

Fondazione
CENTRO SPERIMENTALE DI CINEMATOGRAFIA
CINETECA NAZIONALE
REPORT 2010

1 - Acquisitions of the year

A) Legal deposit: as legal deposit and according to a disposition by law, which obliges companies receiving a percentage on the box office to deliver us a dupe negative, we acquired prints, dupe negatives and digital masters of 62 features (in all 86 elements). Among them: *Il nastro bianco* (2009) by M. Haneke, *Miracolo a S. Anna* by S. Lee (2009), *Il papà di Giovanna* by P. Avati (2008), *Baaria* (2008) by G. Tornatore, *La prima cosa bella* (2009) by P. Virzì and *Cosa voglio di più* (2010) by S. Soldini.

B) Other forms of acquisition: the CN received 6 titles as donations, 3 as deposits, and 95 as acquired new preservation / restoration elements (25 new circulating prints), 14 as CSC production. The video collection increased significantly: 1747 new elements have been acquired (purchasing them, or through inside telecine activity, or having them given by the distributors).

The Archivio Nazionale Cinema d'Impresa (CIAN), in Ivrea (Piedmont) acquired 600 new titles from the following private archives: *I.C.E* (Istituto del Commercio Estero); *Birra Peroni*, Roma; *Italgas*, Torino, and *Aurora*, Torino.

2) Progress and problems in the field of preservation

In June 2010 the Cineteca Nazionale undertook the systematic survey of its nitrate collection, which consists of about 30.000 film cans, including a wide variety of film genres and nationality, from original Lumière materials up to a relevant number of late '40s / '50s features and shorts. This survey aims to assess the whole conservation status, to improve the knowledge of the collection and to develop new large-scale conservation and preservation policies. From June to December 2010 we treated more than 15.000 cans and we expect to complete the survey by May 2011.

As a first result, in 2010 we achieved an initial preservation plan including 25 unique materials of silent and sound Italian films (i.e. *Il diamante azzurro*, episode of the series *Raffles*, by U.M. Del Colle 1911; *Musica in piazza*, by M. Mattoli, 1936) and also Italian versions of foreign films (i.e. *Le avventure di Casanova*, Italian sonorized version of the *Casanova* by A. Wolkoff, 1927).

In spite of the relevant commitment due to the survey on the nitrate collection, the CN went on with the regular laboratory activity and, in support of the regular diffusion activity or thanks to some outstanding events, it had the opportunity to reprint, preserve and/or restore a significant number of titles. Among the re-printed films linked to relevant events, we mention: for the Mostra d'Arte Cinematografica - Venezia retrospective *La situazione comica (1937-1988)*, 7 new prints, among which: *Non ti pago!*, by C. L. Bragaglia, 1942; *Botta e risposta*, by M. Soldati, 1949; *Il giovedì*, by D. Risi, 1964); for the Carlo Lizzani retrospective at the Pesaro Film Festival, new prints of *Il gobbo*, 1960 and *Il processo di Verona*, 1963, along with the digital restoration of *Cronache di poveri amanti* 1954 (project achieved with the rights-owner, Movie Time company); for I mille occhi - Festival int. del cinema e delle arti, IX ed. (Trieste), new prints of *L'ombra*, by G. Bianchi, 1954, *Il portiere di notte*, 1974, and *Interno berlinese*, 1985, by L. Cavani; for the Bertolucci retrospective, organised in partnership with the Centro Espressioni Cinematografiche - Udine, new prints of *Partner*, 1968; *Ultimo tango a Parigi*, 1972; *Novecento* 1976; *La tragedia di un uomo ridicolo*, 1981.

Several preservation projects, beside those included in the nitrate survey plan, have been achieved, such as the silent short *Il duello di Robinet* (S.A. Ambrosio, 1910), in collaboration with the Museo del Cinema - Torino, and the rare colour short *La terra di Giovanni Verga*, by U. Saitta, 1953.

We restored three silent films, mainly using digital techniques. The first one, the rediscovered fragment of *Marizza, genannt die Schmuggler-Madonna* (F. W. Murnau, Germany, 1921-22), was restored using the high resolution scanner, conceived for archival materials, which is being implemented by the CN in collaboration with the CIR company (more details at CIR and RTI websites: <http://www.cir-srl.com/index.htm>; <http://www.rtico.com>); the restored Murnau fragment was finally presented at Le Giornate del Cinema Muto in Pordenone. The second restored silent is *Idillio infranto*, by N. Mauri, 1931, which, even if never released, can be regarded as the last Italian silent. Starting from a nitrate b/w print, the restoration work was carried out at the Technicolor-Rome laboratory, with digital intermediate process and full HD standard. Finally, we restored the Francesca Bertini *La serpe* (R. Roberti, 1920) at L'Immagine Ritrovata in Bologna, starting from our unique tinted and toned nitrate print and recreating the original colours with the Desmet System. Thanks to the partnership with the Martin Scorsese's Film Foundation and the Cineteca di Bologna, it was achieved, working at L'Immagine Ritrovata laboratory, the digital restoration of 4 masterpieces of the Italian cinema: *Il gattopardo* and *La caduta degli dei* by Luchino Visconti, *Roma* and *La dolce vita* by F. Fellini. These works were presented, respectively, at the Bologna Cinema Ritrovato (*Il gattopardo* and *Roma*), at the Lumière 2010 - Grand Lyon Film Festival (*La caduta degli dei*) and at the Roma Film Festival (*La dolce vita*).

Finally, we had the opportunity to collaborate with the EYE Film Institute in Amsterdam for the restoration of *Das Ende von Lied*, R. Biebrach, Germany 1914, loaning them our nitrate as a reference and receiving back a restored print.

The Archivio Nazionale del Cinema di Impresa (CIAN) in Ivrea (Piedmont) digitally restored 19 films: *La Borsalino*, 1913, *La via del petrolio* and *Il Canale*, by B. Bertolucci, 1967; besides 16 titles directed by P. Gioli. It also provided for preservation of its film materials through telecine transfer (on Betacam), 512 elements.

3) Cataloguing, documentation and research

A number of 1397 film elements (Cineteca Nazionale) and 2000 (Archivio Nazionale Cinema d'Impresa), was catalogued in the respective databases; these correspond to a number of 1164 (Cineteca Nazionale) and 300 (Archivio Nazionale Cinema d'Impresa) new catalogue entries (titles).

In October the CSC-CN hosted the international workshop *Promoting the Use of European Standards on the Interoperability of Film Database*, aimed to make known the new European standard on the description of the cinematographic work recently published by the CEN (*Comité Européen de Normalisation*), following the mandate of the EU.

Thanks to the extensive nitrate survey, several elements were identified. The most important discovery concerns the short *The Soldier's Courtship* (P. W. Paul 1897, in Italian *Un bacio movimentato in pubblico*), historically known as the first story film of the English cinema, but until now considered lost. We also identified some fragments, recently deposited at the CN, as pertaining to a French-German film *La lionne / Die Löwin*, which, following the documentation made available by the depositor and some filmographic sources, was based on a Bela Balász screenplay, shot in Algiers in 1930-31, but never edited nor released (a further research is in progress).

The Stills/Posters collections were enriched acquiring the relevant "Fondo Tosi" (donated by the costume designer Piero Tosi, including pictures, set designs, sketches, relating to about 650 titles, both cinema and stage productions) and the "Fondo De Agostini", including promotional materials from film festivals (period 1975-2000). The inventorying, cataloguing and digitization activities have been carried out increasingly: 17.636 stills were inventoried (3100 positives – 12.536 negatives and slides), 887 pictures were fully catalogued in the appropriate database and 21.397 elements were digitized.

The L. Chiarini Library received as donation the following archival funds: “Fondo Tosi” (in partnership with the Stills/Posters archive), “Fondo Aristarco” (800 titles), “Fondo Lavagnino” (334 titles, mainly musical compositions for films). In the Library database 3969 new entries, including books, periodicals, non-book materials, original scripts (569 original scripts as legal deposit) were completely catalogued. The Library published *La dolce vita raccontata dagli Archivi Rizzoli*, by D. Monetti and G. Ricci, in collaboration with the Fondazione Federico Fellini, and the DVD *Bianco e Nero (1937-1974)*, which contains the digital index of the editions of the magazine. The Library has a partnership with *The Michael Project - Multilingual Inventory of Cultural Heritage in Europe* and with *Archivi della moda del '900*. The “L. Chiarini Digital Library”, accessible via our website, has made available a further number of digitized cinema magazines, such as *Cinema: quindicinale di divulgazione cinematografica (1936-1943)* and the collection *I grandi artisti del cinema (1926-1927)*. A live performance concert of musical pieces derived from music sheets of the 30's and 40's owned by the Library was organized in December 2010.

4) Showings

In 2010, the presence of CN in several cultural events was intense and continuous. We organized, in collaboration with the Biennale di Venezia, the annual retrospective of the 67° Mostra Int. d'Arte Cinematografica titled *La situazione comica (1937-1988)*. Edited by M. Giusti, D. Monetti and L. Pallanch., it included 30 titles, among which some forgotten comedies and restored classics.

Along with the numerous showings, we mention: the co-production of *I protagonisti del cinema italiano*, dedicated to Carlo Verdone, in the framework of the *Festival del Cinema Europeo di Lecce*; the 24° Special Event of the Pesaro Film Festival, dedicated to Carlo Lizzani; *Le vie del cinema* film festival in Narni, where we presented the recent preservation of *Tosca*, by K. Koch, 1941 (co-directors Renoir and Visconti); the coproduction of *Italia anno zero. Cinema e Risorgimento*, exhibition celebrating the 150th anniversary of the Unification of Italy; the complete Bertolucci retrospective in Trieste, in the framework of the 13° edition of *Lo sguardo dei Maestri* (collaboration with Cineteca del Friuli, Centro Espressioni Cinematografiche and Cinemazero); the annual event dedicated to the Italian Cinema by the Archivio Nazionale Cinematografico della Resistenza in Turin, with the Museo del Cinema, this edition devoted to the year 1963. The CN participated also in the 24° edition of the *Festival del Cinema Ritrovato* in Bologna, with the restored versions of *Il Gattopardo* and the Fellini *Roma*, besides several contributions to other sections of the festival, including the Workshop *Women & the Silent Screen VI Conference*, where it was projected a rediscovered fragment of *L'Italia s'è desta* by E. Notari 1927 and the restoration of *Nobiltà di razza e nobiltà di cuore* (director unknown, 1915). As a special event at the Roma Film Festival, it was presented *La dolce vita*, by F. Fellini, 1960, digitally restored in partnership with The Film Foundation and Cineteca di Bologna.

Concerning our programming activity at the Cinema Trevi, several outstanding retrospectives are worth mentioning: the ones devoted to Italian directors and screenwriters (Petri, Bolognini, Antonioni, Scola, Risi, Scarpelli), an homage to Eric Rohmer, a retrospective about cinema in Sardinia. Several series were organized in collaboration with cultural institutions, such as *Jean-Luc Godard: compositore di cinema* (with the Cineteca di Bologna and Museo Nazionale del Cinema Torino); *Primavera del cinema francese 2010: Hippolyte Girardot* (with the French Embassy); *Le vite immaginarie di Michal Waszynski* (with the Polish Institute in Rome), *Brividi italiani*, in collaboration with the *Fantafestival* (festival of horror film).

The Archivio Nazionale del Cinema di Impresa in Ivrea organized and took part in several events concerning the audiovisual heritage related to the field of industry and advertising. Among the most important initiatives, we mention: *Memoria contesa, memoria condivisa* (Torino/Siena), in collaboration with AAMOD, about the workers' movement in Italy; *Idea Olivetti*, organized during the Piemontemovie Film Festival; *I Critofilm di Ragghianti* (Torino/Lucca/Pisa); *Il cinema*

del lavoro (Lecce). The CIAN collaborated in the following events: *Festival Terra di Cinema* (Tremblay-en-France), with Le Cinema Jacques Tati; *7^a rassegna di Film di Montagna* (Como); *La Fiera della Parola* (Ivrea). A selection of CIAN films were used for exhibitions as *Piemonte Industria* (San Francisco, USA), and *Il Grande gioco. Forme d'arte in Italia 1947-1989* (Roma). Working with directors searching for footage, CIAN collaborated in the production of several documentaries: *Nascita della Fiat* (RAI); *Anni di Plastica* (Superquark-Rai); *Piccolo Teatro di Milano* by Maurizio Zaccaro (Rai Cinema) and participated in the production of the websites: *La Fondazione Carlo Molo* (<http://www.fondazionecarlo.molo.it>), *Sperimentarea Tv* (<http://www.sperimentarea.tv>); *Poetica del territorio* (<http://www.poeticadelterritorio.com/>). CIAN started a project with video interviews of former employees from companies of which whose films are stored by the Archive itself. CIAN is also a partner of Museimpresa, helping with this partnership to spread the industrial cultural in the Country, and it usually cooperates with universities and schools.

The Stills/Posters Department (Fototeca/Manifestoteca) arranged 26 exhibitions. We mention the following: *Dive: donne del cinema italiano*, set up in our premises to celebrate the 75^o anniversary of our institution, in collaboration with the Ministry of Culture and the Drops agency; *A scuola di cinema – Allievi di oggi e di ieri del CSC*, with the Fondazione Cinema Roma and the Ministry of Youth; *Prete al cinema*, in partnership with the Ente dello Spettacolo; *Il suono del neorealismo* promoted by the Orchestra Italiana del Cinema, with the Ministry of Youth; *Cinebaci...in galleria*, at the Ischia Global Film Festival; *Roberto Rossellini un precursore dei tempi*, at the Cinémathèque Française in partnership with the Accademia del Cinema Italiano - Premi David di Donatello; *Al cinema con il cappello*, in Milano, promoted by the Fondazione Borsalino. Two exhibitions were arranged at the Cinema Trevi, our cinema theatre, in association with the regular programming activity (respectively dedicated to the actor Amedeo Nazzari and to Carlo Lizzani). Finally, 8 “virtual” photo-exhibitions were published on our website.

5) Administration & Budget, Relations with the Authorities

The budget for 2010 was slightly lower than the previous year (about a 10% less). A relevant collaboration in the field of the film restoration was established with the Martin Scorsese Film Foundation and the Cineteca di Bologna: in this framework, thanks to the contribution of several other sponsors (Pathè, Fondation Jérôme Seydoux, Gucci and others) it was possible to achieve the full digital restoration of 4 masterpieces of the Italian cinema: *Il gattopardo* and *La caduta degli dei* by Luchino Visconti, *Roma* and *La dolce vita* by F. Fellini.

In addition, we received a grant from La Biennale di Venezia for the laboratory activities relating to the annual retrospective at the 67^o Mostra Internazionale d'Arte Cinematografica.

6) International Relationships

In 2010 CN continued to collaborate with several foreign institutions. Among them, the most relevant events have been: in New York, the homage to the three most important Italian independent film-makers (C. Bene, F. Brocani and M. Schifano), with Anthology Film Archives; at the University of California, Berkeley Art Museum and Pacific Film Archive, the event dedicated to the Neorealism, organized with Cinecittà Luce; the Visconti retrospective at the Lumière 2010 - Grand Lyon Film Festival; the homage to the screenwriter Suso Cecchi D'Amico at the Lincoln Center in New York, organized by the Associazione Napolicinema with the Ministry of Culture; the complete Pasolini retrospective in Brisbane, Australia, supported by our Ministry of Foreign Affairs; the Nanni Moretti exhibition organized by the Italian Institute of Culture in Berlin.

Besides the above mentioned collaborations, the CN has been working with several FIAF film archives, film festivals and foreign institutions: Cinemathèque Française (Alberto Moravia and Giulio Questi retrospectives), Kinoteka Slovenska (exhibition *Dalla letteratura al cinema*), Österreichisches Filmmuseum (“Italian-style comedy” retrospective), Korean Film Archive; DocLisboa – International film Festival of Lisboa; Festival Mar del Plata, Argentina; 12th International Bratislava Film Festival, Czech Republic.

During 2010 the CN undertook an exchange project with the Filmoteca Española, sending a safety dupe positive of *Poker de Ases*, by R. Barreiro, Spain 1948, and also repatriated some materials of *I can get it for you wholesale*, by G. Michael, USA 1951, sending them to the rights owner, 20th Century Fox, Los Angeles.

As a member of the Cataloguing and Documentation Commission, our colleague Maria Assunta Pimpinelli took part in Oslo in the annual meeting of the Commission. Our Curator, Enrico Magrelli, and our colleague Francesca Angelucci attended the Oslo FIAF Congress in May.

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