

## Mostre dal Cine Furlan

1998 undoubtedly represents an important moment for the development of our cinema, a breakthrough that will give new possibilities to local production.

In fact, in that year the CEC of Udine conceived and organised the *Mostre dal Cine Furlan*, a biennial festival, a competition for Friulian films. It as a space open to filmmakers that have, in this way, the possibility of disseminating their work and an appointment that intends to be (and will be) a way of stimulating the creation and development of a new cinematography.

The first edition was a sort of “experiment” with the aim of exploring the availability of cinema professionals and enthusiasts to produce films in Friulian and evaluate the response of the public. The attendance rate was such a surprise that there was great hope for the future and, edition after edition, we witnessed higher quality in the works presented, greater interest by the public and film lovers. Thus, the *Mostre* will slowly become a breeding ground of new authors among whom worthy of notice are: Lauro Pittini, Benedetto Parisi, Giancarlo Zannier, Dorino Minigutti, Paolo Cantarutti, Massimo Garlatti-Costa, Remigio Romano, Carlo Della Vedova and many more.

The second edition of the festival (1991) was won by a short film by Lauro Pittini entitled *I varès volût vivi*. The film, shot in Super8 in 1981 then transferred onto electronic means, narrates a true story, the drama of an emigrant who returns to his homeland after having worked in a mine for many years. Now old and suffering from silicosis, the protagonist questions himself on the meaning of life and on the reason for so much suffering. The film draws its originality and strength from the ability of the director to communicate the dramatic tension of the story and especially because the character interpret himself and what he recounts is the life he truly lived.

Another interesting film presented in the same edition is worthy of notice: *Cjossul* by Michele De Mattio, a short film that, through an extraordinary black and white, mixing fiction, documentary and formal research, outlines the story of a peculiar character. Her we must say that experimentation started soon to appear on Friulian screens. In fact, still in 1991, two works of pure stylistic and formal research will be seen such as *Rivoluzion planetarie* by Paolo Cantarutti and *L'omp* by Daniela Toneatto.

In 1993 Lauro Pittini produces a feature film entitled *Prime di sere*, a film inspired by the novel bearing the same name by Carlo Sgorlon. Shot in Betacam, without any particular subsidies, *Prime di sere* represents the summary of Pittini's entire film production: films that dig into the characters to explore their psychologies, films that question themselves on human dramas and the meaning of life. The film tells the story of Liseo, a man convicted of manslaughter is released for good behaviour after years spent in prison. Morally and socially devastated, Lisea will try to reintegrate into society in every possible way. However, he will have to face people's prejudices, the difficulties of finding a job, the mistrust and sometimes the wickedness of man. Abandoned by his parents,

Liseo will find abode in a room rented to him by a widow with a child. To him, that woman and her son represent what he has never had: family and understanding. Unlike the novel, the film does not actually end, leaving the door ajar for hope.

Born in Schaffhausen, Switzerland, in 1961, Lauro Pittini started shooting films at 15 in Super8. In 1984 he collaborated with the shooting and the script for the production of the film entitled *Pinsîrs par dôs Istâts* by Rino Gubiani (winner of the 1st edition of the *Mostre*). In addition to the aforesaid films, in 1983 he produced *Colôrs di vite*, in 1996 he was co-director of *L'ereditât* and in 1999 he shot *Pieri Menis, ricuarts di frut* (reported at the VI edition of the *Mostre* and seen by hundreds of students in schools). His works have been presented and obtained awards also in other European countries. Furthermore, he collaborated with RAI and wrote two works that were awarded prizes at the *Concors par senegjaturis*.

In 1994, Benedetto Parisi produced *Dopli funerâl*, a folk tale, where the drawings by Laura Feruglio accompany the narrating voice of an old lady from Preone, recorded by anthropologist Enza Sina. Parisi has started to transpose legends and fairy tales into films since 1988, when he presented *Cui isal content in chist mont?* on the screens of the Udine festival, a film produced using videographics.. The short film won the first prize then. In 1991 he directed two films: *Une gnot in paradîs* in collaboration with Gianfranco Casula, using the same technique, and *No è cussiença in chist mont*, with actors and original masks, and, in 1992, *La grape d'aur* where he used the reprocessed shapes of the actors.

His trip in the world of fairy tales and traditions continued in the following years with the production of *La rusignole di Cretelungje* (1995) (a Ladin fairy tale translated in Friulian) and three cartoon films - *Cua, cua, cua tachiti là; Il frut tal sac* and *Il princip bambin* - which he produced in 2001 in collaboration with the students of IPSIA based in Gemona.

But Parisi is stimulated by another interest: documentaries. The author has also produced the shortest film in the history of cinema: *Integrazion* (1997) which only lasts one minute.

Giancarlo Zannier in 1995 directed *Benandants*, one of the few feature films of our cinema. This film which deals with good-natured sorcerers that fought evil forces in a dream, Giancarlo Zannier uses different styles and reading levels: The realistic one to stage the witch trials according to historical documents and the fantasy one to represent the spiritual "trips" made by the *Benandanti* to fight the evil sorcerers.

Giancarlo Zannier had started in 1988 by directing *Il copari de muart*, a tale interpreted by Renata Chiappino, the protagonist of *Maria Zef*. He will also direct other films such as *Il timp dal venc* (reported at the 1991 *Mostre*) and *Meni Fari, 40e... Buine!!!*, a modern reinterpretation of *Meni Fari*, shot in 2001.