

## FONDAZIONE CINETECA ITALIANA

[www.cinetecamilano.it](http://www.cinetecamilano.it)

## ANNUAL REPORT 2010

**1. Acquisitions of the year**

In 2010 the archive received over 40 masters and some 327 new titles, mostly 35mm feature films, on the basis of voluntary deposit, purchases and donations, from either Italian distributors, production companies and private individuals. Bilateral agreements defining the deposit clauses are signed for each donation or acquisition. An important acquisition was the one coming from the Pirelli company, namely their whole historical archive material (35mm films) from a. 1927 to the present time. The video collection was increased by a large number of items (over 2,400 dvd): actually, by effect of a Regional Law on the legal deposit, our archive was officially designated as the main repository of all the audiovisuals produced in our region, where the video output is obviously higher than that of movies. The dvds consist mainly in TV series (animation, sport, docs, advs), but there is also a fair percentage of classics of the Italian and foreign cinematographies. 40 books and periodicals were added to our collection.

**2. Preservation/restoration**

Though the financial resources did not encourage extensive projects, we were nonetheless able to preserve/restore 20 film titles from our stock. Among them we would mention the following **restorations**:

\* **IL GIGANTE DELLE DOLOMITI** (1926) by Guido Brignone, prod. Pittaluga Film, with Bartolomeo Pagano (Maciste), a celebrity of its time, starring in a spy-story which finds in the Dolomite's peaks an all-perfect location. Our archive held the unique original flammable negative of this film and supervised its restoration. The printing of a new copy was carried out at L'Immagine Ritrovata in Bologna, whilst the source for the original intertitles was Museo Nazionale del Cinema in Turin. We had the support of Unesco, Regione Veneto, Provincia of Belluno, whilst CAI (Club Alpino Italiano) and Provincia di Trento financed the new score by young composer Carlo Casillo.

\* **GLI ALLEGRI MASNADIERI** (*lit. tr.: The merry Rogues*, 1937) by Marco Elter, starring the theatre and cabaret comedy duo De Rege Brothers, here in their first cinema role, Assia Noris, Mino Doro.

\* **6X8/48-TUTTA LA CITTA' CANTA** (*lit. tr.: The whole City is singing*, 1943-45) by Riccardo Freda, starring Nino Taranto. Lyrics by Natalino Otto. By rescuing and restoring these neglected titles owing their inspiration to the music-hall shows we meant to homage the most popular Italian genre (comedy)

\* **GLI SPAZZACAMINI DELLA VALLE D'AOSTA** (*lit. tr.: The Aosta Valley Chimneysweeps*, 1914) by Umberto Paradisi. An anti-litteram neorealistic hue is surely present in this forgotten film, shot where endemic poverty obliged 5-7 years-old children to abandon their families to go to work in the big cities. Our archive held the unique positive nitrate 35mm print (first generation images, partly original intertitles and insert with the Pasquali & C. Logo). The print is tinted in yellow, orange, green, blue; two frames are tinted and toned in blue/pink with a beautiful chromatic effect.

The philological restoration was realized jointly by Fondazione Cineteca Italiana and Museo Nazionale del Cinema at L'Immagine Ritrovata (Bologna).

\* Our cooperation with the Bicycle Film Festival brought about the rescue and restoration of a precious 'lost' movie by Italian director Florestano Vancini. We were happy to show LA BARAONDA, shot in Milan at the Vigorelli cycle-racing track during the "6 giorni" contest of 1980, at the Triennale in October.

\* A restoration project concerning F. Lang's *Der Spieler* is under way in cooperation with Bundesarchiv Berlin. Other restorations have been initiated and will hopefully give their fruits in 2011.

### **3. Cataloguing, documentation and research**

The **film** catalogue digital entries put into the database were 833; a great amount of entries concerned nitrate negatives and positive prints from the Boldi stock deposited in 2009. Thus the catalogue backlog is being slightly but constantly eliminated.

The **documentation** digital entries added during 2010 were over 5,000: of these, 3,750 concerned the still collection, the cataloguing of which proceeded at a fairly quick pace as our staff got more and more used to the Sirbec system required by the standard Lombardy Region rules. 1,343 were the total amount of book and periodical entries, for which an internal cataloguing system made after Excel was employed. We have to point out that the non-film collections are open to consultation only by request and upon appointment. However, a small part of our non-film collections are now visible online at [www.lombardiabenculturali.it/fotografie/ricerca](http://www.lombardiabenculturali.it/fotografie/ricerca) and [www.lombardiabenculturali.it/stampe/ricerca](http://www.lombardiabenculturali.it/stampe/ricerca).

With the move to the 'Manifattura Tabacchi' premises in mid 2009 we feel that more re-organizational efforts are required. Now that much has been made in the last few years to improve maintenance and cataloguing of film collections, our future objective will be that our non-film holdings find a definitive accommodation so as to be more properly stored, catalogued under unifying criteria and thus accessed more easily and effectively.

The average of films digitized for access/circulation purposes remained more or less the same (126). 10 people used our viewing tables for their searches. 6 had access to our non-film materials for their degree theses.

Our activities are widely spread by our press office: 2-3 people are engaged in sending out press releases, newsletters, invitations, etc., and media such as newspapers, radio and recently also tv broadcastings are giving the Cineteca projections increasing attention and visibility. Our website is maintained in operation, and a partial English version thereof is envisaged in the next months; our Facebook page is periodically updated. A mailing list of more than 8,000 contacts is informed 3-4 times a week about our programmes and special events. Another newsletter is mailed to the students of the Milan Università degli Studi, who enjoy special entrance conditions.

The archive Head Roberto Della Torre and archivist Luigi Boledi were lecturers/tutors at the Università degli Studi by teaching the course "Preserving and cataloguing film heritage".

### **4. Film showings, exhibitions and publications**

With respect to last year's number of spectators (74,553), we reckon that in 2010 the global audience consisted of ca 88,000 people, a figure which is the highest ever reached since 2006. It comprises the attendance to our séances by 12,000 associates with membership card, and also all the people who attended our 2 main festivals, organized not only in our premises but in other locations outside Milan. This is a very positive trend which reassures us about the validity and appeal of our proposals.

- The following is a summary resumé of what happened at **SPAZIO OBERDAN, Milan:**

Monographical retrospective/special series and events/lectures:

*Pedro Almodovar; Walking Shadows: Shakespeare in Cinema; La Cineteca dei Ragazzi: Sunday séances for children from January to March; Art & Film; Federico Fellini; Green Energy; Fatih Akin; The Art of Comedy: Woody Allen; New Israeli Cinema; Orson Welles; Burma VJ by A. Oestergaard; J. van der Keuken; Great Battles on the screen; Showcase from Trento Film Festival; Dostoevskij between cinema and theatre; Ferzan Ozpetek; Homage to the Cinémathèque of Lausanne; Jane Campion's cinema; Marathons around the screen; Filmed concerts and musicals, with live music; Mauro Bolognini; Peter Greenaway; Tribute to Raimondo Vianello; Agora-IPAZIA d'Alessandria: from a book to a movie; Fashion in Cinema; Tribute to Vittorio Gassman; Jean-Luc Godard; Madness & Cinema: 5 lectures by 5 psychoanalysts; Cinema and Painting; The Devil's Eye: a Tribute to Claude Chabrol; Secret Marilyn; New Romanian Cinema; Ozu Yasujiro; Radu Mihaileanu; Remembering John Lennon; Alan Bennett's sulphureous wit; Movies from the Puglia Region; An evergreen: Two for the Road; Roscoe 'Fatty' Arbuckle.*

In addition to that:

\* from 4<sup>th</sup>-24<sup>th</sup> April, the programme *Art & Films: Jean Renoir, Luciano Emmer and the 'plein air' films* was dedicated to the memory of Gianni Comencini, historical founder and former President of our Foundation, who passed away five years ago. It was inaugurated by *Partie de campagne*, in a restored print for which we acquired the non-theatrical rights

\* we hosted and co-organized the 3<sup>rd</sup> edition of *Vedere la Scienza Festival* (22-28 March), the 5<sup>th</sup> edition of *Sguardi al Lavoro* (20<sup>th</sup>-23<sup>rd</sup> Oct.)

\* the 8<sup>th</sup> ed. of *Il cinema italiano visto da Milano* (Italian cinema seen from Milan) took place from 29<sup>th</sup> Jan. to 7<sup>th</sup> Feb. 2010 in Milan, Paderno Dugnano and Como, and was attended by ca 15,300 people. The festival, besides the support from the government and local bodies, received contributions from Rai Cinema, Agis Lombarda and Sky Cinema. Over thirty among actors, directors, critics, writers, musicians, producers met the public; we showed 37 films, awarded a prize to the winner of our competition among the best unreleased independent films, organized music events, refreshments, book presentations etc..

\* the 3<sup>rd</sup> ed. of *Great Little Cinema, Here Come the Movies Festival* took place from 14 to 21<sup>st</sup> November. Besides Milan and Paderno, 7 lombard cities hosted ca 100 events (screenings for youth, a film competition, meetings, workshops etc.). The attendance was over 9,500. A great and effective communication effort resulted in the output and distribution of 9,000 catalogues, 17,000 leaflets, 8,000 booklets for schools, 300 posters, 2,000 cards. A detailed account of all the events is visible on [www.piccolograndecinema.it](http://www.piccolograndecinema.it)

\* the silents *Nana, La petite marchande d'allumettes, Tire au flanc, The Playhouse, Das Kabinett des Doktor Caligari, five comedies with Fatty*, were accompanied by our pianists. Antonio Zambrini played on 24<sup>th</sup> June with Andrea Di Biase and Jon Scott on the occasion of the *'Homage to Procol Harum: live at the Union Chapel*. Francesca Badalini wrote a score and played it on Gance's *J'accuse*, which was shown courtesy of the Eye Film Institute, Amsterdam

\* to celebrate the **Unesco World Day** for the Audiovisual Heritage we took part with our found-footage film 'Boxe in Milan' in the 'Festival della Memoria Diffusa' (Milan, 34<sup>th</sup> October) and lent our restored 35mm print 'I Mille' (by A. Degli Abbatì, 1912) to the UNESCO organization (Rome, 27<sup>th</sup> Oct.).

- Film programs at **AREA METROPOLIS 2.0, Paderno Dugnano (MI)**

Several programmes were devoted to schools in our two-hall theatre outside Milan, where it is also possible to organize made-to-measure screenings in close cooperations with teachers. The total

attendance of students was 2,500, only slightly inferior to that of 2009. Along with training courses and screenings for schools, our programming followed the usual two guidelines: 1) Italian and international **first releases** offered at a specially reduced price thanks to agreements with the distributors; 2) '**essai**' and **classical** or '**silent**' **retrospectives**, partly repeating those presented at Spazio Oberdan, on a smaller scale.

At its fourth season, the Metropolis cinema has proved capable of attracting 30,312 spectators, coming also from some 40 neighbouring towns located to the North of Milan.

Two exhibitions were mounted in the cinema foyer under the catchword 'Cinema. The many-splendored invention': from Oct. 2009 to mid April 2010 we put on display rare items (the Lumière cinematographe, daguerrotypes, posters etc.) from the collections of the Museo del Cinema. From April to December a *Homage to Charlie Chaplin* showcased some precious posters from 1910-1920 belonging to our collections, as well as many reproductions of coloured *auteur* affiches, depicting various foreign editions of Chaplin's movies of the '60s and '70s, kindly donated by the Cinémathèque of Lausanne. A special soirée with *City Lights* was the opening event.

### **Publications**

We issued the 15<sup>th</sup> volume of our collection 'Quaderni della Fondazione Cineteca Italiana': *Poesia Bianca. Il cinema di Simone Massi* (*White Poetry. Simone Massi's Cinema*), edited by R. Della Torre: 127 pages consisting essentially of a long interview and refined drawings, meant to promote the genial, craftsmanlike artworks of one of the leading Italian animation author, regrettably unknown to the large public readers/cinema-goers. The Cineteca Italiana is engaged in their digital restoration and postrecording, and the **DVD** enclosed with the book contains a significant selection of 13 films and 1 *making of*. We edited two other dvds:

- IL GIGANTE DELLE DOLOMITI (see under 2.)
- BOXE A MILANO (*Boxing in Milan*): by A. Rocchi, ed. by L. Boledi, 4'. This work originates from the collaboration with singer songwriter Pacifico, whose inspired lyrics accompany the found-footage material on boxing coming from our archive.

#### **Other publications:**

- a Catalogue of 55 pp. of the 8<sup>th</sup> edition of our festival "*Il cinema italiano visto da Milano*", printed in 3,000 copies freely distributed.
- a Catalogue of 52 pp. in full colour, freely distributed, about "*Little Great Cinema. Here come the movies Festival*", with film synopses and a general calendar and description of all the workshops and events
- 9 monthly programmes: booklets of 40/50 pages with colour stills, film notes, synopses, presentations relevant to our screening activity in Milan and Paderno, printed in 5,000 copies, distributed in our theatres and in selected information and meeting points all over the city.
- for the main retrospectives set up on our own or with third parties' cooperation we published relevant programmes (leaflets or booklets)

### **5. Budgetary matters**

In 2010 our Foundation continued to be supported by the Ministero per i Beni e le Attività Culturali (Ministry of Culture), with more or less the same funds as last year's. The usual project contributions came from public institutions, some modest contributions were provided from private bodies. It should be stressed, however, that a severe reduction of subsidies (around 60%) was applied by Provincia di Milano, and this affected of course the whole of our activities.

### **6. International/national relations**

We had friendly and fruitful working relations with many institutions in Italy and abroad. Films from our stock, either in 35mm or on digital support, were requested by Fiaf and non-Fiaf

organizations. The number of loans was 88, whilst the prints/videos borrowed from Fiaf and non-Fiaf entities were 200.

In May Director Matteo Pavesi and Secretary-General Luisa Comencini visited the Cinémathèque de Lausanne, which lent many posters and a precious selection of archival films for a 5-day homage dedicated later on to the Swiss Cinémathèque at Spazio Oberdan in Milan, where Frédéric Maire was our special guest. Program Director Enrico Nosei attended the Venice Film Festival in September.

Luisa Comencini attended as first delegate the Fiaf Congress in Oslo. Silvia Pareti, Special Projects responsible, went to the Film Festival in Zlin, where she invited Director Mr. Hirsch and Head Programmer Ms. Hinstova to be special guests at the opening of our '*Homage to Karel Zeman*' in November. We are especially thankful to Narodni Filmovy Archiv, Prague, for the loan of Zeman's films.

We presented archival material and restorations to national festivals (such as Bologna-Il Cinema Ritrovato, Bergamo-Festival Int. del Cinema d'Arte, Lucca-Museo del Fumetto, Turin-Museo Nazionale del Cinema for the exhibit *Lanterna Magica e Film Dipinto*, Aosta, Rome, Venice, 58<sup>th</sup> Trento Film Festival), renewed our cooperation agreements (e.g. with Musicamorfofi, Centro Milanese di psicoanalisi Cesare Musatti, ISCA, INAIL), and made various agreements concerning the loan or acquisition of films. New cooperation agreements were started with Trento Film Festival and the Milanese theatres Elfo Puccini, Tieffe-Teatro Menotti.

Our festival *Il cinema italiano visto da Milano* is also an important occasion for business contacts and for enlarging our circle of relations. As usual we invited many guests whose presence enriched our programmes. Among them, Elisabetta Sgarbi, Alberto Pezzotta, Vittorio Boarini, Marco Vitale, Flavia Mastrella & Antonio Rezza, Giuseppe Battiston, Gad Lerner, Dan Muggia, Ariela Piattelli, Bessie Garelik, Maddalena Crippa, Claudio Caramaschi, Vinicio Capossela, Elena Russo Arman, Franco Nero, Giancarlo Scarchilli, Paola Gassman, Cosimo Damiano Damato, Iaiia Filiberti, Debora Hirsch, Edoardo Gabbriellini, Luca Guadagnino, Laura Pariani, Maurizio Zaccaro, Maurizio Nichetti, Lucrezia Lante della Rovere, Giacomo Campeotto, Cristiano Barbarossa, Jonathan Farias, Massimo Perla and his trained dogs, Salvatore Mereu, Miroslav Hirsch, Jaroslava Hinstova, Maria Stefanache, Violeta Popescu, Elio De Capitani, Ferdinando Bruni, Paolo Poli.

## 7. Special events, other achievements or difficulties

Important structural works concerned in 2010 the film storage premises in via Sammartini, where the air-conditioned system was revised, the remaining old roof coverage was at last removed and new roofs were built. Following a theft, luckily with no significant consequences, part of the outer wall was re-built, the ground floor windows were provided with gratings, a new antitheft device was installed. An IMAC Pro apparatus for video editing was acquired, with Final Cut software.

Considering the success obtained so far, we went on with the practice of enhancing visibility of either those new movies which are worth seeing but are not usually commercially released in Italy, or of masterpieces of past times. We could set up 'tenitura' screenings through loans, subtitling, acquisition of non-theatrical rights for Italy. 'Such operations concerned e.g. NANHE JAISALMER (Samir Karnik, India 2007), ALL WILL BE WELL (Tomasz Wiszniewski, Poland 2007), PARTIE DE CAMPAGNE (J. Renoir, France 1936), SOTTO IL CELIO AZZURRO (Edoardo Winspeare, Italy 2009), NIGHTWATCHING (Peter Greenaway, UK/Pol./Can. 2007), BELLAMY (Claude Chabrol, France 2009), TWO FOR THE ROAD (Stanley Donen, UK 1967).

*Luisa Comencini, Secretary-General*