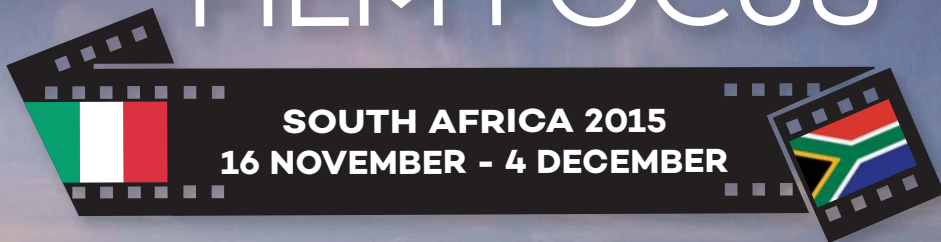


**The Largest Showcase of New Italian Cinema in Africa**

# ITALIAN FILM FOCUS



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# ITALIAN FILM FOCUS

By Antonio Falduto, Chairperson, Associazione Controluce

The fifteenth edition of the Italian Film Focus 2015 presents a selection of a variety of Italian films of quality that have represented Italy in the major international festivals of 2015. Not only will we see WONDROUS BOCCACCIO, which is the last work of the acclaimed Taviani brothers (winners of the Berlin festival in 2013 with 'Caesar Must Die'), but also debuts such as ARIANNA by Carlo Lavagna, which is a story on the difficult moment of adolescence and was presented at the Venice Film Festival, and the educational film E-BOLA by Cristian Marazziti, which is to be presented also at the University of Pretoria UNISA to an audience of experts and students. Furthermore a film by a more mature director will be screened, such as the dramatic ANNA by Giuseppe Gaudino (the intense interpretation of Valeria Golino earned the Volpi Cup award for Best Actress at the Venice Biennale). Another film which proved to be successful with audiences and critics and won numerous awards, including the David of Donatello for best film and Italian directing, is BLACK SOULS by Francesco Munzi. A funny and smart feminine version of a comedy, LATIN LOVER, by expert director Cristina Comencini could not be missed. At last, a curious and entertaining documentary of historical/culinary character, WHEN ITALY ATE IN BLACK AND WHITE by Andrea Gropplero (successfully presented at the Berlin festival in 2015), and a documentary on the relationship between film and architecture, featuring interviews with some of the most important directors and architects in the world.

The Italian delegation will be composed of several producers, writers and directors who will meet with the students of the film schools in Cape Town. Italian Film Focus is organized by Controluce in collaboration with the Italian Institute of Culture in Pretoria, the Italian Consulate in Cape Town, the Italian Ministry of Culture and UNISA University of Pretoria. The Italian Film Focus will close in Johannesburg, with a series of projection events, thanks to the collaboration of many local partners and lovers of Italian cinema. A complete Italian presence, addressed also to television channels and to the web in South Africa. The activities of Controluce will continue in February with the participation in the first international festival of animation of Cape Town, where various Italian authors and producers will present their latest works and participate in meetings of co-production. The activities of Controluce will continue in February with the participation in the first international festival of animation of Cape Town, where various Italian authors and producers will present their latest works and participate in meeting.

# ITALIAN FILM FOCUS

By Antonio Falduto, Presidente, Associazione Controluce

La quindicesima edizione di Italian Film Focus 2015 presenta una selezione di vari film Italiani di qualità che hanno rappresentato l'Italia nei più importanti festival internazionali del 2015. Si vedrà WONDROUS BOCCACCIO, l'ultima opera degli acclamati fratelli Taviani, già vincitori del festival di Berlino nel 2013 con 'Caesar must die', ma anche alcune opere prime come ARIANNA di Carlo Lavagna, storia sul difficile momento dell'adolescenza, presentato al festival di Venezia, o il film dalla finalità anche educativa E-BOLA di Cristian Marazziti che sarà presentato anche all'università UNISA di Pretoria ad un pubblico di esperti e studenti. Poi ci sarà un'opera di un regista più maturo, come il drammatico ANNA di Giuseppe Gaudino con l'intensa interpretazione di Valeria Golino che le ha valso il premio Coppa Volpi come migliore attrice alla Biennale di Venezia. Altro film di grande successo di pubblico e critica, che ha vinto numerosi premi come il David di Donatello come miglior film e regia italiana, BLACK SOULS di Francesco Munzi. Non poteva mancare una divertente e intelligente commedia al femminile, LATIN LOVER, dell'esperta regista Cristina Comencini. In ultimo, un curioso e divertente documentario dal carattere storico\culinario, WHEN ITALY ATE IN BLACK AND WHITE di Andrea Gropplero, presentato con successo al festival di Berlino 2015, ed un documentario sul rapporto tra cinema e architettura, con le interviste ad alcuni tra i più importanti registi e architetti del mondo.

La delegazione italiana sarà composta da vari produttori, sceneggiatori e registi che incontreranno gli studenti delle scuole di cinema di Cape Town. Italian Film Focus è organizzato da Controluce con la collaborazione dell'Istituto Italiano di Cultura di Pretoria, Consolato Italiano di Cape Town, MIBACT e UNISA Università di Pretoria. Film Focus Italia si concluderà poi a Johannesburg, con una serie di proiezioni, grazie alla collaborazione di numerosi partner locali ed amanti del nostro cinema. Una presenza italiana completa quindi, indirizzata anche ai canali televisivi e web di tutto il Sudafrica. L'attività di Controluce prosegue a febbraio con la partecipazione al primo festival internazionale dell'animazione di Cape Town dove vari autori e produttori Italiani porteranno i loro ultimi lavori e parteciperanno agli incontri di coproduzione.



# ITALIAN FILM FOCUS

By Claudio D'Agostini, Director, Italian Institute of Culture

*Italian Film Focus* (IFF) comes once more to Cape Town, this year celebrating its 15th edition. For cinema lovers, filmmakers and students of the seventh art, it has become a yearly appointment since 2001, showcasing the best of new Italian cinema, selected among the productions participating in the major European festivals, such as Cannes, Berlin and Venice.

Once again IFF demonstrates that Italian cinema is alive and kicking, maintaining its unique capacity of telling stories and finding new paths, while remaining faithful to a long tradition that has given an outstanding contribution to world cinema.

IFF is not only screening of just-released movies. Of particular significance for the IFF is the attendance of directors, producers and screenwriters from Italy: this year directors Christian Marazziti, Giuseppe Gaudino and Andrea Gropplero di Troppenburg, producers Dario Formisano and Massimo Tortorella, screenwriter Isabella Sandri will be present. Not only will their presence enrich the comprehension of the movies thanks to interaction with the public, but it will also give an opportunity for exchanging experiences and know-how between Italy and South Africa. Debates, openings and special screenings with the guests' participation, besides workshops at UCT and AFDA Cinema School, are an integral part of the Festival.

During IFF two movies will be presented in Pretoria at UNISA and three in Johannesburg at Cinema Nouveau, Rosebank. This way, the Festival sets foot in Gauteng. In consideration of the great success of the yearly appointment in Cape Town, and with the aim of expanding the project to its full potential, the idea is to bring the entire program of the Festival to Gauteng next year.

The Italian Institute of Culture is very happy to contribute to the realization of IFF together with the Italian Consulate, Associazione Controluce and Labia Theatre in Cape Town. With its participation, the Institute confirms a line of continuity in promoting Italian cinema as an essential aspect of Italian culture, allowing audiences, students and filmmakers in South Africa to keep in touch with Italian creativity, of which cinema has always been one of its most recognisable expressions.

# ITALIAN FILM FOCUS

Claudio D'Agostini, Direttore, Istituto Italiano di Cultura

*Italian Film Focus* (IFF) ritorna ancora una volta a Cape Town, per la sua quindicesima edizione. Per amanti del cinema, addetti ai lavori e studenti della settima arte, IFF è dal 2001 un appuntamento annuale, vetrina del miglior cinema italiano contemporaneo, con la selezione delle migliori produzioni presentate ai più importanti festival europei, quali Cannes, Berlino e Venezia.

Ancora una volta IIF dimostra che il cinema Italiano è vivo e attivo, capace di mantenere la sua capacità unica di raccontare storie e trovare nuove vie, pur rimanendo fedele a una lunga tradizione che ha dato un eccezionale contributo al cinema mondiale.

IFF non è solamente presentazione di novità cinematografiche. Particolarmente importante è la partecipazione di registi, produttori e sceneggiatori venuti dall'Italia. Quest'anno saranno presenti i registi Christian Marazziti, Giuseppe Gaudino e Andrea Groppler di Troppenburg, i produttori Dario Formisano e Massimo Tortorella e la sceneggiatrice Isabella Sandri. La loro presenza non soltanto arricchirà la comprensione dei film grazie all'interazione con il pubblico, ma offrirà anche opportunità di scambi di idee e conoscenze tra Italia e Sudafrica. Dibattiti, inaugurazioni e proiezioni con la partecipazione degli ospiti, oltre a workshop presso UCT e la scuola di cinema AFDA, saranno parte integrante del Festival.

Durante IFF due film verranno presentati presso UNISA a Pretoria e tre a Johannesburg al Cinema Nouveau, Rosebank. In questo modo il Festival mette piede anche nel Gauteng. Alla luce del grande successo dell'appuntamento annuale a Cape Town, si prevede per il 2016 di portare l'intera programmazione di IFF nel Gauteng, allo scopo di sviluppare al massimo le potenzialità del progetto.

L'Istituto Italiano di Cultura, in collaborazione con il Consolato, l'Associazione Controluce e il Labia Theatre di Cape Town, contribuisce con grande piacere alla realizzazione di IIF. In questo modo, l'Istituto conferma una linea di continuità nella promozione del cinema italiano quale aspetto essenziale della nostra cultura, facendo sì che spettatori, studenti e addetti ai lavori in Sudafrica mantengano i contatti con la creatività italiana, di cui il cinema è sempre stato una delle espressioni più riconoscibili.



# ITALIAN FILM FOCUS

By Alfonso Tagliaferri, Consul of Italy, Cape Town

The first Italians arrived in the Cape nearly four centuries ago on board Dutch and Portuguese pioneering ships and since then our presence in this country has intensified, particularly during the mid-20th century. Our compatriots have made a great contribution towards South Africa in many fields: industry, agriculture, science, and certainly art and culture.

In recent years there has been a surge of new arrivals, composed largely of young people full of ideas and enthusiasm, carrying a wealth of experiences and knowledge often different from that one typical of earlier migration flows. Newcomers have added a dynamic piece to the diverse puzzle of the Italian community in the Cape, which has reached about 10 thousand formally registered residents; to them we have to add around the same number of Italians who live, study and work here part of the year, enjoying this extraordinary country and weaving increasingly close relations with the South African community.

The Italian Film Focus, now in its 15th edition, engages perfectly in the Italian substrate of the Mother City, addressing both the large Italian community - always eager to maintain strong relations not only with the traditions of the Peninsula but also, and perhaps especially when you live so far away from your motherland, with its more attractive contemporary inputs – and our South African friends, who for many reasons have always nourished a strong appeal with Italian culture and traditions.

The Labia Theatre, home of the Festival, could not better represent the historical presence of Italy in South Africa: the venue was in fact born as the former ballroom of the then Italian Embassy, and owned by the Venetian family Labia. The family of Count Natale Labia, who back in 1916 was the diplomatic representative of the Kingdom of Italy in this Country. Since 1989, when management was assumed by the much commendable Ludi Kraus, the Labia has become the reference point for lovers of quality cinema in Cape Town, with a refined programming that has remained consistent over the years.

The Italian Film Focus is not only a celebration of Italian cinema in a historical location: we are also interested in looking at the future. So the many producers and directors who are arriving from Italy for the occasion will have meetings with their South African counterparts in order to increase the synergies between the two Countries in the field of film production. Italian tradition and expertise, combined with the talent and fantastic South African locations offer the potential for collaborations at the highest level that we hope to see materialize in the very near future.

Good luck!



# ITALIAN FILM FOCUS

Alfonso Tagliaferri, Console Italiano, Cape Town

I primi italiani giunsero al Capo quasi quattro secoli fa a bordo delle navi dei pionieri olandesi e portoghesi, e da allora la nostra presenza in queste terre non ha fatto che intensificarsi, con un forte, decisivo aumento nella parte centrale del 20esimo secolo. Grande è stato il contributo dei nostri connazionali verso il Sud Africa: nell'industria, nell'agricoltura, nella scienza, e senz'altro nell'arte e nella cultura.

Negli ultimi anni si è registrata una nuova impennata di arrivi, composti in larga parte da giovani pieni di idee ed entusiasmo, portatori di un bagaglio di esperienze e conoscenze spesso diverso da quello caratteristico dei precedenti flussi migratori. I nuovi arrivati sono andati ad aggiungere un nuovo, dinamico tassello al variegato puzzle della comunità italiana del Capo, giunta ormai a contare circa 10mila residenti formalmente registrati cui devono aggiungersi probabilmente altrettanti che vivono, studiano e lavorano qui parte dell'anno, godendo di questo straordinario Paese e intrecciando sempre più fitti rapporti con la comunità sudafricana.

Ecco che l'Italian Film Focus, giunto quest'anno alla 15esima edizione, si innesta perfettamente nel substrato italiano della Mother City, rivolgendosi sia alla numerosa comunità italiana – sempre desiderosa di mantenere un forte legame non soltanto con le tradizioni della Penisola ma anche, e forse soprattutto quando si vive così lontani dalla madrepatria, con le sue proposte contemporanee più interessanti – sia ai nostri amici sudafricani, che per tante ragioni nutrono da sempre un fortissimo fascino verso la cultura e le tradizioni della Penisola.

Il Teatro Labia, sede del Festival, meglio non potrebbe rappresentare la presenza storica dell'Italia in Sudafrica: nato come sala da ballo dell'allora Ambasciata italiana, era proprietà della famiglia Labia, quella del Conte veneziano Natale Labia che già nel lontano 1916 era il rappresentante diplomatico del Regno d'Italia in questo Paese. Dal 1989, anno in cui la gestione è stata assunta dall'encomiabile Ludi Kraus, il Labia è divenuto il punto di riferimento per gli amanti del cinema di qualità a Cape Town, con una programmazione ricercata e mai banale rimasta coerente negli anni.

Ma l'Italian Film Focus non è solo una celebrazione del cinema italiano in una location storica: ci interessa guardare al futuro. E dunque i numerosi produttori e registi che verranno dall'Italia per l'occasione avranno incontri mirati con le loro controparti sudafricane, al fine di incrementare le sinergie tra i due Paesi nel campo della produzione cinematografica. La tradizione e l'expertise italiani, uniti al talento e alle meravigliose locations sudafricane, costituiscono il potenziale per collaborazioni di altissimo livello che speriamo di veder concretizzarsi nell'immediato futuro.

In bocca al lupo!



# THE SIGNS OF FUTURE

By Antonio Falduto, Chaiperson Controluce, Unint University

A few days ago I was leafing through a wonderful book, illustrated by the commercial late nineteenth century artist Jean Marc Coté and commented on by Isaac Asimov. The book is called 'Nostalgia of the Future'. Looking at those candid drawings related to the distant 2000, with cops and robbers with mechanical wings chasing over the roofs of the city and angering drivers of air taxis, I reflected on how our concept of the future has always been associated with that of technological development. Now we know, ongoing wars being a demonstration of this, that technological development does not always correspond to social and civil progress. However we also know well, that in our capitalist welfare societies, these two forms of development are somewhat complementary; rarely does the regression of one correspond to the progress of the other.

I say this because if we include culture and knowledge in the social progress, we must also reflect on what diversity means for the three major cultural families, namely natural sciences, social sciences and the humanities. Marc Augé, for example, tells us that the tribute to diversity by the industrial groups, springs from what is called the co-conception, that is, the alleged cooperation with customers in the selection of products. But actually this tribute resembles the ethnological discourse on the plurality of cultures only formally, and is ultimately based on the production of consumer goods and on the ability that consumers apparently have to modify them partially. In short, the consumer becomes the consumactor...

Now I think the challenge of preserving cultural diversity depends on the ability of the user to change the cultural product. It is no longer just about safeguarding shared cultural heritage, common values, traditions and languages which are threatened by mass culture and globalization, but about allowing each individual to access those services and tools that enable them to develop their cultural individuality or their personality. As Rifkin says, this is the era of access, and thus our freedom will not only be to protect the acquired rights, but to conquer new spaces in the creation of new languages and in the devising and realization of new imaginary. Globalization is not only homologation of the objects but also of the subjects... and homologated subjects hardly know how to imagine future contexts other than those already planned... This perhaps should be kept in mind when we talk about contemporary film imaginary, in fact we should be asking ourselves why films about the past and especially about the future are no longer being produced in Italy, not to speak about our television. The last script that takes place in the future that I can recall is of 1972 and is called 'A for Andromeda', just as one of the galaxies described by Asimov ...

If we want a prosperous, innovative and popular cinema, then we know that we must nurture the creativity of young people, protect their freedom of expression and invest in their training. Creators that are able to express themselves will not be afraid of being subjugated by the new media, but will have the tools to oppose its instrumental use, and to actually manage them and even transform them. This is the battle of many authors and Italian producers, and to win this battle it is necessary to establish new laws and safeguarding.



# I SEGNI DEL FUTURO

Antonio Falduto, Presidente Controluce, Unint Università

Qualche giorno fa stavo sfogliando un meraviglioso libro illustrato da Jean Marc Coté, un artista commerciale di fine ottocento, commentato da Isaac Asimov. Il libro si intitola 'Nostalgia del Futuro'. Osservando quei candidi disegni relativi ad un lontano anno 2000, con guardie e ladri dotati di ali meccaniche che si rincorrono sopra i tetti della città facendo arrabbiare gli autisti degli aerotaxi, ho riflettuto su quanto il nostro concetto di futuro sia sempre stato associato a quello di sviluppo tecnologico. Ora sappiamo bene, e le guerre in corso ce lo dimostrano, che lo sviluppo tecnologico non sempre corrisponde al progresso sociale e civile. Sappiamo anche bene però che nelle nostre società capitalistiche e dotate di welfare diffuso, queste due forme di sviluppo sono in qualche modo complementari e difficilmente il regresso dell'una corrisponde al progresso dell'altra.

Dico ciò perché se nel progresso sociale includiamo la cultura ed il sapere, dobbiamo anche riflettere su cosa sia la diversità per le tre grandi famiglie culturali, cioè le scienze naturali, le scienze sociali e le discipline umanistiche. Marc Augè, per esempio, ci dice che l'elogio della diversità da parte dei gruppi industriali, nasce da quella che viene chiamata la co-concezione, cioè la presunta collaborazione con i clienti nella scelta dei prodotti, ma somiglia solo formalmente al discorso etnologico sulla pluralità delle culture, in definitiva si fonda esclusivamente sulla produzione di beni di consumo e sulla capacità che avrebbero i consumatori di modificarli parzialmente. Insomma il consumatore diventa consumatore...

Ora credo che sia proprio sulla possibilità e capacità del fruitore di modificare il prodotto culturale che si gioca la sfida della diversità. Non si tratta più solo di salvaguardare patrimoni culturali condivisivi, valori comuni, tradizioni e linguaggi minacciati dalla cultura di massa e dalla globalizzazione, ma di permettere a ciascun individuo, di accedere e a quei servizi e strumenti che gli consentano di sviluppare la propria individualità culturale ovvero la propria personalità. Come dice Rifkin, questa è l'era dell' accesso, e quindi la nostra libertà non sarà solo tutelare i diritti acquisiti ma conquistarci nuovi spazi nella creazione dei nuovi linguaggi e nella ideazione e realizzazione di nuovi immaginari. La globalizzazione non è soltanto omologazione degli oggetti ma anche dei soggetti... e soggetti omologati difficilmente sanno immaginare contesti futuri diversi da quelli già programmati... Questo forse è bene tenerlo presente quando per esempio parliamo di immaginario cinematografico contemporaneo, dovremmo infatti chiederci perché in Italia non si fanno più film sul passato e soprattutto sul futuro, per non parlare poi della nostra televisione, il cui ultimo sceneggiato che io ricordi sul futuro è del 1972 e si chiamava "A come Andromeda", appunto come una delle galassie descritte da Asimov...

Se si vuole un cinema prospero, innovativo e popolare, dobbiamo quindi sapere che bisogna nutrire la creatività dei giovani, tutelare la loro libertà di espressione ed investire nella loro formazione. Creatori in grado di potersi esprimere non avranno paura di essere soggiogati dai nuovi media ma avranno gli strumenti per opporsi al loro uso strumentale, di gestirli ed anche trasformarli. Questa è la battaglia di molti autori e produttori italiani e per vincerla sono necessarie riformulare nuove leggi e tutele.



# AFRICAN CINEMA IN ITALY

By Prof. Leonardo De Franceschi, Roma Tre University

The relationship of African cinema with the Italian public has a small and fragile history, which now boasts more than thirty years. It is a relationship that is kept alive by a few ten thousands of spectators, who have nevertheless not failed to ensure a relatively solid continuity of life to a few events that are a couple of decades old, such as the African Film Festival of Verona (FAVV), now in its 35th edition, and the Festival of African, Asian and Latin American Cinema of Milan (FCAAAL), which this year celebrated its twenty-five years since the first edition (1991). Both events are sponsored by religious bodies, respectively the congregation of the Comboni missionaries and the NGO Center of Educational Guidance, with active development projects in Cameroon and the Democratic Republic of Congo. The small Balafon festival of Bari, which is sponsored by the Center for Intercultural Abusuan, and whose last edition was held in November 2014, has survived for 24 years. Cinemafrika Bologna is a younger festival, now in its tenth edition and organized by the Donati Study Center. Over the years, within the various local contexts, other events such as concerts, theater performances and book presentations have emerged alongside the exhibition of films from the African continent: I am thinking for example of Ottobre Africano, an event which started in Reggio Emilia in 2003 and reached its 13th edition this year, which was held in parallel in eight Italian cities (Rome, Milan, Parma, Reggio Emilia, Bologna, Turin, Naples and Varese).

Whether good or bad, at least in some geographical areas small audiences are formed, who are attentive and faithful to the African film product, to the the historical and major festivals, the Venice Film Festival, the Turin Film Festival, the Film Festival of Rome, who have not always guaranteed significant attention to the new African products. For example when Marco Müller was director of the Venice Film Festival (2004-11), selections and prestigious awards were granted to the cinema of the continent, such as the Special Jury Prize to Daratt (Mahamat-Saleh Haroun, 2006) and the Special Jury Award and the Osella for Best Screenplay to Teza (Haile Gerima, 2008). But the current management seems much less attentive to ensure visibility to the new African production, eventhough in 2013 ownership of Final Cut in Venice was taken over, which is a platform of support for projects from Africa and the Middle East, designed by Alessandra Speciale and continued for some years by the San Sebastián International Film Festival.

More generally we cannot say that Italy has so far proved to be a significant marketplace for producers and distributors working south of the Mediterranean. As in other European countries the first films appeared towards the end of the eighties. More or less simultaneously in fact, in April 1989 two films which made quite a stir in Europe were distributed, albeit in a limited number of copies: Yeelen (1987) of the Malian Souleymane Cisse and Mapantsula (1987) by South African Oliver Schmitz. But the virtuous circle - from

the network of the festivals, the theatrical circuit, the television networks to the home video and the web - which could have allowed some continuity of presence to the new cinematic and audiovisual productions of the African continent, has never properly been formed, even though Italy claims significant historical migrant communities from Morocco (449,058), Egypt (103,713), Tunisia (96 012), Senegal (94,030), Nigeria (71,158), Ghana (50,414).

The reasons for this failed virtuous circle are certainly many: on the one hand it is the lack of competence of the African producers and distributors in placing their titles, and the scarce receptivity and courage on behalf of the distributors and the Italian buyers in representing those titles in the different windows which are now available for their benefit; on the other hand there is a certain cultural laziness of a film and television audience that is just not curious and attentive enough towards audiovisual productions of the countries of the southern hemisphere as a whole. We have monitored the cultural film market with our presence via the small but unique magazine-portal Cinemafrica-Africa e diaspora nel cinema ([www.cinemafrica.org](http://www.cinemafrica.org)), which has been online since October 2006. The data emerging from a quick look backwards is not comforting. Since 2006 only a poor score of twenty African titles have been distributed on the theatrical market, from South Africa (Tsotsi, 2006, U-Carmen eKhayelitsha, 2006, District 9, 2009; Zambezia, 2012; Khumba, 2013), Algeria (Le Premier homme, 2008; Hors-la-loi, 2010; Parfums d'Alger, 2012), Tunisia (Le Chant des mariées, 2008; Ya man aach, 2013), Ethiopia (Teza, 2008; Difret, 2014), Morocco (Française, 2008. Much Loved, 2015), Egypt (The Square, 2013), Mauritania (Timbuktu, 2014), and from Chad (Dry Season, 2006). Only a few of these titles have been put on the market with a significant number of copies and were then replicated on television and on home video. In terms of television, the generalist channels RAI and Mediaset (with the partial exception of Rai Tre and the nocturnal programming of Fuoriorario), as well as the pay satellite TV networks have rarely included these other African titles in their library, and the same applies for the yet not so widely diffused VOD portals.

We point out that over the years in some local contexts (Turin, Brescia, Rome, Florence, Padua), a few active small Italian-Nigerian production companies have used the Nollywood formula creating low-budget straight-to-video films which are directed to the Nigerian community in Italy. It is a marginal productive reality, which has been investigated by scholars like Alessandro and Giovanna Jedlowski Santanera (editors of the volume Lagos Calling - Nollywood and the Reinvention of Cinema in Africa, published by Arachne). Even though the reality of the little production companies is still relatively submerged and little known to the general public, they have interesting potential in their development.

The number of Italian productions filmed on the African continent is still quite low, and almost exclusively limited to TV fiction and to the North African checkerboard, especially to Tunisia and Morocco. Again, the effects of a stronger presence of Italian productive actors in these and other countries would obviously have a positive influence not only on the Italian audiovisual sector but also on the productive sector of these countries.

Despite the efforts of the past years especially in South Africa and Morocco, the number of co-productions appears to be even lower: here too, much could be done with action on the tax lever to encourage the professionals on the market. In recent months a new law on the audiovisual sector has been discussed in Italy but no voice among the many that have emerged, has urged the lawmaker to introduce appropriate measures to ensure a minimum degree of market visibility to audiovisual productions in African countries and, more generally, in the southern hemisphere.

In conclusion, the signals of a potential interest of the public towards African products are noticeable – let's consider that *Timbuktu* was screened for two months in our movie theatres. Cultural realities and market professionals are active on the market and could give a significant boost to the trade network of production and distribution, with clear mutual benefits in terms of industry. We rate the sensitivity and courage of those private actors with greater power over the market and also the willingness of politicians to invest in this area as idle and inactive, when we imagine tools that are capable of ensuring the fielding of concerted initiatives at various levels; tools that are not sporadic but structured, designed to have a safe impact on the market: not just the Italian market but also the market of those audiovisual industries that are best equipped in the African checkerboard (South Africa, Egypt, Morocco, Tunisia, just to mention the more interesting African potential realities) .

# HUMAN EXPERIENCE

By Wilhelm Snyman, University of Cape Town

This year's Focus on Italian Film indeed offers an intriguing variety of films, dealing with social issues, disease, the anguish of growing up in a world devoid of a reassuring stability that is forever longed for. This themes of social dislocation, and the courageous ways the individuals portrayed decide to challenge their respective destinies are characteristics of Italian engage cinema since the Neorealist era of Italian cinema, which found its initial expression some would suggest, in the classic *Ossessione*, by Luchino Visconti in 1943 and came to a natural and definitive end with Vittorio De Sica's *Umberto D.* That is not to say that this important precedent established by Italian cineasts, in reaction to the bombastic nature Fascist cinema, did not leave a legacy that has influenced not only subsequent Italian filmmakers, but also directors from all over the world, from Brazil to Poland, to the from East Germany to the United States.

The legendary Taviani brothers are back with a film based on the Decameron, with Wonderous Boccaccio. Giovanni Boccaccio's masterpiece is reinterpreted for us again, on film. Set in 1348 as the plague ravages Florence, a group of young men and women takes shelter in a remote villa in the hills surrounding Florence. Now living as a community, they decide to tell each other a story a day to take their minds off their precarious situation...In other words, out of the catastrophe during which all norms of civilized interaction evaporate, they seek to re-establish a kind of normality by entertaining each other and come to the fore with tales that seek to reinstate human dignity, and explore human nature in such a way that many rejected the Decameron as necessarily obscene. As the Decameron consists of 100 tales (told by ten people over a period of ten days) it will be interesting to see how the Taviani brothers refashion this literary text on to the screen. The theme of disease is again echoed in *E-Bola* by Christian Marazziti. It is the first film ever to use the big screen as a way of informing the public and professionals alike about the epidemic that brought West Africa to its knees. Produced by Falcon Production for Consulcesi the film focuses on an international research team's search for a vaccine. Since the film's aim is to use the cinematographic tool to inform and educate. The film has been made with scientific rigour provided by "Lazzaro Spallanzani" National Institute for Infectious Diseases and the "Sapienza" University of Rome.

Foodies should make a point of seeing Andrea Groppero di Troppenburg's film *When Italy ate in Black and White* which explores how the concepts of nutrition, cooking, friendliness have changed over the last 90 years. What has really changed in the habits and customs of the Italians, when it comes to cuisine and in the quality of their life? This promises to be an enjoyable journey between the traditional recipes of the regional cuisine, through black and white images from the Istituto Luce's Archive. A tasty trip between dishes, kitchens, testimonies and funny stories from personalities of entertainment and culture.

Does good nutrition produce good energy? Does conviviality bridge the generational divide? The images in black and white of a society that during the war years was able to find the happiness of sharing the little food available, are still relevant today.

Francesco Munzi's *Black Souls* explores the criminal underworld of Calabria, where blood ties and vendetta still hold sway. The tale of a Calabrian criminal family unfolds starting in Holland and then takes us to Milan, before finally arriving in Calabria among the peaks of Aspromonte where it all began, and where it will all end.

*Anime Nere* is the story of three brothers – the sons of shepherds with ties to the 'ndrangheta – and their divided souls. Luigi, the youngest, is an international drug dealer. Rocco, Milanese by adoption, is to all appearances a middle-class businessman, thanks to his cousin's ill-gotten gains. Luciano, the eldest, harbours a pathological fantasy of pre-industrial Calabria and engages in lonely, melancholy dialogue with the dead. His twenty-year-old son Leo belongs to the lost generation, who have no identity. The only thing Leo has inherited from his ancestors is resentment and for him, the future is a train that has already left the station. After a trivial argument, he carries out an act of intimidation against a bar protected by a rival clan. Anywhere else, it would have been dismissed as nothing more than youthful foolishness. But not in Calabria, and especially not in Aspromonte. Instead, it is the spark that lights the fire. For Luciano, it is a return to the drama many years after the murder of his father. In a dimension suspended between the distant past and modern life, the characters are driven towards the archetypes of tragedy.

The universal theme of the anguish of growing up is featured in Carlo Lavagna's *Arianna*. Arianna is nineteen, but she's still waiting to get her first period. As the summer begins, her parents decide to renew their acquaintance with their country house on Lake Bolsena, where Arianna lived until she was three, and has never been back. As the family settle in for the summer, long-repressed memories start to re-emerge, and Arianna decides to stay on after her parents return to the city.

Reminiscent in some respects of *Matrimonio all'Italiana*, *Latin Lover*, by Cristina Commencini tells the bizarre tale of Saverio Crispo who was Italy's greatest movie star and a womanizer: his five daughters born from five different mothers in different parts of the world gather in his hometown on the 10th anniversary of his death. Crushed by their father's legacy, the daughter are like strangers and this is the occasion they need to finally get to know each other. They also learn an unsettling truth about their father.

Naples is at the centre for Giuseppe Gaudino's film *Anna*, telling the story of a once bold and brave little girl who she grows up to be a sensitive and much too tolerant woman, a prisoner of family duties. A job and a new love give her a chance to find herself again, to begin living from her nightmares.

Major feature of this year's focus on Italian cinema is *Cinearchitectures*, directed by Marta Zani, Stephen Natanson, and Antonio Falduto. This original foray on the link between cinema and the urban landscape has inspired this film pointing out how cities today are the subject of inspiration for many architects of the urban landscape.

The film includes interviews with the likes of Peter Weir, Wim Wenders, Peter Greenway, Jane Campion, Bernardo Bertolucci, Gabriele Salvatores, Emir Kusturica, Carlo Lizzani, Dante Ferretti, Jan Gillian, Teddy Motta, Tim Greene, Jonn Jost, David Lynch, Saskia Sassen, Herzog, Jacques Tschumi, Zaha Hadid, Renzo Piano, Richard Rogers, Franco Purini, Richard Burdett and Luciano Ricceri. These significant filmmakers are questioned about and questioning the conception and representation of urban space and landscape, outer space (urban, architectural, cinematographic and landscape) and inner space (space of the soul, the mind, the body and space for interpersonal relationships).

In this film the city is seen as the protagonist inasmuch as it is “urban” and industrial art. The city is therefore the ideal set for the filmic imagination to the point of affecting the perception of the city in itself.

The cinematic visions of futuristic cities today are in fact the subject of inspiration for many architects in the design of urban landscape. The architecture and urban space, in turn, in their continuous osmosis, offer an infinite choice of suggestions to the film narrator. The city thus shapes its landscape and identity not only with its volumes and shapes, but with pictures, stories, signs and languages, as a place of memory and imagination, as a living organism.

But it is only in the film that the “built construction”, inert matter par excellence, becomes a dynamic element which contributes to define the stories, the characters and their fates. The city, its places, its lines and trajectories, even its “lack of space” and the vehicles that cross it, become more and more subjects and not just the objects of the narrative of the film.

From large scenic reconstructions of cities, to the interpretation and elaboration of real space, from the existing to the invented city, through myths, icons and models, this work is a reflection of protagonist film characters on film itself, on its form and its perspectives in relation to the territory and the specificity of it.

The movie includes technical and cinematographic contributions of institutions and film productions, foundations, private archives and television networks.

Hence, we see in this year’s Italian film line-up a remarkably diverse exploration of human experience, dating from the Middle Ages through to the edge of our era, from the individual’s experiences, to that of families, of friends, of nations and indeed of the environments we have created, or destroyed, for ourselves, thus representing a view on how to navigate through life’s immediacy and the need for an urgent and responsible engagement with its challenges.

# WRITERS READ

By Claudia C J Fratini, Department of English Studies – UNISA

The concept that writers read is not a new one, and every 'self-help' beginners writing course, whether books or online material, stresses the importance of looking to previous masters for inspiration. However valuable this piece of advice may be to the emergent writer, what is important in this statement is not that 'writers read', but rather how and what do writers read in order to create new and relevant stories.

In his book, *Writing 21<sup>st</sup> Century Fiction: High Impact Techniques for Exceptional Storytelling*, Donald Maass (2012) re-empowers the writer stating that writing fiction in the 21<sup>st</sup> Century means reflection not only on our times, but also on ourselves. Through the concept of 'Writers Read' one can take Maass's observation a step further and add that writing in the 21<sup>st</sup> Century not only involves a reflection on our times and ourselves, but also and most importantly, on how the writer interacts with his/her times, how as writers the personal, social, political and cultural environment is 'read' to in turn tell stories that resonate a contemporary present through text and language. This is in essence the focus of the 2015 Community Engagement Project CA036.

Initiated in 2013 in the then Department of Classics and World Languages at UNISA<sup>1</sup>, the project has undergone a progressive metamorphosis in which the possibilities for greater collaboration, discussion, debate and impact could be explored, thus allowing the project to have a broader and more meaningful impact.

In 2014 the project moved to the Department of Afrikaans and Theory of Literature where through collaborations with the Writers Guild of South Africa, Controluce, Tirisano Centre (UNISA), the Institute for Gender Studies (UNISA), the Italian Institute of Culture (Pretoria) and UNINT (University for International Studies – Rome) the project's aims were further defined.<sup>2</sup> One variable has however remained constant and that is the project's aim: *creating safe spaces for speaking realities and creating dialogues that explore and express questions of Human Rights, Social Justice, Youth Development and Creative Expression*. With this aim in mind and the importance of opening up dialogues that explore these questions, the Writers Read event has become a key initiative in the greater Community Engagement Project<sup>3</sup>, asking the questions: What is it that *Writers Read?* and Why is it important that they read? Housing the project in the Department of English Studies thus makes logical sense as the primary endeavour of such a department is investigating the effects of society on literature and literature on society not only from the perspective of the finished product (the literary text) but also from the angle of its production (the language used to express these effects).



The importance of literature in society and the value of studying literature, as readers and writers, in its various forms (literary text, film, media) is perhaps best encapsulated by Amir Eshel (2013: 5) in his statement on the concept of 'futuraity': "Futuraity" he says is, "tied to questions of liability and responsibility, to attentiveness to one's own lingering pains and to the sorrows and agonies of others. Futuraity marks literature's ability to raise, via engagement with the past, political and ethical dilemmas crucial for the human future". The 'Writers Read' initiative seeks to explore this very engagement with literature through the reading of not only the printed text but that which surrounds us as active participants in an ever-changing socio-political and cultural environment.

The collaboration with the University of International Studies in Rome (UNINT) that focuses on the role of Cultural Politics in society and its effects on creative production as well as the Tirisano Centre and Institute for Gender Studies who centre their work in the fields of Human Rights, Social Justice and LGBTI issues has allowed the project and its participants to engage more meaningfully with the concept of what it means to be an responsibly engaged writer and the inextricable link of this profession to that which occurs in one's environment.

From the 16<sup>th</sup> to the 19<sup>th</sup> of November 2015 a series of events that focus on this very issues will be organised by the Povey Centre at UNISA. These events include two film screenings (16 & 17 November) with Q&A sessions with the Producers and Directors of the films as well as health and social practitioners, and academics in the fields of Cultural Politics, Gender and Social Justice, and a two day workshop (18 and 19 November) in which the concept of 'Writers Read' will be explored within the framework of Cultural Politics.

In the film, *E-bola* by Christian Marazziti the recent e-bola pandemic is depicted in story-documentary fashion allowing not only audiences but medical practitioners and community members to engage with the reality of the pandemic. The film does not only 'tell a story' but gives vital information that is used by medical professionals and health workers in the field on how to deal with this threat and the precautions that need to be taken. The film, *Anna (For Your Love)* directed by Giuseppe Gaudino and produced by Dario Formisano offers an intimate look into the 'black-and-white' life of a Neopolitan woman, caught in a life of physical, mental and emotional abuse. Set in the backdrop of Naples, a city that notwithstanding its allure and beauty is subject to the abuses of crime and violence, the film explores the female body and its traumas through those of the city. Both films premiered at the Venice Film Festival this year with Valeria Golino winning the coveted Coppa Volpi Award for best actress for her performance as Anna in the film, *Anna (For Your Love)*.

The writing workshops, open to both students of the Povey Centre's Creative Writing Programme and socially engaged members of the public will conclude the initiative, bringing home the concept that as writers who read, the task as both Maass (2012) and Eshel (2013) point out, is not to just tell stories, but rather to tell stories that resonate and reflect our times and ourselves, stories that engage with questions of liability and responsibility that reflect on the political and ethical dilemmas crucial for the human future.

1 In that year, the renowned Italian-Togolese author, Kossi Komla Ebri was invited to present lectures and workshops that highlighted the importance of understanding the 'Other' through everyday experiences and interactions. Dr Komla Ebri is the author of a number of books, amongst which *Imbarazzismi*, translated into English by Dr Giannella Sansalvadore of the Department of Afrikaans and Theory of Literature and to be published by UNISA Press in 2016.

2 Writers workshops were organized that focused on the development of young South African screenwriters, a field that is in need of much development and which has great potential for South African Youth. During the same event, the film which premiered at the Venice Film festival that year, by young Italian Director, Sebastiano Riso, *Darker than Midnight* was also screened and a Q&A session with the Director opened up discussions with the LGBTI community and how their stories can be told.

3 As from this year 2015, project CA036 has found a home in the Povey Centre of the Department of English Studies at UNISA and has formed stronger alliances with the Tirisano Centre (Department of Sociology) and the Institute for Gender Studies as well as with UNINT and Controluce.

#### Authors Cited

Eshel, A 2013. *Futurity: Contemporary Literature and the Quest for the Past*. Chicago: University of Chicago Press.

Maass, D 2012. *Writing 21st Century Fiction: High-Impact Techniques for Exceptional Storytelling*. Ohio: Winter Digest Books.

#### NOTE:

The organisers would like to thank the Ambassador of South Africa to Rome, H E Nomatamba Tambo for her support of the project, Prof Antonio Falduto of the university UNINT for his willingness to present lectures during the project and his enthusiasm at creating meaningful collaborations, Mr Leon Roets of the Tirisano Centre, Prof Deirdre Byrne of the Institute for Gender Studies, Mr Giuseppe Gaudino (Director, Anna), Mr Dario Formisano (Producer, E-bola), Moleboge Modikwe for her administrative assistance and last but certainly not least, Prof Mirriam Lephala, Acting Head of the Department of English Studies at UNISA for her support, guidance and unflinching belief in the value of this project.

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# UNISA EVENTS

## 16 NOVEMBER 2015

5:00 pm E-BOLA

by Christian Marazziti

Cocktail followed by the film screening

Venue: Miriam Makeba Auditorium, UNISA, Pretoria

## 17 NOVEMBER 2015

9:00 am ANNA - PER AMOR VOSTRO

By Giuseppe Gaudino

including light Lunch

Venue: Miriam Makeba Auditorium, Pretoria

## 18 – 19 NOVEMBER 2015

8:30 am A WRITING, READING CREATIVE WRITERS WORKSHOP

UNISA Sunnyside Campus, Pretoria



# JOHANNESBURG SCREENING

Cinema Nouveau, Rosebank Mall, 50 Bath Avenue Rosebank – Johannesburg

## WEDNESDAY 2 DECEMBER

8:00 pm Anna (Per Amor Vostro)

By Giuseppe Gaudino

## THURSDAY 3 DECEMBER

8:00 pm E-bola

By Christian Marazziti

## FRIDAY 4 DECEMBER

6:00 pm Wondrous Boccaccio

By Paolo Taviani, Vittorio Taviani

8:00 pm Black souls

By Francesco Munzi



# CAPE TOWN SCREENINGS

The Labia Theatre , 68 Orange Street, Gardens

## THURSDAY 19 NOVEMBER

7:00 pm *When Italy Ate In Black And White*  
(by invitation, presented by Andrea Groppero, director)

8:30 pm *Wondrous Boccaccio*  
(by invitation)

## FRIDAY 20 NOVEMBER

6:15 pm *E- bola*  
(by invitation, presented by Cristian Marazziti, director and Massimo Tortorella, producer)

8:30 pm *Anna*  
(by invitation, presented by Isabella Sandri, script writer/producer and Dario Formisano, coproducer)

## SATURDAY 21 NOVEMBER

1:45 pm *Wondrous Boccaccio*  
6:15 pm *Cinearchitectures*  
(by invitation presented by Antonio Falduto and Marta Zani, directors)

*When Italy Ate In Black And White*  
(presented by Andrea Groppero, director)  
8:30 pm *Black Souls*

## SATURDAY 21 NOVEMBER

7:30 pm *Ossessione Vezzoli*  
Screening at SMAC, The Palms  
145 Sir Lowry Road, Woodstock

## SUNDAY 22 NOVEMBER

1:45 pm *E- bola*  
(presented by Cristian Marazziti, director)  
6:15 pm *Anna*  
(presented by Isabella Sandri, script writer/producer and Dario Formisano, coproducer)  
8:30 pm *Latin Lover*

## MONDAY 23 NOVEMBER

1:45 pm *When Italy Ate In Black And White*  
(presented by Andrea Groppero, director)  
*Cinearchitectures*  
(presented by Antonio Falduto and Marta Zani, directors)  
6:15 pm *Black Souls*  
8:30 pm *Arianna*

## TUESDAY 24 NOVEMBER

1:45 pm *Black Souls*  
6:15 pm *Latin Lover*  
8:30 pm *E-bola*

## WEDNESDAY 25 NOVEMBER

1:45 pm *Anna*  
6:15 pm *Arianna*  
8:30 pm *Latin Lover*

## THURSDAY 26 NOVEMBER

1:45 pm *Latin Lover*  
6:15 pm *Wondrous Boccaccio*  
8:30 pm *Black Souls*





## ANNA - PER AMOR VOSTRO

By Giuseppe Gaudino

Cast: Valeria Golino, Massimiliano Gallo, Adriano Giannini, Salvatore Cantalupo, Rosaria De Cicco, Elisabetta Mirra, Edoardo Crò, Daria D'Isanto

Screenplay: Giuseppe Gaudino, Isabella Sandri, Lina Sarti - Cinematography: Matteo Cocco  
Editing: Giogio Franchini - Set design: Antonella Di Martino, Flaviano Barbarisi - Costume design: Alessandra Torella - Music: Epsilon Indi - Producer: Viola Prestieri, Riccardo Scamarcio, Dario Formisano, Gaetano Di Vaio, Giuseppe Gaudino, Isabella Sandri, Giovanni Cottone, Gianluca Curti, Anne-Dominique Toussaint - Production: Buena Onda, Eskimo, Figli del Bronx Produzioni, Gaundri, Rai Cinema, supported by MiBACT, Les Films des Tournelles, Minerva Pictures, Bea Production Company, with the support of CNC -Centre National du Cinéma e de l'image animée

Country: Italy - Year: 2015 - Film run: 110'

La Biennale di Venezia 2015: Venezia 72 - Coppa Volpi for the Best Actress  
Rio De Janeiro International Film Festival 2015: Panorama of World Cinema

Anna has lived in Naples for forty years. Or maybe, judging by the demons that surround her, she is already in Hell. She was a bold and brave little girl, today she is a sensitive and much too tolerant woman, a prisoner of family duties. Her life is so gray that does not see colors, although at her work – she works in a television studio – she is appreciated and loved, and this fills her with pride. Anna has a natural ability to help others, but does not help herself. At last job and a new love give her a chance to find herself again, and to awaken from her nightmares.

Anna ha vissuto a Napoli per quaranta anni. O forse, a giudicare dai demoni che la circondano, lei è già all'inferno. Era una bambina audace e coraggiosa, oggi è una donna troppo tollerante sensibile, una prigioniera dei doveri familiari. La sua vita è così grigia che non vede più i colori, benché sul lavoro - fa la "suggeritrice" in uno studio televisivo - sia apprezzata e amata, e questo la riempia di orgoglio. Anna ha doti innate nell'aiutare gli altri, ma non le adopera per se stessa. Finalmente un lavoro e un nuovo amore le daranno la possibilità di ritrovarsi ancora una volta, per iniziare a svegliarsi dai suoi incubi.



## ARIANNA

By Carlo Lavagna

Cast: Ondina Quadri, Massimo Popolizio, Valentina Carnelutti, Blu Yoshimi, Miriam Galanti, Eduardo Valdarnini, Corrado Sassi, Lidia Vitale

Screenplay: Carlo Lavagna, Carlo Salsa, Chiara Barzini - Cinematography: H el ene Louvart - Editing: Lizabeth Gelber - Set design: Fabrizio D'Arpino - Costume design: Zazie Ghecchi Ruscone - Music: Emanuele De Raymondi - Producer: Tommaso Bertani, Damiano Ticconi - Production: Ring Film, Ang Film, Asmara Films, Essentia, Rai Cinema, supported by MiBACT

Country: Italy Year: 2015 Film run: 84'

BFI London Film Festival 2015: Debate  
La Biennale di Venezia 2015: Giornate degli Autori - Venice Days, Official Selection - Prize Nuovo Immae Talent Award (Ondina Quadri), Prize Laguna Sud, FEDEORA Award for the Best Young Actress

Arianna is nineteen but still has not had her first period. As the summer begins, her parents decide to return to spend time at their country house on Lake Bolsena, where Arianna lived until she was three years old but has never been back to. As the family settles in for the summer, long-repressed memories start to re-emerge, and Arianna decides to stay on after her parents return to the city. Meeting with her young cousin Celeste - so different from her and so feminine - and the loss of her virginity to a boy of her age, drive Arianna to finally come to terms with the true nature of her sexuality.

Arianna ha diciannove anni ma ancora non ha avuto il suo primo ciclo mestruale. All'inizio dell'estate, i suoi genitori decidono di riprendere possesso del casale sul lago di Bolsena dove Arianna era cresciuta fino all'et  di tre anni e in cui non era ancora tornata. Durante la permanenza nella casa, antiche memorie cominciano a riaffiorare, tanto che Arianna decide di rimanere anche quando i genitori devono rientrare in citt . L'incontro con la giovane cugina Celeste - cos  diversa e femminile rispetto a lei - e la perdita della verginit  con un ragazzo della sua et , spingono Arianna a confrontarsi definitivamente con la vera natura della propria sessualit .

## CINEARCHITECTURES



By: Marta Zani, Stephen Natanson, Antonio Falduto

Interviews with: Peter Weir, Wim Wenders, Peter Greenway, Jane Campion, Bernardo Bertolucci, Gabriele Salvatores, Emir Kusturica, Carlo Lizzani, Dante Ferretti, Jan Gillian, Teddy Mattera, Tim Greene, Jonn Jost, David Lynch, Saskia Sassen, Herzog, Jacques Tschumi, Zaha Hadid, Renzo Piano, Richard Rogers, Franco Purini, Richard Burdett e Luciano Ricceri

Produzione: Zebra X Pictures

Country: Italy - Documentary Run 36'

Film is definitely the most “urban” and industrial art. The city is therefore the ideal set for the filmic imagination to the point of affecting the perception of the city in itself. Some of the most important international filmmakers, such as Peter Weir, Wim Wenders, Peter Greenway, Bernardo Bertolucci, Gabriele Salvatores, Emir Kusturica and many others, are questioning the conception and representation of Urban Space and Landscape. From large scenic reconstructions of cities, to the interpretation and elaboration of real space, from the existing to the invented city, through myths, icons and models, this work is a reflection of protagonist film characters on film itself.

Il cinema è sicuramente l'Arte più “urbana” ed industriale. La città rappresenta quindi il set ideale per l'immaginazione filmica fino al punto di influire sulla stessa percezione della città. Alcuni tra i più importanti cineasti internazionali, tra i quali Peter Weir, Wim Wenders, Peter Greenway, Bernardo Bertolucci, Gabriele Salvatores, Emir Kusturica e molti altri, s'interrogano sulla concezione e rappresentazione dello Spazio Urbano e del Paesaggio. Dalle grandi ricostruzioni scenografiche di città, all'interpretazione e rielaborazione dello spazio reale, dalla città esistente alla città inventata, attraverso miti, icone e modelli, questo lavoro vuole essere una riflessione dei protagonisti del cinema sul cinema stesso.





## BLACK SOULS - ANIME NERE

By Francesco Munzi

Cast: Marco Leonardi, Peppino Mazzotta, Fabrizio Ferracane, Anna Ferruzzo, Barбора Bobulova, Paola Lavini, Giuseppe Fumo, Pasquale Romeo

Screenplay: Francesco Munzi, Fabrizio Ruggirello, Maurizio Braucci, from the novel "Anime nere" by Gioacchino Criaco - Cinematography: Vladan Radovic - Editing: Cristiano Travaglioli - Set design: Luca Servino - Costume design: Marina Roberti - Music: Giuliano Taviani - Producer: Luigi Musini, Olivia Musini, Fabio Conversi - Production: Cinemaundici, Babe Films, On My Own, Rai Cinema, supported by MIBACT, in association with Amer, with the support of Eurimages

Country: Italy/France - Year: 2014 - Film run: 103'

David di Donatello 2015: Best Film, Best Director, Best Screenplay, Best Producer, Best Music, Best Original Score, Best Cinematographer, Best Editor, Best Sound (Stefano Campus)  
TIFF - Toronto International Film Festival 2014: Contemporary World Cinema  
La Biennale di Venezia 2014.

In a place where blood ties and vendetta still hold sway, this tale of a criminal family unfolds in the southern city of Calabria. A trivial argument and an act of intimidation against a bar protected by a rival clan is the spark that makes the fire flare up. Anywhere else, it would have been dismissed as nothing more than youthful foolishness. But not in Calabria, and especially not in Aspromonte. In a dimension suspended between the distant past and modern life, the characters are driven towards the archetypes of tragedy.

Come in un western ambientato ai giorni nostri, dove il richiamo delle leggi del sangue e il sentimento della vendetta hanno la meglio su tutto, prende vita la storia di una famiglia criminale calabrese. Una lite banale e un atto intimidatorio contro un bar protetto dal clan rivale è la scintilla che fa divampare l'incendio. In qualsiasi altra terra, sarebbe solo una ragazzata. Non in Calabria, tantomeno in Aspromonte. In una dimensione sospesa tra l'arcaico e il moderno i personaggi si spingono fino agli archetipi della tragedia.

## E-BOLA

By Christian Marazziti

Cast: Paolo Bernardini, Melanie Gerren, Valentina Izumi, Silvia Mazzotta, Robin Mugnaini, Benjamin Stender



Story and Screenplay: Luca Monti and Christian Marazziti - Costume design: Tiziana Trabalza - Production Design: Marta Zani - Music: Stefano Switala - Film Editing: Maurizio Baglivo and Christian Marazziti Cinematography: Leone Orfeo - Production Manager: Fabrizio Manzollino (a.p.a.i.) - Executive Producer: Roberto Cipullo

Rome festa del cinema 2015

“e-bola”: the first film ever to use the big screen as a way of informing citizens and professionals alike about the epidemic that brought Africa to its knees and terrorized the entire world, while scientists continue to search for a cure for the virus' devastating effects. The film focuses precisely on an international research team's search for a vaccine. Since the film's aim is to use the cinematographic tool to inform and educate, it is only natural for the line between fiction and reality to be somewhat blurred. The film has been made with scientific rigour provided by “Lazzaro Spallanzani” National Institute for Infectious Diseases and the “Sapienza” University of Rome.

“e-bola”: il primo film al mondo che unisce cinema e formazione sull'epidemia che ha messo in ginocchio l'Africa e spaventato il mondo intero, in attesa che venga trovata una cura per affrontare i devastanti effetti del virus. E la storia è proprio incentrata sulla ricerca di un vaccino da parte di un team di ricercatori internazionali. Un confine, quello tra set e realtà, che diventa labile quando l'obiettivo di raggiungere uno scopo formativo ed informativo viene raggiunto attraverso la finzione cinematografica. Il film è stato realizzato con la consulenza scientifica fornita dall' Istituto Nazionale per le Malattie Infettive “Lazzaro Spallanzani” e dall'Università “Sapienza” di Roma.

## OSSESSIONE VEZZOLI

By Alessandra Galletta



Screenplay: Alessandra Galletta - Cinematography: Marco Brindasso - Editing: Andrea Giannone, Susanna Nasti - Producer: Giovanni Marta - Production: Vulcano

Country: Italy - year: 2015 - Documentary run: 75'

Montréal World Film Festival 2015: Documentaries

The movie documents one year in the life of internationally acclaimed artist Francesco Vezzoli while he is preparing and making exhibitions in some of the world's most prestigious art museums and institutions: MAXXI Museum in Rome, MoCA in Los Angeles, the Venice Architecture Biennale, Pitti Uomo fashion shows in Florence, Doha Qatar Museum of Modern Art, MoMA PS1 in New York and Aurora Museum in Shanghai. Footage of exhibition makings will be blended with commentaries and anecdotes about the artist and his work by some of the most influential and interesting key players on the international art and cultural scene such as French philosopher Bernard Henry Lévy, W Magazine Director Stefano Tonchi, Los Angeles MoCA Director Philippe Vergne, MoMA PS1 Director and Chief Curator at Large at MoMA in New York Klaus Biesenbach .

Il film documenta un anno di vita dell'artista di fama internazionale Francesco Vezzoli, mentre prepara e realizza mostre in alcuni dei più prestigiosi musei d'arte e istituzioni di tutto il mondo: MAXXI Museo di Roma, MoCA di Los Angeles, la Biennale di Architettura di Venezia, Pitti Uomo sfilate di moda a Firenze, Doha, in Qatar Museum of Modern Art, il MoMA PS1 di New York e il Museo Aurora a Shanghai. Footage di preparazioni di mostre sarà miscelato con commenti e aneddoti sull'artista e la sua opera di alcuni tra i più influenti e interessanti protagonisti del mondo internazionale artistico e culturale, come il filosofo francese Bernard Henry Lévy, il direttore del W Magazine Stefano Tonchi, il direttore del MoCA di Los Angeles Philippe Vergne, direttore del MoMA PS1 e sovrintendente del MoMA di New York Klaus Biesenbach.



## LATIN LOVER

By Cristina Comencini

Cast: Angela Finocchiaro, Valeria Bruni Tedeschi, Virma Lisi, Marisa Paredes, Candela Peña, Jordi Mollà, Lluís Homar, Neri Marcorè, Francesco Scianna, Toni Bertorelli, Claudio Gioè, Cecilia Zingaro, Ippolito Chiarello, Isabella Ragno, Pihla Viitala, Nadeah Miranda, Osiris Perez Cantador, Julian Donat Cattin, Pablo Nanni Ausin, Vittorio Continelli, Isabella Ragno, Franco Miccoli

Screenplay: Cristina Comencini, Giulia Calenda - Cinematography: Italo Petriccione - Editing: Francesca Calvelli - Set design: Paola Comencini - Costume design: Alessandro Lai - Music: Andrea Farri - Producer: Lionello Cerri - Production: Lumière & Co., Rai Cinema, supported by MiBACT, in association with Banca Popolare di Bari, Essequamvideri, with the support of Fondazione Apulia Film Commission

Country: Italy - Year: 2014 - Film run: 104'

BFI London Film Festival 2015: Laugh  
Brussels Film Festival 2015: Panorama

The late Saverio Crispo was Italy's greatest movie star and a womanizer: his five daughters born from different mothers in different parts of the world gather in his hometown on the 10th anniversary of his death. None of the girls truly knew their father and each one loved and adored him in different times of his triumphant career. Crushed by their father's legacy, the five daughters are like strangers and this is the occasion they need to finally get to know each other. Joined by the two widows, they learn an unsettling truth about their father.

Saverio Crispo, il grande attore del cinema italiano, un genio, come lo definisce il critico Picci, è morto dieci anni fa. Le sue cinque figlie, avute da mogli diverse in altrettante parti del mondo, si radunano nella grande casa del paesino pugliese dove l'attore è nato. Nessuna delle figlie ha conosciuto veramente il grande padre che ognuna ha mitizzato e amato nelle epoche diverse della sua trionfale carriera. Arrivano anche le due vedove, e nel mezzo dei festeggiamenti, irrompe invece Pedro del Rio, lo stunt che pare conoscere l'attore meglio di chiunque altro.



## WHEN ITALY ATE IN BLACK AND WHITE QUANDO L'ITALIA MANGIAVA IN BIANCO E NERO

By Andrea Groppero di Troppenburg

Editing: Patrizia Penzo - Production: Istituto Luce Cinecittà - Distribution: Istituto Luce Cinecittà [IT]

Country: Italy - Year: 2015 - Documentary run: 20'

Berlinale 2015: Culinary Cinema

How did the concepts of nutrition, cooking and friendliness change over the last 90 years and what has really changed in the habits and customs of the Italians in terms of food and the quality of life? We will find answers in this well documented and enjoyable journey amongst traditional recipes of regional cuisine, through black and white images from the Archive of the Istituto Luce. A tasty trip between dishes, kitchens, testimonies and funny stories on celebrities from the world of entertainment and culture.

The documentary aims to answer many questions, but rather than a sociological survey, it is intended to be a loving research, in black and white, of good life's recipes.

Come sono cambiati negli ultimi 90 anni i concetti di alimentazione, cucina, convivialità e cosa davvero è cambiato negli usi e costumi degli italiani sul piano della tavola e della qualità della vita? Proviamo a raccontarlo in un viaggio documentato e sorridente tra le ricette regionali e tradizionali della nostra cucina, attraverso le immagini in bianco e nero del grande Archivio dell'Istituto Luce, tra piatti, cucine, testimonianze e gag di personalità dello spettacolo e della cultura.

Il documentario vuole dare risposta a molte domande, ma il taglio non vuole essere un'indagine sociologica, quanto una ricerca affettuosa, in bianco e nero, delle ricette del buon vivere.

## WONDROUS BOCCACCIO



By Paolo Taviani, Vittorio Taviani

Cast: Lello Arena, Paola Cortellesi, Carolina Crescentini, Flavio Parenti, Vittoria Puccini, Michele Riondino, Kim Rossi Stuart, Riccardo Scamarcio, Kasia Smutniak, Jasmine Trinca.

Screenplay: Paolo Taviani, Vittorio Taviani, from the dal "Decameron" by Giovanni Boccaccio  
Cinematography: Simone Zampagni - Editing: Roberto Perpignani - Set design: Emita Frigato Costume design: Lina Nerli Taviani - Music: Giuliano Taviani, Carmelo Travia - Producer: Donatella Palermo, Luigi Musini, Fabio Conversi - Production: Stemal Entertainment, Cinemaudici, Rai Cinema, Barbary Films, supported by MiBACT, in association with AMER, Acetificio Carandini Emilio, Cinefinance Italia, Indefilms 3, with the support of Eurimages, Regione Toscana, Regione Lazio, with the collaboration of Toscana Film Commission

Country: Italy/France - Year: 2015 - Film run: 120'

Beijing International Film Festival 2015: Opening Film

Rio De Janeiro International Film Festival 2015: Panorama: The Masters

Tribeca Film Festival 2015: Spotlight

Vancouver International Film Festival 2015: Cinema of Our Time

Florence, Italy, 1348. As the plague ravages the city dwellers of Tuscany, a group of young men and women takes shelter in a remote villa in the hills surrounding Florence. Now living as a community, they decide to tell each other a story a day to take their minds off their precarious situation. Dramatic or witty, erotic and grotesque, all the stories actually evolve around the many shades of love. It is love for all to become the best antidote to the suffering and the uncertainties of an era.

Lo sfondo è quello della Firenze trecentesca colpita dalla peste, che spinge dieci giovani a rifugiarsi in campagna e a impiegare il tempo raccontandosi delle brevi storie. Drammatiche o argute, erotiche o grottesche, tutte le novelle hanno in realtà un unico, grande protagonista: l'amore, nelle sue innumerevoli sfumature. Sarà proprio l'amore a diventare per tutti il migliore antidoto contro le sofferenze e le incertezze di un'epoca.

# ITALIAN FILM FOCUS



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[www.associazionecontroluce.org/italianfilmfocus](http://www.associazionecontroluce.org/italianfilmfocus)





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