

ER

EMILIA
ROMAGNA

N.1
2009

LA SIGNORA DEL CINEMA

L'Emilia-Romagna rende omaggio
alla regista Liliana Cavani

LADY CINEMA

Emilia-Romagna pays tribute to director Liliana Cavani

EMILIA-ROMAGNA - Anno XII - N.1 - Marzo 2009 Poste Italiane - Spedizione in abbonamento postale - Regime Libero 50% - aut. DRT/DCB (BO)

ECONOMIA/ECONOMY

Un ponte sul Bosforo
A bridge over the Bosphorus



STORIE/STORIES
Cervelli in fuga
Brain drain

ER

EMILIA ROMAGNA



Trimestrale d'informazione dell'Agenzia informazione e ufficio stampa della Giunta della Regione Emilia-Romagna e della Consulta degli emiliano-romagnoli nel mondo.

N. 1 - Anno XII
Marzo 2009

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Pubblicazione registrata
col n. 5080 presso
il Tribunale di Bologna
il 30 aprile 1994

**Progetto grafico
Graphics**

Moruzzi's Communications Group (BO)

**Stampa e spedizione
Printing & mailing**

Labanti e Nanni

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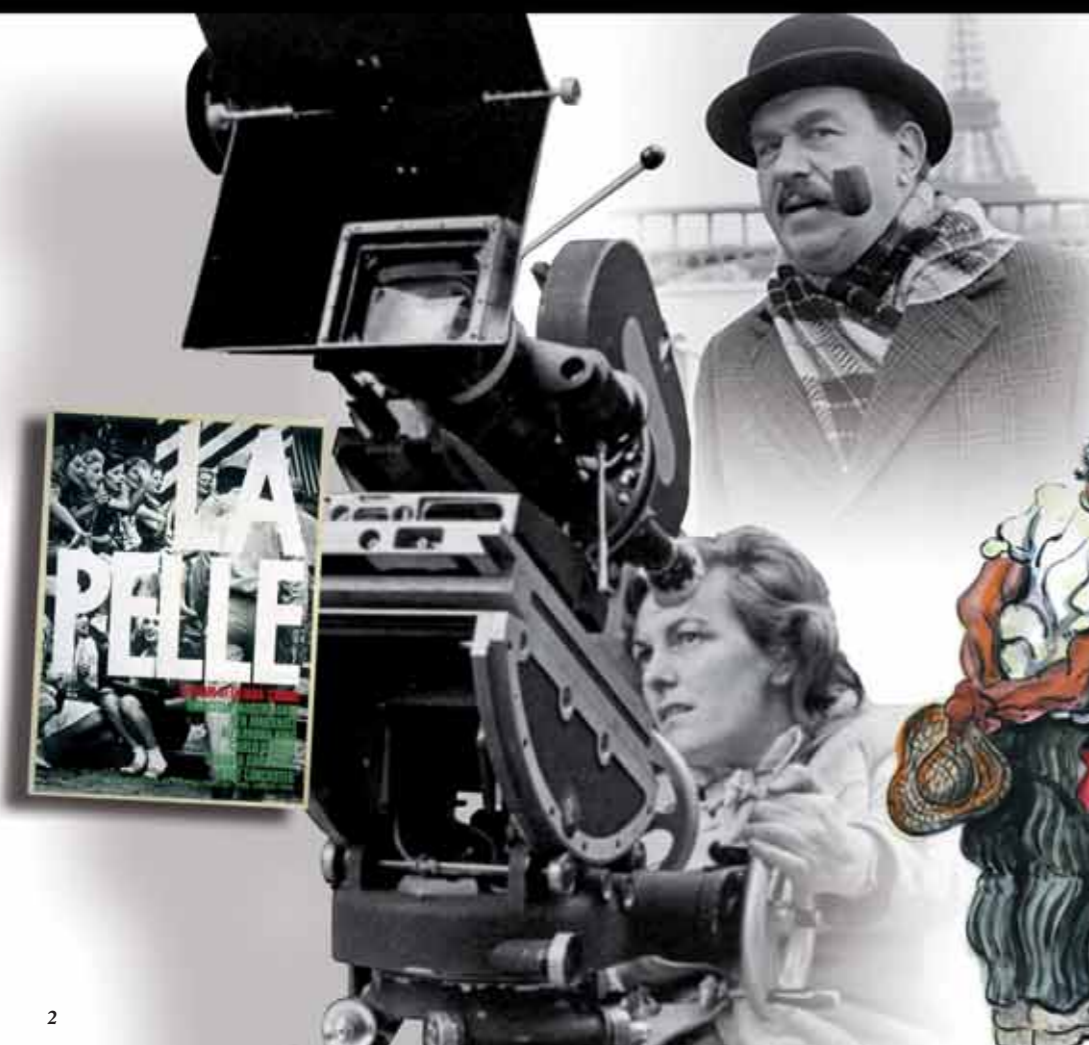
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RICETTE CONTRO LA CRISI

ROBERTO FRANCHINI

Quando è scoppiata, in modo fragoroso, la crisi economica mondiale, nel settembre 2008, la regione Emilia-Romagna toccava il punto più alto per numero di occupati: oltre 2 milioni, ben 35 mila in più rispetto all'anno precedente. Poi è iniziata la crisi anche per le aziende emiliano-romagnole ma, alla fine dell'anno, è stata l'unica regione a poter vantare un segno più nel numero che indica il prodotto interno lordo. Insomma, era l'unica regione italiana tecnicamente non in crisi. Il crollo del mercato immobiliare negli Stati Uniti, il precipitare delle Borse, il fallimento di molte banche e di famosi istituti finanziari, la caduta dei consumi. Siamo assistendo a una crisi economica davvero enorme e, soprattutto, che tocca tutti i paesi: dagli Stati Uniti alla Cina, dal Giappone alla Gran Bretagna, dalla Germania all'Italia. Soprattutto, ben pochi sanno dire quando e come finirà. Agli imprenditori, ai lavoratori, ai consumatori, ai cittadini manca la certezza più necessaria: sapere per quanto

tempo occorrerà tirare la cinghia e stringere i denti in attesa che torni il sole. In questa situazione, chi governa i paesi, le regioni, le città studia provvedimenti per aiutare le imprese e i lavoratori a superare il momento difficile. Anche l'Emilia-Romagna ha creato un "tavolo di crisi" regionale. L'organismo, che riunisce

istituzioni, mondo economico, sindacati, sistema bancario, è stato voluto dal presidente della Regione Vasco Errani come luogo di confronto per seguire l'evoluzione della crisi in Emilia-Romagna e giocare d'attacco promovendo nuove occasioni di sviluppo. Si studiano quelli che in Italia sono chiamati "ammortizzatori sociali", ovvero tutti quegli aiuti che non lasciano solo e indifeso il lavoratore. E' un intervento difficile poiché una parte importante di lavoratori ha contratti "precari", che non assicurano alcuna forma di difesa o di sostegno. Poi vengono le azioni di sostegno agli imprenditori, e in particolare speciali accordi con le banche per il credito più agevolato e favorevole. Queste sono azioni giocate "in difesa". Vengono, poi, quelle considerate "di attacco": investimenti e formazione. Da qui l'importanza di affiancare alle misure di sostegno ai lavoratori, anche interventi per lo sviluppo specialmente nei settori della ricerca e dell'innovazione. Entro il 2013 in Emilia-Romagna saranno investiti un miliardo e 479 milioni di euro, tra fondi europei e stanziamenti straordinari della Regione. Ulteriori 14 milioni di euro sono già stati destinati dalla Regione ad interventi nel campo della formazione e con un progetto particolare rivolto alla preparazione di figure professionali in campo sanitario. Non sappiamo quando la crisi finirà. In realtà, non sappiamo neppure come ne verremo fuori. Ma tutti ci auguriamo di uscirne più sicuri, più fiduciosi, più vicini. Speriamo che ad unirci sia lo sguardo sul futuro e non il sentimento della nostalgia.

“Entro il 2013 in Emilia-Romagna saranno investiti un miliardo e 479 milioni di euro, tra fondi europei e stanziamenti straordinari della Regione”

“Within 2013 one billion 479 million Euros from European funds and special Regional funding will be invested in Emilia-Romagna”

When the world economic crisis erupted in September 2008, the number of employed people in the Emilia-Romagna Region was at its highest: over 2 million, which is 35 thousand more compared to the previous year. Then the crisis hit Emilia-Romagna companies too, but, at the end of the year, it was the only region that could boast an increasing GDP. In short, it was the only Italian region technically not in crisis.

The collapse of the real-estate market in the United States, the Stock Market crash, the many bank closures, falls in consumption: we are witnessing a monumental economic crisis which, importantly, is affecting all countries. From the United States to China, from Japan to Great Britain, from Germany to Italy. Most importantly, what remains to be seen is how long it will last. Businesses, workers, consumers and citizens lack the most sought-after information: how long belt-tightening and gritting of teeth is needed while we wait for better times.

In this situation, those who govern countries, regions and cities are considering measures to help business and workers get over this difficult period. Emilia-Romagna too has created a regional "crisis committee". The body, which brings together institutions, the

economic world, unions and the banks, is the brainchild of the President of the Region, Vasco Errani, as a means to survey the evolution of the crisis in Emilia-Romagna and confront it head-on by promoting development strategies. Social assistance measures are studied to ensure workers are not left alone and stranded. It's a difficult intervention because a large part of workers are employed on "temporary" contracts, which do not guarantee any form of defence or support. There is also support for business, in particular, special agreements with banks to develop easier and more favourable credit.

These are the "defence" measures adopted. Then there are those considered "attack" measures. An important element here are development measures, especially in the research and innovation sector, along-side measures for workers. Within 2013, one billion 470 million Euros will be invested in Emilia-Romagna from European funds and special Regional funding. A further 14 million Euros has already been allocated by the Region for training and for a special project to train professional health workers.

We don't know when the crisis will end. Actually, we don't even know how to get out of it. But we all hope to come out of the crisis feeling safer, more trusting and closer to each other. We hope that what will bind us will be a view of the future and not any nostalgic sentiments we may have.

ANTI-CRISIS MEASURES

CINEMA SEEN THROUGH MY EYES

by *Giacomo Martini*

The sixth issue in the series “A Region full of cinema”, covering the great Emilia-Romagna film makers and published by the Emilia-Romagna Region and Edizioni Falsopiano, is devoted to the director from Carpi, Liliana Cavani. The issue, edited by Giacomo Martini, Piera Ramondi and Davide Zanra, opens with a long interview with the director from Carpi (some sections are published in these pages), which retraces all her cinematic and television career, from her first documentaries produced by Rai, to her directing debut in Francesco d’Assisi, up to the very recent TV films, De Gasperi and Einstein.

Two essays by Francesca Brignoli and Caterina Gasparini go into depth on Liliana Cavani’s initial works: the first essay compares the two films dedicated to the figure of Saint Francis of Assisi through a detailed analysis of the sources and studies undertaken by the director and the production of the film. The second one retraces the genesis of the controversial Galileo, bringing to light new material held in the Archivio Fondo Cavani in Carpi, the birth place of the director.

The directorial works from the 70s and 80s are analysed through texts by the two young critics, while the abundant and complex work as an opera director is looked at in the dense interview conducted by Silvia Camerini.

In the second part of the book, a testimonial from Angelo Guglielmi, who worked on production on the first Francesco as a Rai executive, reveals some interesting aspects of that important experience. The monograph also includes two unpublished works by Cavani, kindly conceded by the director. They are *Appunti sulla crisi del piano-sequenza* (Notes on the crisis of the long take), which was a talk given in 1991 at the Bocconi University and *La necessità di una presenza cattolica nel cinema italiano* (The need for a catholic presence in Italian cinema), a talk given at the Ente dello Spettacolo in 1994.

A work which has already been published, but which is still vitally interesting, is the essay by Giorgio Sassanelli and Giuseppe Vetroni, both Freudian psychoanalysts, who analyse *Il Portiere di notte* (The Night Porter), published by Belfagor in 1977 and reproduced in the volume.

To complete the monograph, there is a filmography and bibliography. The bibliography is the most exhaustive ever published in Italy and is edited by Gaetana Marrone, lecturer in Italian literature at Princeton and an expert in Cavani’s works. An extensive image analysis, much of which is published for the first time, and which was provided by the director, and the translation of the interviews in English, enrich the volume.

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THE MAN WITH THE PIPE

by *Stefano Lusardi*

Seeing him again on the small screen in one of the most celebrated television series in the history of Rai – *Le inchieste del commissario Maigret* (The investigations of Inspector Maigret), comprising 16 episodes split up into 3 series, airing from 1964 to 1972, with an average audience of 13 million – Gino Cervi is striking for his unconventional modernity as an actor. With his ultra-bourgeois dressing gown, the smoke from his pipe as a symbol of a philosophical ritual (which, by the way, all belonged to him, most of which were Dunhill), the obliging Mrs Maigret (Andreina Pagnani, who had already worked with him) ready to satisfy his every unvoiced whim, Cervi, while respecting all of the character’s literary characteristics (of which Simenon himself approved), constructs his character primarily through some other ways. These include his notable silences, his glances, the seemingly random gestures, the things left unsaid but tacitly understood, and a barely perceptible nod to a certain hurried impatience. Or the way he allows us to perceive the humanity and kindness behind his parading roughness, or the way he gives us a glimpse of the good-humoured irony behind his smile, which is always conducted with natural levity, and the art of a great person who has discovered the essentials in life. What is funny is discovering, as Andrea Camilleri has revealed, that those silences, which are so modern, were in fact a well-worn actor’s trick used out of necessity: Cervi, indeed, while being ultra-modern in his diction (the beautiful well-

rounded voice in unforgettable) and gestures, like many actors from those times, used an autouche as he had no desire whatsoever in learning his lines. Given that a prompt in the studio couldn’t be used, the lines were written on a hand-operated autouche and thus the artistic silences were a result of the actor reading his lines. To finish the anecdote, Camilleri called him “an old-fashioned ultra-modern actor”.

A sharply accurate definition, because in an almost fifty-year career (he debuted on the stage in 1924 and retired in 1972, two years before dying), Cervi, from Bologna, perhaps more than any other actor, was able to combine tradition and innovation both in his artistic choices and the fortuitousness of his success, which, even though his true first love was theatre, he acquired primarily through cinema.

There were five films which brought him success, which are always repeated on television, in which he plays the “three-nostrilled” Mayor of Brescello, Peppone, in eternal friendly battle with the parish priest Don Camillo. Television also brought him fame, not only through Maigret, but also Carosello, thanks to two popular sketches. The first, during the early part of the program (1958), was for the “brandy which creates an atmosphere”, and the second, ten years later, in which he ironically converses with a clumsy superhero, called Sorbolik, who speaks with a Bolognese accent. The young Luigi – Gino being his artistic name – could not imagine that his life would have brought him to such a high level of versatility. The son of Antonio, a theatre critic for the *Resto del Carlino* newspaper, he debuted in his acting career at the age of 23, acting alongside the famous Alda

Barelli in “La vergine folle” (The crazy virgin), from a text adapted freely from a Bataille play. After acting for a year in Luigi Pirandello’s company, in 1926 he was already the leading actor in the Ferrari-Picasso company and in the 1930s his name was officially added to the Tofano-Maltagliati-Cervi company. On the stage he confidently switched between Goldoni, Sophocles, Dostoevsky, without forgetting Shakespeare of course, when he did when he went to the Eliseo Theatre in Rome of which he was to become the director at the end of the 30s, by playing an energetic Falstaff and an unconventional Othello. However, in theatre too he did not limit himself to the classics, as his theatrical choices in 1945 show. During that year he put on, in rapid succession, Cocteau’s *Les Enfants Terribles*, directed by Luchino Visconti, Girardoux’s *The Trojan war* will not take place and finally Irwin Shaw’s *The Gentle People*: all three were firsts for Italy. A taste for new things and discovery was accentuated in the post-war period, in which Cervi acted in works by Anglo-Saxon writers which had not been put on in Italy, like the brilliant *The Man Who Came to Dinner* by Kaufman and Hart and the fable-like *Harvey* by Mary Chase, and works by contemporary Italian writers, from Aldo De Benedetti (Gli ultimi cinque minuti – *The Last Five Minutes*) to Diego Fabbri (Processo di famiglia), up to the rediscovery of Alfredo Testoni from Bologna with Il cardinal Lambertini, one of the actor’s warhorses, which he would bring to the cinema and later work on again on the stage a few years before his death.

It is indeed cinema, beginning in the 1930s (he debuted in 1932 in Gennaro Righelli’s *Frontiere - Frontier*) which best illustrates how well Cervi represented both the solidity of history (in this case the history of Italian cinema, which saw him transcend genres and trends), but also the ability to renew himself, to change and to discover. In the over 100 films in which he acted (some are lost forever, like *Anime erranti* from 1941, a type of “E.R.” of the times in which only a few photographs are what remain), Cervi worked on “high-shelf” films and art house films but also “low-shelf” films, from popular comedies, ranging from sentimental melodramas to adventure blockbusters (Italian ones, of course) and sword and sandal films; from heroic characters to callous tyrants (he actually played Nero twice), and acted alongside the tragic “doomed couple” Luisa Ferida/Osvaldo Valenti, and Hollywood stars like Vivien Leigh (in *Anna Karenina*, 1948) or Montgomery Cliff (Stazione Termini, 1953), but also Totò and even Franchi and Ingrassia, casually taking on roles from those of a young actor to fancy co-star. A quick glance at the broad variety of his cinema roles reveals something nearing incredible. For Alessandro Basseti, who gave him one of his most refined and unforgettable roles (the travelling salesman in *Quattro passi fra le nuvole*, *4 Steps in the Clouds*, 1942) he was the bold Ettore Fiera-

mosca, full of fascist rhetoric, but also the adventurous painter Salvator Rosa and even the treacherous tyrant Sedemondo in *La corona di ferro* (The Iron Crown). He was also Mozart for Carmine Gallone, William Tell for Giorgio Pastina and even Ruggero Pascoli, father of the poet Giovanni, in an eccentric *La cavallina storna*.

Cervi was also a perfect Jean Valjean in the version of *Les Misérables* directed in 1947 by Riccardo Freddo, one of the founding fathers of Italian adventure films. Starting off in films in the “telefoni bianchi” genre period, in the 1950s he was also involved in television series (Cameriera bella presenza offresi..., - Housemaid, with a star-studded cast including De Filippo, De Sica and Sordi) to sword and sandal films (La regina di Saba, The Queen of Sheba, in which he played the sage Solomon) and even a parody (Il giorno più corto, The Shortest Day), but his filmography also includes Michelangelo Antonioni’s (La signora senza camelie, A Lady Without Camelias, 1953), Vittorio De Sica’s (Stazione Termini, 1953) and Florestano Vancini’s (La lunga notte del ‘43, The Long Night of ‘43). Towards the end of his career, in 1967, he would also bring his Maigret to the big screen (Maigret a Pigalle), thereby closing the circle, because deep down, despite the eclecticism which characterised all his artistic career, perhaps Cervi saw himself in the pleasures of the table and smoking, the controlled bonhomie and subtle irony of his unforgettable character.

A BRIDGE OVER THE BOSPORUS

by *Giacomo Quadri*

Turkey: it’s the China on our doorstep. Of smaller dimensions, of course. But as a consolation it’s more accessible for small and medium business. And here too growth rates are astonishing. GDP per inhabitant has soared from \$5,000 in 2005 to \$9,333 in just two years. The recession has only slowed down the dash, whose origins lie in the changes which began in the 1980s. Understandably, businesses in Emilia-Romagna are licking their lips. For several months now there has been innumerable business missions from Via Emilia towards the Bosphorus. Turkey is one of the new destinations that the Emilia-Romagna business locomotive had in its sights in 2008. Entrepreneurs have understood that it is precisely in times of economic crisis that new paths are built or growth is planned. Turkey is a country with one foot in two continents, a veritable bridge towards the East, and is definitely well placed to become one of these new opportunities. This is also due to the lowering of customs duties and other taxes that have occurred in the country’s bid to become a member of the European Union. As we were saying, Turkey has promising growth rates. GDP rose by 7.7% in 2005, by 6.1% the year after and by 4.5% in 2007. Turkey is going full steam ahead in its opening to the world market without feeling the effects of the crisis: exports rose from \$73.1 to \$107.1 billion in three years, imports from \$116.1 to \$169.9 billion.

But the growth is not only quantitative, it’s also qualitative: in the world competition ranking, in the same period, Turkey rose from 66th position to 53rd. Thirteen positions swallowed up in three years. Which makes it an attractive business destination, especially for Italy which is in pole position. Italy is Turkey’s third trade partner, behind Germany and Russia. Italian trade reached \$17.4 billion in 2007, with a higher growth rate for exports (15% higher compared to 2006). Italian businesses with direct investment in Turkey number over 600, including Emilia-Romagna companies, with the food giant Barilla and infrastructure plant design Trevi leading the pack.

Just behind them is a significant number of companies who are revving up their engines. Exports from Emilia-Romagna to Turkey are still limited but growing: in 2003 they amounted to 1.17% of total regional exports, in 2007 they were 1.67%. In monetary terms the value of exports was 767 million in 2007.

This makes us the fourth Italian region, behind Lombardy (2,186 million), Piedmont (1,174 million) and Veneto (883 million), with Toscana behind us by over 200 million (stationary at 503 million). However, there is still a lot of scope for growth: Italian exports to Turkey amount to 2.01%, almost half a percentage point more than Emilia-Romagna. What are we exporting? In 2007, first in the top ten are special production machines worth 241 million, followed by general production machines (2127 million), basic chemical products (268 million), energy production machines, vehicle accessories, machine tools, agricultural machines, pipes, other clothing items, vehicles. Which sector is growing fastest? In 2007 the highest growth was for sports equipment (up 179%), lighting equipment (up 172%), pharmaceutical products (up 164%), veneer sheets (up 77%) and office machines (up 70%). But the race has only just begun.

Thanks to a regional project, 90 food sector and mechanics companies are on the starting blocks. “This is a high number”, says the Region, where such a level of enthusiasm was unexpected. Forty-five of them have already left for a fact-finding mission, the others will follow.

In the meantime, seven companies from Bologna attended the international packaging fair in Istanbul at the end of October: small, medium businesses, like Stab in Sasso Marconi, Cma in Budrio, Alma Vision from Bologna. Which shows that the race towards Turkey is open to everybody. Not only to the big names.

TUNED INTO MUSIC

by *Gabriele Ferrari*

UNESCO appointed it “Creative city of music”. And Bologna has used this to create a thriving business which, every year, is worth 2160 million and produces on average 27 events every day, almost 10 thousand in a year, involving 372 active organisations including businesses, associations, public bodies and institutions which have music as their main activity. These are just some of

the facts and figures from a study conducted by the area marketing agency Promo Bologna in collaboration with the Bologna Council. “It is clear that there is a significant music culture district in Bologna with a significant economic impact compared with the size of the territory”, explains Giuseppina Gualtieri, PromoBologna director. “What we have here is a sector with great potential and firm roots which combine artistic expertise, professional experience, training, sensibility and non-professional production linked to high musical consumption demand in various fields. Which are aspects any creativity expert would consider primary in promoting and sustaining new development routes”. The leading-edge are singers and singer-songwriters who were born and bred under the Two Towers, from Biagio Antonacci to Samuele Bersani, from Luca Carboni to Cesare Cremonini, from Lucio Dalla to Francesco Guccini up to Gianni Morandi and Vasco Rossi. These are stars who have gone up the ranks in an environment which numbers more than a hundred emerging artists and bands. But it’s not only easy pop music: thanks to Paolo Fresu, Teo Ciavarella, Steve Grossman and Alma Jazz Orchestra, Bologna is also a jazz city. And it doesn’t stop there: famous composers and arrangers grew up and work in Bologna, from Fio Cagnoli to Celso Valli and Mauro Malavasi. With this background, over the years a real musical industrial scene has developed. There are 372 organisations in the territory which permanently deal in music. 62.1% are businesses, 28.2% are associations, 9.7% are institutions. These 29 businesses, 38 associations and 6 institutions are multi-specialised, that is, they are active in more than one field. Without forgetting training, with 9 schools that the territory with a musical course of studies; children’s courses, for bands and technicians. There are 135 organisations involved in musical production. There are 45 record labels, all of them independent. There are 40 recording studios in the territory and 52 rehearsal rooms. In the management and event organisation field, there are 115 organisations of which 60% are associations. While there are 59 businesses and associations which are involved in the management of music and 29 which deal in sales. There are 20 radio stations based in the Bologna territory. While it may be difficult to provide overall figures relating to individual professionals, an economic estimate was calculated on the basis of data from businesses and associations which operate in the province. In 2007 the music sector produced over 260 million in business and over 2160 million in market takings. The chain numbers about 1,600 people including employees, collaborators and worker members. All of which has a formidable economic impact in the territory.

Not to mention a notable wealth of offers, for tourism too. Again in 2007 – the report shows – 9,898 musical events were held in the Bologna territory, equal to 27 a day. Which involved over 2.1 million spectators, with an average of 214 spectators per event. 30.7% took part in recorded music events, 69.3% in live music. In absolute terms, Bologna is the sixth province in Italy in terms of total numbers of spectators and in relation to its population, the Bologna territory is the first in Italy for con-

sumption of jazz music and live music for dancing. There were 112 musical events, including festivals, concert seasons and contests. 58% occurred in the city, 35.7% in the rest of the territory and 6.3% in the province and city. While state funds have diminished in this sector (-7.1% between 2005 and 2006), regional ones have increased (+24.2% in the same period). New opportunities have been created thanks to technological innovation: this means that in recent years there has been a change in the ways of consuming music. “Organisations working in the music field today are thus forced to rethink how to produce and distribute music”, explains professor Vittorio Capocchi from the Bologna University, who oversaw this period of technological revolution rather than seeing it as one of creating irreparable damage”.

WATER-COLOUR NOVEL

by *Renato Bertacchini*

Gino Covili first came into contact with the novel *Zebio Còtal* in 1973 when the reporter and director Simongini – during filming of the movie *Un volto un paese* which Rai dedicated to the writer Guido Cavani – gave him a copy. This was the trigger for the friendship between the two artists. The painter Covili and the writer Cavani. There was an elective affinity and real harmony between the poetic-existential vein of the writer/poet from Serra and the epic-visionary realism of the painter from Pavullo, in the name of Frignano, the common homeland of the Modena Apennine region.

Pavullo and Serra were practically joined at the hip, surrounded by mountains since birth, where they lived and worked, where the inhabitants speak little and where the traditions are harsh. Covili was enthralled and totally captivated by the novel, and so set off in recreating the episodes and the characters of *Zebio Còtal* with coloured illustrations. In his studio he went about conceiving and completing 32 pieces, including drawings, water-colours, ink drawings, and mixed technique pieces, which he figuratively came up with while flicking through the novel. The pictorial cycle he produced became an additional part of the book *Zebio Còtal* / illustrated / by Gino Covili (issue no. 3 of *CoviliArte*, July 2008) edited by two lecturers from Bologna University, Fabio Marri and Werther Romani. This was preceded by an essay written by the Italianist Giorgio Barberi Squarotti, Cavani o la contraddittorietà della narrazione. The new text for *Zebio Còtal*, overseen by Marri, gave back to the book its authentic voice as expressed by Cavani 1958 (published by Topografia Ferraguti, Modena), which “was partly coerced and betrayed” in the Feltrinelli revised version (Milan, 1961) edited by Giorgio Bassani. In order to preserve a popular and “rustic” uniformity in Cavani’s writings, the so-called “touch-ups” by the Ferrarese Bassani tended to “de-lyricise” Cavani, thereby weakening the desired “lyrical-existential” tone, to the debatable advantage of a mainstream tone in line with the editorial

