

**Annual Report 2010
Cineteca di Bologna**

1 – NEW ACQUISITIONS

The films of Michele Emmer

Michele Emmer is an eminent math professor whose interest in filmmaking resulted in the production of about 30 works dedicated to his favourite science: from Escher's impossible worlds to the laws governing soap bubble formation, from the adventures of squares to those of Flatland. Films which exceed their educational purpose to promote the idea of math as a poetic science. The filmmaker has entrusted the Cineteca with his works.

Rodrigo Levoni's collection

Mr. Rodrigo Levoni, who had been running an 'image projection' lab until the beginning of the second World war, for mysterious reasons started collecting original copies of various films dating back to 1909-1914, including some rarities of Italian cinema (particularly works directed by Mario Caserini and Luigi Maggi) and some lovely French documentaries with beautiful *pochoir* colouring which explore faraway lands (Malaysia, the remains of Thebes, the port of Dakar...) and exotic animals (mongooses, lizards, armadillos, etc.). This collection, made up of about 25 pieces, has been acquired by the Cineteca and has been restored in the course of the year.

***L'età del ferro* by Roberto Rossellini**

Thanks to its long-term collaboration with Titanus, the Cineteca has enriched its collections with new production materials from one of Roberto Rossellini's TV masterpieces. *L'età del ferro*, a history of human technology which was aired on National public TV in 1964.

Extra-Film

Alberto Farassino Archive

Born in Piedmont in 1944 and recently passed away, Farassino was a cultural worker and independent exhibitor at the Club Nuovo Teatro in Milan first, and later at the Cineclub Brera. Professor in Genoa, Trieste, Pavia, president for Festivals in Cattolica and Rimini, reporter in Pesaro, Salsomaggiore, Locarno, Taormina, Venice and Cannes. A life devoted to cinema. The archive is made up of more than 6,000 books, papers, press clippings, photographs, documents and manuscripts.

Franco La Polla Archive

Born in Faenza in 1943, for 30 years he was lecturer of North American literature in various universities. His most notable publications include *Introduzione al cinema di Hollywood*, *Sogno e realtà nel cinema di Hollywood*, *Stili americani*, *L'età dell'occhio*, *Intertextual identity* (on American Jews).

He donated his book collection to the library.

Luciano Emmer Archive

Tatiana Grauding, wife of director and screenwriter, donated an extraordinary collection of press clippings and photographs which testify to the importance gained at an International level in the 1950s by the art documentaries he made with Enrico Gras.

2 – PRESERVATION

Restoration projects on both Italian and international films continued in 2010.

The Chaplin Project / Restorations

Following the completion of the restoration work on Chaplin's long and medium feature films in 2009, Cineteca di Bologna and L'Immagine Ritrovata laboratory, in collaboration with the British Film Institute and Lobster Films, have achieved the restoration of the Keystone Comedies (1914) and finally release them on DVD.

The World Cinema Foundation

In 2010, as part of the partnership with Martin Scorsese's World Cinema Foundation, Cineteca di Bologna and L'Immagine Ritrovata laboratory, have restored KÉT LÁNY AZ UTCÁN (*Two Girls in the Street*, by André De Toth, 1939), MEST (*Revenge*, by Ermek Shinarbaev, 1989) and TITASH EKTI NADIR NAAM (*A River called Titash*, by Ritwik Ghatak, 1973). All three films have been presented and screened at the last edition of the Cannes Film Festival in the Cannes Classics section.

Restorations 2010

Sound film restoration: masters of Italian cinema

The Cineteca di Bologna restored some of the masterpieces of Italian cinema: in particular *La Dolce Vita* (1960) and *Roma* (1971) by Federico Fellini, and *Il Gattopardo* (1963) by Luchino Visconti. Thanks to a digital restoration intervention the Cineteca was also able to save one of Roberto Rossellini's first short films (*Il ruscello di Ripasottile*, 1941), following a fortunate – although incomplete – find: this was believed to be the last one of Rossellini's lost films.

Silent film restoration

As far as feature films are concerned, the collaboration between the Cineteca di Bologna and the National Cinema Museum of Turin has continued its restoration work on films dedicated to the muscular hero Maciste: 2010 was the year of the *Trilogia di Maciste* (1920).

At the same time, the Cineteca was also committed to the restoration of short films, both fiction and non-fiction: film by Capellani (*L'Arlésienne*, 1908), Italian sword and sandal movies (*Didone abbandonata*, 1910), travel documentaries about Italy (such as *Excursion dans les Abruzzi*, 1910, and *Sorrento*, 1912), and part of the Correr collection (including various rare materials from 1900-1910).

3 – CATALOGUING, DOCUMENTATION AND RESEARCH

EFG

2010 saw the continuation of Cineteca's participation in the EFG (The European Film Gateway) project, which will lead to the creation of an online portal providing access to around 790,000 digitised items (films, photographs, posters, drawings, sound recordings and text documents). The contents will be supplied by affiliated archives and the Cineteca will contribute with a selection of films, photographs, posters and original censorship certificates. We did a selection of 2,502 pictures made by photographers Roberto Villa (on the set of *Il fiore delle Mille e una Notte*) and Angelo Novi. A total of 106 films will be available on the EFG website.

Library and Extra-film Archives

The Chaplin Project - paper and stills Archive

Over the last year, the Chaplin Project has achieved the following results:

- Completion of the cataloguing and digitisation of the paper archive (10,000 units)

- Digitisation of roughly 5,000 units of the stills archive
- Creation of over 5,000 catalogue entries, which brings the total to over 48,000 entries (Italian and English)
- OPAC progress, the update of cataloguing fields, back-up and transfer of all data onto a new server, the installation of a new transfer monitoring system within the web interface.
- Test of the new dedicated server, drafting and updating information pages on the project. Monitoring and updating the new website www.chaplinarchive.org, available in two languages. Since its opening in July 2007 it has had over 60,000 visitors.
- The supply of digital documents increased from 11,700 units in 2009 to 13,000 in 2010. The consultation of digital documents at the research centre exceeded 13,600 units compared to 12,900 during the previous year.
- Assistance to researchers and students of every level; assistance to dissertation (MA degrees and PhD degrees)
- As part of *Il Cinema Ritrovato* festival the Chaplin Project has curated a dossier on Robert Florey (Chaplin's "affiliations") in collaboration with film historian Kevin Brownlow

The Pasolini Archive-Study Centre

In 2010, the Pasolini Archive-Study Centre organised a seminar and a film program on Giorgio Bassani, investigating the collaborative relationship between the two writers which also featured the screening of a selection of films born from the collaboration between Bassani e Pasolini.

It also organised the International seminar 'Pasolini and Theatre', as well as film screenings of Pasolini's Trilogy of Life, namely *Il Decameron* (1971), *I racconti di Canterbury* (1972) and *Il fiore delle Mille e una notte* (1974). This event was articulated in a series of meetings, screenings and saw the preview of a photographic exhibition dedicated to the film *Il fiore delle Mille e una notte* with pictures by Roberto Villa.

Following the donation of the Sergio Citti Archive, who was Pasolini's friend and collaborator, the Study Centre organised a tribute night to Sergio Citti and Franco Citti.

The Study Centre also organised the Pier Paolo Pasolini Award for degree dissertations, now in its 26th edition.

The promotion of Pasolini's work at an International level also continued in 2010. Retrospectives were held in Toronto (Canada), Boston (United states), Brisbane (Australia), Tel Aviv, Jerusalem and Haifa (Israel).

Research in the Blasetti Archive

In the course of 2010, all inventory, reorganisation and conditioning work on the archive paper materials were completed. The inventory and conditioning work on props and awards continued and the digitisation of press release and valuable scenic designs also started. A new preservation and promotion project also involved the programs that Alessandro Blasetti created and directed for the Italian television in the 60s and 70s, and led to the creation of a dossier on the comic anthology *L'arte di far ridere* (1973), a selection of which was presented during the Festival.

The Photographic Archive

2010 saw the continuation of a project aimed at preserving and cataloguing historic photos of the city from 1873 to the present day. Similar work is being carried out on cinema photography as well. In 2010, a preservation and inventory project was started on the photographic Archive of Studio Camera (8,663 stills in total), and on the 699 photos of the Tatiana Grauding archive (actress and wife of director Luciano Emmer), which were reorganised and put into suitable preservation materials. The cataloguing of Cinema related photographs and historical photos of Bologna

continued (with a total of 23,372 photos to date), with around 5,00 digitised photographs.

The photographic archive also curates the exhibitions promoted by the Cineteca (in 2010 it contributed to the organisation of an exhibition dedicated to Federico Fellini held in Rome and Bologna). The exhibition “Starring Enrico Caruso: Il tenore del cinema muto” was held in July during the Festival.

In addition to the Tatiana Grauding archive, new acquisitions included the entire holdings of the City Council Press Office between 1960 and the end of the 1980s. This collection includes thousands of photographs of all the most relevant public events and historical facts in the life of the city (from official visits of politicians to the railway station terrorist attack).

The Graphic Archive and Sound Collections

In order to attract the attention of a public that does not regularly visit our archives such as school students, educational courses on the subjects of film graphics were promoted, directly involving art schools. A prize was also promoted with the schools for the creation of a film poster. The initiative was successful. The cataloguing and digitising activities on the collection also continued. An exchange service for posters with multiple copies has now been established.

4 – SCREENINGS AND PUBLICATIONS

For a film institution, movie programs and festivals are the perfect occasion to present its collections and research projects. For the Cineteca di Bologna, this activity takes place all year round, from September to July, at the Lumière Cinema in the Officinema Mastroianni and Scorsese theatres. The latter is an art film cinema theatre for new releases mainly focused on Italian cinema as well as International art films in their original version. The Officinema theatre is a film club which every year shows about 800 different titles (almost 3 a day) among the best films of the past and present. Particular attention is paid to lesser-known films which are unlikely to be distributed in our country.

These two theatres attract more than 80,000 people every year, and their 2,000 subscribers represent an important *cinéphile* community in Europe.

This regular programming activity has been enriched over the years by frequent film festivals, both big and small, which represent a constant of the film programming at Lumière. These events have often resulted in a long term collaboration with other partners over the years and represent an important occasion for visibility which culminates in the screenings in the Piazza in front of thousands of people (more than 116,000 in 2010) attending the *Cinema Ritrovato* and *Sotto le stelle del cinema*.

Attendance figures for Lumière in 2010:	93,083
In 2009:	65,786

Publishing Activity

A remarkable role is being gained by the project which the Cineteca started in 2008 for the creation of its own DVD publications. This activity already features various notable projects and publications such as the following 2010 releases: *Le irresistibili – film del 1910*, *Parole dipinte, i film sull'arte di Luciano Emmer*, Godard's masterpiece *Histoire du Cinéma*, Martin Scorsese's documentary *Italianamerican* which was previously unreleased in Europe, the new documentary by Alessandro Rossi and Michele Mellara *La febbre del fare*, Ermanno Olmi's latest documentary *Rupi del vino* and the DVD box set with the restored edition of Chaplin's Keystone comedies, produced in collaboration with Lobster Films and the BFI.

Exhibitions

Labirinto Fellini

The Rome International Film Festival celebrated the 50th anniversary of *La Dolce Vita*, which also marked 90 years from the birth of the great director, with an event and exhibition titled “**LABIRINTO FELLINI**” Inventions by Dante Ferretti and Francesca Loschiavo / Exhibition **The Big Parade**.

This exhibition actually managed to transport visitors on a “new and unconventional” journey inside Fellini’s universe. The first section, curated by Sam Stourd  and entitled *La grande parata*, managed to recreate the richness and modernity of Fellini’s work through a selection of rare materials, photographs, clips and drawings; the second section, curated by Dante Ferretti and Francesca Loschiavo, featured the construction of big installation which allowed visitors to enter the sets of the great Italian filmmaker, perfectly integrated into the large and evocative Pelanda spaces. Set designs, screenings, rare and previously unseen materials immersed visitors into a real animated maze.

EDUCATIONAL ACTIVITIES

Fronte del pubblico

The series of initiatives within the *Fronte del Pubblico* project are co-ordinated by the Cineteca di Bologna together with the Emilia-Romagna Region. The aim of the project is to show masterpieces of the past and present in various cities in Emilia-Romagna, through partnerships with selected movie theatres in the area. In particular, 2010 saw a film program dedicated to the cinema of Sergio Leone, which brought to the various theatres taking part in the initiative all the feature films directed by the great filmmaker and a photographic exhibition. 2010 also saw the continuation of initiatives in support of documentary filmmaking. The Cineteca took part in the organisation of the Doc in Tour project, which offers local cinemas selected documentary films of particular aesthetic and thematic value.

Schermi e Lavagne

In 2005, the *Schermi e Lavagne* project was started through a partnership with the Province and Municipality of Bologna and the Emilia Romagna Region, enriching the Cineteca’s traditional educational activity with new initiatives for schools and younger audiences. In addition to new courses for schoolchildren and teachers aimed at “learning to look” and workshop activities to make video productions, the Cineclub for young people was started, showing art films, classics and the Cineteca’s restorations. Various collaborations were consolidated in 2010, including those with Europa Cinemas (a network of theatres promoting European cinema and activities for younger audiences) and ECFA (European Children's Film Association), as well as specific projects aimed at the general public concerning education and cinema.

5 - BUDGET

2009-2010 was a time of significant cuts for the Cineteca, which caused a dramatic reduction of its activities due to considerable budget contraction. Consolidated results for 2009 showed an end of year balance sheet of approximately 4.1 million Euros, as opposed to over 6 million Euros in the previous two financial years. The 2010 results confirmed this trend, with 3.5 million Euros “net of” extra revenues from the “Labirinto Fellini” exhibition (amounting to € 800,000).

6 – INTERNATIONAL RELATION

The World Cinema Foundation

Cineteca di Bologna is a permanent partner of the World Cinema Foundation, a non-profit organization created by Martin Scorsese to restore and disseminate the film patrimony of developing countries who lack the financial support and/or the technical facilities to preserve their cinematic treasures. Martin Scorsese was joined in his mission by a great number of international filmmakers - Fatih Akin, Soulemane Cissé, Guillermo Del Toro, Stephen Frears, Alejandro Gonzales Inarritu, Abbas Kiarostami, Deepa Mehta, Ermanno Olmi, Raoul Peck, Cristi Puiu, Walter Salles, Abderrahmane Sissako, Elia Suleiman, Bertrand Tavernier, Wim Wenders, Wong Kar Wai, Tian Zhuangzhuang. With their particular cultural background and artistic vision this group of filmmakers makes a profound difference in identifying endangered and significant films to be restored.

The specialized and knowledgeable staff of Cineteca and L'Immagine Ritrovata Laboratory is in charge of identifying and locating the best surviving materials, visit the laboratories in the film's country of origin to assess both the degree of equipment and skills, analyzing the materials as well as making tests, supervising the restoration abroad and/or carrying out the restoration in Bologna. As in 2007, 2008 and 2009, the World Cinema Foundation has premiered its restoration at the 2010 Cannes Film Festival at the presence of Martin Scorsese.

7- SPECIAL PROJECTS

Film Restoration Summer School/ FIAF Summer School

For the fourth year in a row, and in line with the tradition of the summer lessons organised by FIAF at the end of the 1970s, the Film Restoration Summer School / FIAF Summer School has proved to be a stimulating, challenging and enriching experience for the community of film restorers and archivists from all over the world. The Film Restoration Summer School / FIAF Summer School would not be possible without the support of FIAF, ACE and the EU MEDIA Program. In 2010, 30 participants were selected from 24 different countries (Austria, Brazil, China, Colombia, Croatia, Cuba, Estonia, France, Holland, Iceland, India, Iran, Ireland Italy, Kenya, Mexico, Poland, Romania, Serbia, Singapore, Spain, Turkey, South Africa, USA).

Lecturers to the Summer School included film historians, film critics, directors and heads of some of the major film institutions for preservations, restoration technicians, representatives of the film market, musicians, archivists and namely: Gilles Barberis, Schawn Belston, David Bermbach, Luciano Berriatua, Camille Blot-Wellens, Ronald Boulet, Neil Brand, Timothy Brock, Cecilia Cenciarelli, Thomas C. Christensen, Veronica Cordoba, Noël Desmet, Christian Dimitriu, Gilles Duval, François Ede, Kim Hendrickson, Kent Jones, Martin Koerber, Mikko Kuutti, Eduardo Lopez, Nicola Mazzanti, Dan Nissen, Vladimir Opela, Vincent Paul-Boncour, Luigi Pintarelli, Davide Pozzi, Frank Strobel, Fumiko Takagi, Stéphanie Tarot, Serge Toubiana, Beatrice Valbin, Fernando Vargas, David Walsh, Séverine Wemaere, Anke Wilkening.

PRODUCTION SUPPORT

Post-production

With the support of the Municipality of Bologna and the Emilia Romagna Region, over the last year L'Immagine Ritrovata was able to acquire new advanced technological video and audio tools to be used for its restoration and post-production projects. The production of Ermanno Olmi's documentary *Le rupi del vino*, which was presented at the Rome Film Festival, was completed in October 2010. The post-production of Michele Mellara and Alessandro Rossi's documentary about politics in Bologna was also completed in the first months of 2010. The Mikado distribution of Giorgio Diritti's *L'uomo che verrà* started in January 2010. The film was entirely post-produced at L'Immagine Ritrovata laboratory.

Bologna Film Commission

Although still incomplete, data on the audiovisual sector in the Emilia Romagna region seem to show some clear indicators. Whereas up to five years ago filmmaking in Emilia Romagna was only linked to the past art film tradition or to those great filmmakers who were born here and later found professional success in Rome, today we can count on different points of excellence rooted in this area. From ITC Movie, which has produced more than fifteen films over the past ten years, to other promising production companies such as Arancia Film, Movie Movie and Pulsemedia, from directors like Gianni Zanasi, Giorgio Diritti, Andrea Adriatico to documentary filmmakers such as Nene Grignaffini and Francesco Conversano, Alessandro Rossi and Michele Mellara, or screenwriters like Fabio Bonifacci, Grazia Verasani and Carlo Lucarelli: all this testifies to the unprecedented vitality of its creative and productive capabilities.

Especially after being put in charge of the Bologna *Film Commission* six years ago, The Cineteca has encouraged and promoted this growth by supporting authors and their production companies through its theatres and vast network of national and international contacts, by starting its own book and DVD publishing activity, by distributing masterpieces of the history of cinema as well as independent films, by promoting local productions.

Web Projects: the cinema censorship site

The Web site *Italia Taglia* (www.italiataglia.it) achieved notable success in Italy in 2009. On the launch of the site, in the month of July alone it received 41,535 visitors.

A central part of the *Italia Taglia* project is the cinema censorship database, a never before seen film repertoire, unique in its completeness and scientific nature, compiled from cinema censorship documents kept in the archives of the Directorate General for Cinema of the Ministry for Cultural Assets and Activities.

The database is a collection of film information on all the works (full-length feature films, short films, newsreels and advertising) brought before the Film Censorship Commission from 3rd May 1913 to 1943. This database includes 30,823 on-line records. A second database will provide information on films from 1944 to 1990. To date, 53,379 records with their digitised censorship certificates were added. This portion of the database will be made available online by June 2011.

Cinestore

Videos and photos from the various collections of the Cineteca di Bologna, as well as books and DVD editions, are now available online.

The Cineteca has made a first selection of **104 films**, representative of the great richness of subjects, time periods, personalities and facts which the Italian documentary captured from the beginning of the 20th century until 1970s, without overlooking the distinctive character and experimental attitude of some authors which are worth discovering and rediscovering. The section dedicated to the Bologna Historical Archive has already made available 4,700 photographs of the city from the second half of the 19th century to the 1980s. Among the more than 1,800 cinema photographs, particular emphasis has been given to two important photographers: Angelo Novi – who worked with great Italian directors such as Sergio Leone, Bernardo Bertolucci, Pier Paolo Pasolini – and Roberto Villa, with his wonderful images of *Il fiore delle mille e una notte*. Films and photographs can be purchased online.

The **Edizioni Cineteca** releases can also be bought through the Web site. The range of materials offered by CINESTORE will gradually increase with time, and parts of the digitised collections will also be accessible via the European Film Gateway. An English version of the website will soon be available.