should not allow the interruption or the disappearance».

CREATE A NETWORK OF PRODUCTION AND DISTRIBUTION FOR YOUNG FILMMAKERS

An interview with Carlo Dessi, president of the cineclub Sassari and Fedic advisor



Grazia Brundu

Having given (since last year) the art direction of the international competition of short films to the filmmaker from Alghero, Antonio Maciocco, Carlo Dessi has now given the presidency to Angelo Tantaro, already president of the historical Cineclub Roma Fedic and of the famous filmVideo Montecatini Cinema. However, Dessi is the patron of the Festival and president of the Cineclub Sassari, association that organizes the festival.

His choice is driven by the need of «having two staffs, each one with its own resources». The organization of the Festival begins in November and continues with the collection of participating works; it ends only in late June with seven days of show and special events. It also planned a conference on cultural associationism. The cineclub also works with many other initiatives such as «the first Audiovisual library in Sassari which collects films sent for the competition from all over the world. The audiovisual library made us enhance collaborations with associations dealing with environment and human and children rights».

The Cineclub, in collaboration with the city and Region, organizes workshops on film and image education for the young. There's also the ambitious project of crea-

ting a Cittadella del Cinema in the former slaughterhouse. As explained by the president, «the City of Cinema would be a place where projecting films and also a good training for young filmmakers». The problem of young directors is a theme that Carlo Dessi holds dear. Like other affiliates to Fedic, The Cineclub Sassari was founded last century to collect amateur filmmakers and help them making films. Also Nanni Moretti was a member.

Today Carlo Dessi thinks the conditions have weakened: the crisis concerns «the lack of setting and funds. The Fedic addressed some proposals to the Ministry of Cultural Heritage in order to invest in independence cinema. This should help the Film Clubs to create a network of production and distribution for young emerging directors. This would help them to start, then they will continue working alone if capable».



CARLO DESSI' AND ANGELO TANTARO

ALDA, AN INTIMATE PORTRAIT

►► bling, trivial; in front me there's a disheveled woman who continues smoking. However, her voice let me see her soul. This is the most complicated film in my life: it's a drama, a comedy, an horror vacui; it's a domestic science fiction, a historical film about shadows, a detective film on the language, a noir about loneliness, a western on the conquest of inner spaces, a duel between day and night, a musical about the silence. And that's just a recording in a flat. Alda, an intimate portrait.

Ricky Farina is poet, blogger and filmmaker, specialized in videoportraits. Among his works Traum l'illusionista (2003, realized with Valentino Murgese), winner of Miglior Corto award at Salento Finibus Terrae, Il palombaro (2004, with Murgese too), special mention at Bellaria Film Festival, Radio Foppa (2006), first award at Fuori controllo Film Festival, Vietato Respirare (2008), Alda (2008), presented at Bellaria.



ALDA MERINI

INTERVIEW WITH MAURIZIO DI RIENZO

►► *studente di nome Alessandro* by Enzo De Camillis which is about the killing of Alessandro Caravillani by the terrorist Francesca Mambro. The SNGCI signed a petition against censorship and for freedom of expression, as Francesca Mambro asked for the seizure for damages». Questioned on the matter, Di Rienzo stated: «I hope not to be too much granted, otherwise there's the risk of advertising an inapt request».

SardiniaFilmFestival News dell'International Short Film Award

redazione: via Bellini, 7 - 07100
Sassari - Italy

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In the next issue, to be released in April 15, among other things, interview with **Gianluigi Bozza**, President of F.I.C. (Federazione Italiana Cineforum); *Circola nel cinema Alice Guy - promotion of women's film.*