

Road to **Il Cinema Ritrovato**

Bologna, June 25th - July 2nd 2016

XXX edition



Marlon Brando and Jacques Tati on the set of *One-Eyed Jacks* (1961)

Road to Il Cinema Ritrovato

Il Cinema Ritrovato is turning thirty this year. It's been thirty long and yet fast years: memories of our first pioneering editions, when brave film archivists would bring their treasures to our historic, single-screen Lumière theater, are still fresh in our mind. Today it takes five screens to show all the films and Piazza Maggiore can hardly contain our increasingly international, enthusiastic and knowledgeable audience. We want to celebrate our festival with all the love and warmth it deserves, and toast with gratitude to all those who contributed to make Il Cinema Ritrovato grow so rapidly and impetuously and to be recognized and cherished around the world. And so we will celebrate, in every theater with all the archivists, critics, historians, artists, film-lovers and friends who will join us to present their work, share experiences and simply watch films. We will celebrate with our time-machine journey, back to 1896 and from there across the entire 20th century; and with a space machine that will take us on a journey across European, Latin-American, US, Asian and African films. This year's edition will be full of certainties and surprises: eight days of screenings in five theaters, from morning till night; eight nights in the world's most extraordinary cinema in the world, Piazza Maggiore, and three in the magic intimacy of Piazzetta Pasolini; over four hundred films and twenty programs; over a hundred and fifty silent films with live music accompaniment and talented composers, both longtime and new friends: Frank Bockius, Neil Brand, Matti Bye, Timothy Brock, Antonio Coppola, Daniele Furlati, Stephen Horne, Maud Nelissen, Donald Sosin, John Sweeney and Gabriel Thibaudeau.

For thirty years Il Cinema Ritrovato has been the festival of film archives. As part of this special anniversary Bologna will also host the Congress of the **Fédération Internationale des Archives du Film (FIAPF)**. The Congress will open on June 23, while the Symposium will follow two days later (June 25-26), focusing on restoration as well as major preservation projects around the world. The ceremony for FIAPF Award – this year assigned to the Dardenne Brothers – will take place on Sunday, June 26.



Modern Times



Fat City

Evenings in Piazza Maggiore and Cine-concerts

Charlie Chaplin will open the 30th edition of Il Cinema Ritrovato on Saturday June 25 with *Modern Times*, a film that, in Peter von Bagh's words "perhaps better embodies the 20th century, a minimalist film which opens up new horizons". Chaplin's extraordinary original score will light up the first evening in Piazza Maggiore thanks to the Orchestra of Bologna's Teatro Comunale conducted by Timothy Brock.

The second cine-concert, on Wednesday June 29, will feature Charlie Chaplin again with our brand new restoration of *The Kid* accompanied by Chaplin's 1971 score restored and revised by Timothy Brock; Buster Keaton's newly restored *The High Sign* and *Cops*, with scores composed respectively by Donald Sosin and Timothy Brock will complete the evening.

And then, night after night new restorations and unforgettable film experiences: Vittorio Gassman and Jean-Louis Trintignant whiz by in a convertible Aurelia headed for a bitter destination in Dino Risi's *Il Sorpasso*, or Dustin Hoffmann in his *Duetto* on the way to a more liberating (but who knows) end in Mike Nichols' *The Graduate*...

Carbon projections will shine their special light anew for three evenings of screenings in Piazzetta Pasolini.

Le Trou (1960) by Jacques Becker • **One-Eyed Jacks** (1961) by Marlon Brando • **Il sorpasso** (*The Easy Life*, 1962) by Dino Risi • **Io la conoscevo bene** (1965) by Antonio Pietrangeli • **The Graduate** (1967) by Mike Nichols • **Fat City** (1972) by John Huston • **Amarcord** (1973) by Federico Fellini • **L'albero degli zoccoli** (*The Tree of Wooden Clogs*, 1978) by Ermanno Olmi • **Carmen** (1984) by Francesco Rosi • **Valmont** (1989) by Miloš Forman • **The Age of Innocence** (1993) by Martin Scorsese

The Cinephiles' Heaven



A Woman of the World

Recovered & Restored

A selection of the best 35mm and digital restorations from around the world. Il Cinema Ritrovato's hallmark section continues to offer an unparalleled view of both kinds of restoration and visual experience. Fritz Lang and Borzage, Carné and Huston, Resnais and Bellocchio, Pietro Germi and Robert Altman, Paul Meyer and Thomas White: more than ever 2016's Recovered & Restored is a mosaic of classic and contemporary works, in and out of the film history 'canon', acclaimed masterpieces and discoveries.

Maids and Muslin (1920) by Noel Mason Smith • **Der müde Tod** (*Destiny*, 1921) by Fritz Lang • **Monsieur don't Care** (1924) by Percy Pembroke • **Secrets** (1924) by Frank Borzage • **Stella Dallas** (1925) by Henry King • **A Woman of the World** (1925) by Malcom St. Clair • **Flesh and the Devil** (1926) by Clarence Brown • **El puño de hierro** (1927) by Gabriel García Moreno • **Shooting Stars** (1928) by Anthony Asquith • **Takový je život** (1929) by Carl Junghans • **Her Man** (1930) by Tay Garnett • **Les Portes de la nuit** (1946) by Marcel Carné • **Beat the Devil** (1953) by John Huston • **Ugetsu monogatari** (*Ugetsu*, 1953) by Kenji Mizoguchi • **Santi-Vina** (1954) by Thavi Na Bangchang • **Les sorcières de Salem** (1956) by Raymond Rouleau • **Déjà s'envole la fleur maigre** (1960) by Paul Meyer • **Gado Gado** (1961) by S. Roomai Noor • **Les Abysses** (1963) by Nikos Papatakis

• **Muriel ou Le Temps d'un retour** (1963) by Alain Resnais • **I pugni in tasca** (1965) by Marco Bellocchio • **Who's Crazy** (1966) by Thomas White • **Signore & Signori** (*The Birds, the Bees and the Italians*, 1966) by Pietro Germi • **McCabe & Mrs. Miller** (1971) by Robert Altman • **Emperor of the North Pole** (1973) by Robert Aldrich • **1789** (1974) by Ariane Mnouchkine • **La Promesse** (1996) by Luc and Jean-Pierre Dardenne



Casque d'or

could film the very idea of freedom". Program curated by Bernard Eisenschitz.

Goupi Mains Rouges (1943) • **Falbalas** (1945) • **Rendez-vous de juillet** (1949) • **Édouard et Caroline** (1951) • **Casque d'or** (1952) • **Touchez pas au grisbi** (1954) • **Montparnasse 19** (1958)



Carl Laemmle Junior

sal's many *émigré* directors, including James Whale, Paul Fejos and William Wyler. The series includes the European revival premiere of the 1930 musical revue *King of Jazz*, with its Technicolor returned to eye-popping glory. Program curated by Dave Kehr, in collaboration with The Museum of Modern Art, New York and Universal Pictures.

Broadway (1929) by Paul Fejos • **The Last Warning** (1929) by Paul Leni • **King of Jazz** (1930) by John Murray Anderson • **A House Divided** (1931) by William Wyler • **Afraid to Talk** (1932) by Edward L. Cahn • **Back Street** (1932) by John M. Stahl • **The Kiss before the Mirror** (1933) by James Whale • **Laughter in Hell** (1933) by Edward L. Cahn • **Only Yesterday** (1933) by John M. Stahl • **The Good Fairy** (1935) by William Wyler • **Remember Last Night?** (1935) by James Whale



The Wild One

A Streetcar Named Desire (1951) by Elia Kazan • **The Wild One** (1953) by Laszlo Benedek • **The Chase** (1966) by Arthur Penn • **A Countess from Hong Kong** (1967) by Charlie Chaplin • **Reflections in a Golden Eye** (1967) by John Huston • **The Godfather** (1972) by Francis Ford Coppola • **Apocalypse Now** (1979) by Francis Ford Coppola • **Listen to Me Marlon** (2015) by Stevan Riley



La provinciale

Emiliano Morreale, in collaboration with CSC – Cineteca Nazionale.

Jacques Becker – The Very Idea of Freedom

A lover of American film, of jazz, of youth, Jacques Becker (1906-1960) was the best liked and the most respected among the filmmakers in the days of the 'Tradition of Quality', but he disowned the kind of cinema they were doing. "I loathe my generation", he once said. "It's the generation of false pretense". Never "one of them", he felt closer to mavericks like Bresson, Ophüls and the upcoming Nouvelle Vague generation. As a filmmaker, he was able to move from a milieu to another with supreme elegance, and gave French cinema, with *Goupi Mains Rouges* the greatest film about rural France, with *Rendez-vous de juillet* a manifesto for an ignored youth, with *Casque d'or* Simone Signoret's true emblem of love, with *Grisbi* the greatest film noir (next only to Renoir's *Nuit du Carrefour*, on which he had been an assistant); and with his masterpiece *Le Trou* he was, in Serge Daney's words, "the only one who

Universal Pictures: The Laemmle Junior Years

Founded in 1912 by Carl Laemmle, Universal Pictures remains among the powerhouses of the American entertainment industry. This series focuses on one segment of the studio's rich history – the period from 1928 to 1936, when the studio's head of production was Carl Laemmle, Jr, the founder's son. Known condescendingly as 'Junior' Laemmle and the butt of endless Hollywood jokes ("the son also rises"), the younger Laemmle was in fact a sophisticated, ambitious, risk-taking producer, who gambled the studio's finances on a series of challenging projects – and eventually lost. When cost overruns on the 1936 *Show Boat* the studio was forced into the hands of its creditors. Yet, that brief period yielded an extraordinary number of important films, including *Dracula*, *Frankenstein* and *All Quiet on the Western Front*. This program, however, concentrates on lesser-known works, much of it with a distinctively European flavor provided by Univer-

sal's many *émigré* directors, including James Whale, Paul Fejos and William Wyler. The series includes the European revival premiere of the 1930 musical revue *King of Jazz*, with its Technicolor returned to eye-popping glory. Program curated by Dave Kehr, in collaboration with The Museum of Modern Art, New York and Universal Pictures.

Tribute to Marlon Brando

A monument of American cinema who became a legend the very moment he walked through the doors of the Actors Studio. He was the most virile and brazen of the three golden boys of his generation. He was wildly talented, echoed in the excesses of his biography: "as close to a genius as I've ever met among actors" (Elia Kazan, father-mentor, worshiped and disavowed). Over time, he loved, exploited and scorned Hollywood, going from one role to another with the ease of a "guileful salamander" (Truman Capote): he is the unforgettable Kowalski of *A Streetcar Named Desire*, the biker of *The Wild One*, actor and director of the pre-Leone western *One-Eyed Jacks*, and for Chaplin he braves the waves of a sophisticated, spectacularly off-key comedy. This year several film archives happened to have completed restoring Marlon Brando films – an offer we couldn't refuse.

Mario Soldati, an Eclectic Man at Cinecittà

Brilliant and multi-faceted writer, director, television pioneer, reporter, a real *gourmet*, Mario Soldati is one of the most inventive figures of 20th-century Italy. For a long time critics focused on his literary adaptations of the early 1940s, like *Piccolo mondo antico* (1940) or *Malombra* (1942). Soldati's originality as a filmmaker surfaces throughout his career. From 1930s comedies to his personal version of Neorealism (*Fuga in Francia*, 1948, a noir reminiscent of the mood of works by Welles or Sternberg), from genre movies of the 1950s to the surprising modernity of *La provinciale* (1953), his work is comparable to great American cinema but with a love for literature that never overpowers it. A great writer of female characters, discoverer of actors and promoter of character actors and places, from the Alps to the Po Valley, Soldati is an elusive artist still to be rediscovered today. Program curated by

Dora Nelson (1939) • **Piccolo mondo antico** (*Old-Fashioned World*, 1941) • **Malombra** (1942) • **Chi è Dio?** (1945) • **Le miserie del signor Travet** (*His Young Wife*, 1945) • **Fuga in Francia** (*Flight into France*, 1948) • **La mano dello straniero** (*The Stranger's Hand*, 1953) • **La provinciale** (*The Wayward Wife*, 1953) • **Il ventagliino** (episode of *Questa è la vita*, 1953) • **La donna del fiume** (*Woman of the River*, 1955)



Seven Chances

The Keaton Project

“Our hero came from Nowhere, he wasn’t going Anywhere and got kicked off Somewhere” reads the first card of *The High Sign*, the first comedy Buster Keaton made independently after his experience with Arbuckle. Full of ingenious, surreal gags, like the chase scene, *The High Sign* was released in 1921. It is also the first of the five new Keaton Project restorations. Thanks to the active collaboration of many film archives and endless hours of comparison, reconstruction and restoration, this year the Keaton Project will take us on a trip through the comedian’s universe with *Cops* (1922), perhaps his most classic two-reeler; the levity and physical dexterity of *Paleface* (1922); and *Seven Chances*, a perfect example of how he transformed a farce – imposed on him by Schenk – into a film full of extraordinary comic gags.

The Keaton Project, officially launched in 2015, is promoted by Cineteca di Bologna and the Cohen Film Collection. Program curated by Cecilia Cenciarelli.

The High Sign (1921) • **Cops** (1922) • **The Paleface** (1922) • **Seven Chances** (1925)



Band Wagon

In Search of Color: From Kinemacolor to Technicolor

This year too our section on color techniques, one of our most anticipated and beloved programs, offers a vast selection. As usual, Technicolor is a display of irresistible temptations: archives around the world have been scoured for these invaluable vintage 35mm prints that will light up the screen of the Arlecchino theater with smiles, tears, costumes, kiss-scenes, make-up, dancing, everything that life is not. Technicolor is a magical word, an adventure for the eyes, the map of a hidden treasure: a *vision* of cinema, a *vision* of the world. New to this edition is the exciting return to the debut of color film: Kinemacolor, the first successful color motion picture process. Patented in England, its life was brief (1908-1914) but it produced a series of absolutely spectacular films: gems of early cinema that restoration today finally brings back to life. Program curated by Gian Luca Farinelli.

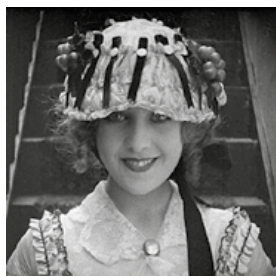
The Time Machine



The Lumière Brothers

Lumière! The 1896 Season

If 2015 celebrated the 120th anniversary of the Lumière brothers’ invention, 2016 marks the anniversary of Year One of cinema: the year in which the cinematograph invaded, conquered, multiplied and reinvented the world (including in Italy and even Bologna on August 27). “There was a time when cinema sprang from the trees and rose from the sea, when man with his magic machine stopped in squares, went into cafes, when all screens opened a window on infinity. That was the time of Louis Lumière” (Henri Langlois). Il Cinema Ritrovato will present a selection of the 1896 ‘Lumière Season’ in collaboration with the Institut Lumière of Lyon.

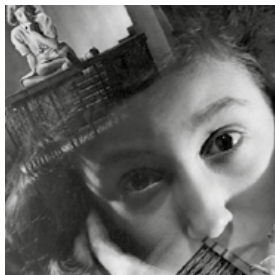


The Half-Breed

100 Years Ago: A Selection from 1916

A year of big names and major productions. Czarist Russian films, ‘official history’ the year before the revolution with new restorations of tinted prints (Bauer, Protazanov); American Triangle-Fine Arts films, with the splendor of its stars (Douglas Fairbanks, Norma Talmadge) and captivating grandeur (*Intolerance*). In the shadow of the war and its empty, triumphant rhetoric, films and comedies celebrating the joy of fleeting moments sprang up, and the *esprit dada* made its appearance: parody movies, film as collages and *objets trouvés*. It was a year of great filmmakers and discoveries: Borzage, Genina, Rodolfi, Stiller, Perret, along with figures like Fabienne Fabrèges or Heinie and Louie. It was also a year of women screenwriters: from legendary and brilliant Anita Loos to multi-faceted actress-writers like Bianca Virginia Camagni, Zoja Barantsevich and Diane Karenne. Program curated by Mariann Lewinsky.

Intolerance by David Wark Griffith • **Madame Tallien** by Enrico Guazzoni • **Umirajuščij lebed'** (*The Dying Swan*) by Evgenij Bauer • **Žizn' za žizn'** (*A Life for a Life*) by Evgenij Bauer • **The Mystery of the Leaping Fish** by John Emerson • **The Half-Breed** by Allan Dwan • **Life's Harmony** by Frank Borzage • **Il figlio della guerra** by Ugo Falena • **Signori giurati** by Giuseppe Giusti • **Vingarne** by Mauritz Stiller • **Le Pied qui étreint** by Jacques Feyder • **Les Gaz mortels** by Abel Gance



La Mort du cygne

Marie Epstein: Cinéaste

Starting with *Cœur fidèle* (1923, in which she acted in an important role) Marie Epstein was the screenwriter and co-director of at least four of her brother Jean Epstein's silent films. In 1928 she and Jean Benoît-Lévy began directing poetic films on social issues that placed emphasis on the expressive power of amateur actors and young protagonists. Masterpieces like *Peau de Pêche*, *La Maternelle* and *La Mort du cygne* combined the objectivity of documentaries and the deep emotions evoked by Epstein's screenplays. From 1950 to 1977 Marie Epstein worked for the Cinémathèque française as a pioneer of film preservation and restoration. Program curated by Mariann Lewinsky and Emilie Cauquy, in collaboration with Cinémathèque française.

Cœur fidèle (1923) by Jean Epstein • **Le Double amour** (1925) by Jean Epstein • **La Chûte de la maison Usher** (1928) by Jean Epstein • **Peau de Pêche** (1929) by Marie Epstein and Jean Benoît-Lévy • **La Maternelle** (1933) by Marie Epstein and Jean Benoît-Lévy • **La Mort du cygne** (1937) by Marie Epstein and Jean Benoît-Lévy • **Liberté surveillée** (1958) by Henri Aisner and Vladimir Voltchek

The Space Machine



El secuestrador

An Alternate History of Argentine Film

Every history of an Art implies illumination more than division. This 'alternate history' of Argentine film does not present celebrated films, the quality of which is unquestionable, but casts an indirect light on several works unknown outside their country of origin and sometimes even unknown to idle commentators in the field. Folklore and politics are not part of this selection, which, instead, sheds light on a society torn between cosmopolitanism and marginalization. Program curated by Edgardo Cozarinsky and Fernando Martín Peña, in collaboration with INCAA.

Escala en la ciudad (1935) by Alberto de Zavalía • **Historia de una noche** (*Story of a Night*, 1940) by Luis Saslavsky • **Sangre Negra** (*Native Son*, 1950) by Pierre Chenal • **Si muero antes de despertar** (*If I Die Before I Wake*, 1952) by Hugo del Carril • **El secuestrador** (*The Kidnapper*, 1957) by Leopoldo Torre Nilsson • **The Players vs Ángeles caídos** (*The Players vs Fallen Angels*, 1968) by Alberto Fischerman • **Soñar, soñar** (*Dream, to dream*, 1975) by Leonardo Favio



Khaneh siah ast

Golestan Film Studio, between Poetry and Politics

Time to celebrate the first Iranian independent documentary film studio, which during its 10-year run managed to produce some of the most remarkable entries (both documentary and fiction) in the history of Iranian cinema including *Brick and Mirror* (1964) and *The House Is Black* (1962), the latter the first Iranian documentary directed by a woman. One man is responsible for this enterprise: the filmmaker, producer, writer and translator Ebrahim Golestan; a figure of special importance to Iranian culture, without whom the notion of an Iranian art cinema would have been an unlikely prospect. This is the first major European retrospective dedicated to films directed or produced by Golestan, a cinema of poetry, symbolism and profound involvement with history. Golestan's films are, like the title of one of his documentaries, 'the crown jewels' of Iranian cinema. Program curated by Ehsan Khoshbakht.

Yek atash (*A Fire*, 1961) • **Khaneh siah ast** (*The House Is Black*, 1962) by Forough Farrokhzad • **Khesht o Ayeneh** (*Brick and Mirror*, 1964) • **Tappeha-ye Marlik** (*The Hills of Marlik*, 1964) • **Ganjineha-ye gohar** (*The Crown Jewels of Iran*, 1965) • **Asrar-e ganj-e dare-ye jenni** (*The Ghost Valley's Treasure Mysteries*, 1972)



The Boys from Fengkuei

The Film Foundation's World Cinema Project

For the ninth consecutive year *Il Cinema Ritrovato* showcases films from around the world with restorations by the World Cinema Project, Martin Scorsese's special program ran by The Film Foundation. This year's selection includes two restorations jointly launched and supported with the Cinémathèque Royale de Belgique, *The Boys from Fengkuei* (1983) and *Taipei Story* (1985), two seminal titles for the Taiwanese *Nouvelle Vague* also resulting from Hou Hsiao-hsien's and Edward Yang's artistic collaboration. Through the use of different and personal styles, both Hou and Yang offer a new and original point of view on the complexity and paradoxes of a country shifting from traditional values to modern materialism. Just as lucid and honest is Tomás Gutiérrez Alea's *Memories of Underdevelopment* (1968), which just nine years after Batista's overthrow, brought to the screen – from within the regime – a provocative and non-Manichean conversation about the Cuban revolution. Perhaps this is the first film that succeeded in capturing and interpreting the particularities of Cuba's history and culture through a 'Cuban' perspective. British activist Adrian Cowell's *Raid into Tibet* is the closing title of this section, the only documentary testimony of Tibetan resistance to Chinese troops. Program curated by Cecilia Cenciarelli.

Raid into Tibet (1966) by Adrian Cowell • **Memorias del subdesarrollo** (*Memories of Underdevelopment*, 1968) by Tomás Gutiérrez Alea • **Feng gui lai de ren** (*The Boys from Fengkuei*, 1983) by Hou Hsiao-hsien • **Qing mei zhu ma** (*Taipei Story*, 1985) by Edward Yang



Karumen kokyo ni kaeru

Richness and Harmony. Colour Film in Japan (part two)

In the late 1950s, Japan rapidly expanded its colour film production. By 1958, when Yasujiro Ozu directed *Equinox Flower*, with its ravishing red kettle, almost every top-rank director in the country had realised at least one colour film – with the exception of Akira Kurosawa, who was to hold out for black and white until 1970. In the process, directors and cinematographers discovered not only the picturesque potential of color, but its expressive and ideological uses. This second part of a retrospective of early Japanese color film will showcase some of the finest colour films of the postwar era, both celebrating their aesthetic beauty and charting the way in which the new colour medium was used to illustrate the turbulent experience of Japan in an era of rapid change. Program curated by Alexander Jacoby and Johan Nordström, in collaboration with the National Film Center of Tokyo.

Sennenbari (*The Thousand-Stitch Belt*, 1937) by Genjiro Saegusa • **Karumen kokyo ni kaeru** (*Carmen Comes Home*, 1951) by Keisuke Kinoshita • **Natsuko no Boken** (*Natsuko's Adventure in Hokkaido*, 1953) by Noburo Nakamura • **Midori haruka ni** (*Far off in the Green*, 1955) by Umetsugu Inoue • **Shin Heike Monogatari** (*New Tales of the Taira Clan*, 1955) by Kenji Mizoguchi • **Yoru no Kawa** (*Night River*, 1956) by Kozaburo Yoshimura • **Jazz musume tanjo** (*A Jazz Girl Is Born*, 1957) by Masahisa Sunohara • **Kiiroi Karasu** (*The Yellow Crow*, 1957) by Heinosuke Gosho • **Akai jinbaori** (*The Scarlet Cloak*, 1958) by Satsuo Yamamoto • **Narayama Bushiko** (*The Ballad of Narayama*, 1958) by Keisuke Kinoshita



Poedinok

Late Spring. Looking a new at the Cinema of the Thaw (part two: Dusk)

Dusk, part two of our look at Thaw cinema's lesser known glories draws a bleakly severer picture than *Dawn*, last edition's selection of Soviet 50s treasures: black & white becomes again en vogue (*Dom, v kotorom ja zivu*, Lev Kulidžanov and Jakov Segel', 1957); genre cinema turns towards edgier themes dealt with in tones sometimes broodingly macho (*Ognennye vërsty*, Samson Samsonov, 1957) and sometimes gloomily melancholic (*Raznye sud'by*, Leonid Lukov, 1956); with even socialist realism turning tortured and riddled by doubts and despair (*Pavel Korčagin*, Aleksandr Alov and Vladimir Naumov, 1956). Early masterpieces for subjects for further research like Vasilij Ordynskij meet little known late gems by geniuses of old like Vladimir Petrov, offering a Soviet cinema of cloudy joy, moody panache and a lot of unexpected experimentation. Program curated by Olaf Möller e Peter Bagrov, in collaboration with Gosfilmom-fond of Russia.

Pavel Korčagin (1956) by Aleksandr Alov and Vladimir Naumov • **Soldaty** (*Soldiers*, 1956) by Aleksandr Ivanov • **Raznye sud'by** (*Different Fortunes*, 1956) by Leonid Lukov • **Dom, v kotorom ja zivu** (*The House I Live In*, 1957) by Lev Kulidžanov and Jakov Segel' • **Smert' Pazuchina** (*The Death of Pazuchin*, 1957) by Grigorij Nikulin • **Poedinok** (*The Duel*, 1957) by Vladimir Petrov • **Ognennye vërsty** (*Miles of Fire*, 1957) by Samson Samsonov • **Četvero** (*The Four*, 1958) by Vasilij Ordynskij • **Devočka iščet otca** (*A Girl Looking for Her Father*, 1959) by Lev Golub



Letters from Baghdad

Documents and Documentaries

Cinema that tells the story of cinema, investigates its past and the figures that have made its history: from the pioneer of trick films Segundo de Chomón to a visionary filmmaker like Nicolas Roeg to Volker Schlöndorff's 1970s portrait-interview of dancer, cabaret artist and actress Valeska Gert. Straight from the Cannes Film Festival, a journey into French cinema made by director and *cinéophile* Bertrand Tavernier. The documentary as a means for reflecting on the past and the present: with rare archive materials *Letters from Baghdad* takes us back to the Middle East of the early 20th century. Finally, the Coppola Family under a magnifying lens. And a portrait of the festival's forever best friend, Peter von Bagh.

Primary (1960), **Adventures in the new frontiers** (1961), **Crisis** (1963) and **Faces of November** (1964) by Robert Drew • **Nur zum Spaß - nur zum Spiel. Kaleidoskop Valeska Gert** (1976/1977) by Volker Schlöndorff • **El hombre que quiso ser Segundo** (*The Man Who Would Be Second*, 2015) by Ramón Alós • **Nicolas Roeg: It's About Time...** (2015) by David Thompson • **The Immortals** (2015) di Shivendra Singh Dungarpur • **Voyage à travers le cinéma français** (2016) by Bertrand Tavernier • **Letters from Baghdad** (2016) by Sabine Krayenbühl and Zeva Oelbaum • **The Family Whistle** (2016) by Michele Salfi Russo • **Peter von Bagh** (2016) by Tapio Piirainen

Il Cinema Ritrovato Young

Sixteen students from different schools of Bologna will partake in the festival as film history 'ambassadors': they will watch films, interview audience members, and make presentation videos of the main sections. They will also meet up with the students and teachers from France, Belgium, the Netherlands and Germany coming to the festival as part of the ABCinema Plus project and will accompany them on their discovery. The group will promote the festival's screenings and special events on the web and across social media.

Fans of film criticism between the ages of 16 and 19 can participate in *Parole e voci dal festival*: an editorial team coordinated by Roy Menarini that will follow the festival with the blog CinefiliaRitrovata.it and will suggest some of the program titles suited for young audiences.

Il Cinema Ritrovato Kids

The Schermi e Lavagne Project features a special selection of films for the youngest of film-lovers at Cineteca's Sala Cervi. A daily afternoon program for children touching upon different subjects: from film pioneers to the magic of fairy tales, works from the past and present from around Europe and beyond. Film-inspired workshops will follow the screenings.

Not Only Films

Every day, in addition to screenings, Il Cinema Ritrovato offers the opportunity of meeting directors, historians and critics, to explore and discuss film aesthetics, culture and technique. Internationally recognized restoration experts will discuss the challenges behind the new restorations presented at the festival within the framework of the FIAF Restoration Summer School, in collaboration with L'Immagine Ritrovata. Like every year the Renzo Renzi Library will be home to the Film Publishing Fair. On schedule also are Europe Cinemas' international seminar for film exhibitors, the ACE's general assembly, Il Cinema Ritrovato DVD Awards and much more...

LUMIÈRE! THE INVENTION OF CINEMA

June 24, 2016 - January 15, 2017

Bologna, Piazza Maggiore, Underground Exhibition Space



An event curated by the Institut Lumière that crosses the French border for the first time. The adventure of the family that invented cinema: Antoine, painter and photographer, and his two sons Louis and Auguste, who, while still adolescents, took over the family's business.

It was Louis, in fact, at just seventeen, who invented the famous Etiquette Bleue, a photographic plate that could capture motion for the first time. The Lumière business became the first European photographic industry, and in 1884 it had over 250 employees. It was during that same period that a battle of patents and inventions between Europe and the United States broke out: the relentless pursuit of motion pictures, whose epic story can be told thanks to contributions from the collections of the Museo Nazionale del Cinema di Torino and the Cinémathèque Royale de Belgique.

In the end, it was Louis who would invent the *Cinématographe*: the Lumière brothers were the last inventors and simultaneously the first makers and programmers of cinema. In 1896 the Lumière

Cinematograph gave the world back to the world. For the first time ever everyone could see images in motion from everywhere on earth. Its stars were not just the kings and the great personalities of the time but also men and women, cities and landscapes of all countries around the world. We do not only owe the Cinema to the Lumière brothers but also an extraordinary series of discoveries including autochrome photography (the first in color ever) and the first 3D projections. All of this and much, much more in an exhibition that will make us rediscover a forgotten location in Bologna and let us experience the origins of the modern view of the world.



FIAF - International Federation of Film Archives

www.fiafnet.org

On the occasion of the 2016 FIAF Congress a two-day discussion to explore the state of the art of film restoration in a moment of crucial transformations. The Symposium is organized in four sessions taking place on Saturday 25th and Sunday 26th of June and will feature the world's leading experts in the field. Film restoration will be tackled from a 360-degree perspective including the ever-heated debate on digital restoration as well as the newest technologies, aware raising and more.

An entire session will be devoted to one of today's main challenges: bringing classics back to the big screen, in front of an audience. The focus will be turned on the best, recently revamped, historic theatres worldwide.

The Reel Thing, a focus on the most advanced practical examples of progress in the field of preservation, restoration and media conservation, will close the Symposium. *The Reel Thing* is organized by Grover Crisp and Michael Friend. In collaboration with FIAF and AMIA

For subscriptions: fiaf2016.ilcinemaritrovato.it - fiaf2016@cineteca.bologna.it

SUPPORTERS



Admission

Evening screenings in **Piazza Maggiore** are free

TICKETS

Cinema Lumière

Daily: 10,00 € / 8,00 € Reduced *

Morning program: 4,00 € / 3,00 € Reduced *

Afternoon program: 6,00 € / 4,00 € Reduced *

Cinema Arlecchino and Cinema Jolly

Daily (Cinema Arlecchino or Jolly):

10,00 € / 8,00 € Reduced *

Single-screening morning 3,00 €

Single-screening afternoon 4,00 €



PASS valid from June 25th to July 2nd

Admission to all festival theaters

Access to reserved seating in Piazza Maggiore

(up until 10 minutes before the beginning of the screening)

A 20% discount on Edizioni Cineteca di Bologna publications, if purchased at Cinema Lumière or at the Renzo Renzi Library
Discounts in selected restaurants and hotels

80,00 € Full Price (Free festival catalogue and bag) / 40,00 € Reduced *

* Reductions for University Students, over 60 and FIAF Congress participants.

* In order to purchase the reduced price ticket/pass you shall display a valid student or over 60 card
Please note that the reduced pass does not include the festival catalogue (special price for pass-holders: 5,00 €)

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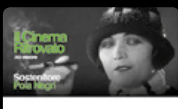
MARLON BRANDO

180,00 €



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500,00 €



Supporters have access to reserved seats in Piazza Maggiore

In order to discover the benefits of the supporters cards please visit our website:
www.ilcinemaritrovato.it

You can buy passes online until 1 PM on Monday, June 20.

From June 22nd to July 2nd you can buy them directly at the festival's Guest Office with a slight surcharge: 85 € full pass, 45 € discounted pass.

Festival Guest Office: Renzo Renzi Library, Piazzetta Pier Paolo Pasolini, 3b



Hours: June 22nd from 2 PM to 10 PM. June 23rd to July 2nd from 9 AM to 6:30 PM

Il Cinema Ritrovato

Cineteca di Bologna and Mostra Internazionale del Cinema Libero

Via Riva di Reno, 72 - 40122 Bologna - Italy
Tel +39 051 2194814 - Fax +39 051 2194821

www.ilcinemaritrovato.it
ilcinemaritrovato@cineteca.bologna.it

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The program may be subject to change