

# ER

EMILIA  
ROMAGNA

N.3  
2010

**CULTURA CULTURE**  
Una cura per la Cultura  
A cure for culture

**PORTFOLIO PORTFOLIO**  
Gli anni delle stragi  
The years of the massacres



## SULLE ALI DEL DRAGONE

L'Emilia-Romagna  
vola a Shanghai  
per far conoscere  
le sue imprese,  
le sue università,  
la sua cultura.

**ON THE  
DRAGON'S  
WINGS**

Emilia-Romagna  
is flying to Shanghai  
to introduce its enterprises,  
its universities, its culture.

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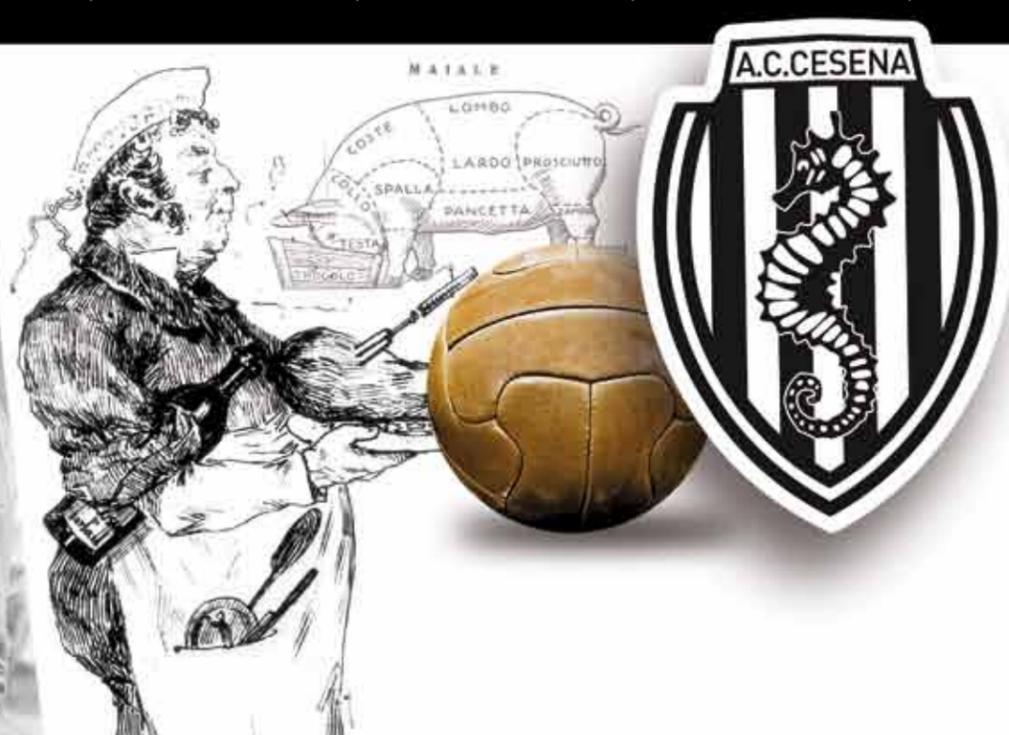
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## ON THE DRAGON'S WINGS

by Gianni Boselli

In order to conquer “The Land of the Dragon”, the Region Emilia-Romagna has been using its soul. Bologna – “Land with a soul” was the title chosen for the exhibition space of the Region Emilia-Romagna at the 2010 Shanghai Expo, within the Italian Pavilion, which was open from September 1st to September 15th. This space interpreted the general theme of the Exhibition: “Better City, better life”, describing a region which has always been characterized by the utmost attention for quality of life in all possible meanings. For the Region Emilia-Romagna (its institutions, universities, the associations which represent entrepreneurs and the companies themselves) the great international exposition was a chance to tighten our collaboration with China, to exchange and share experiences, as well as to strike cooperation agreements. The 2010 Shanghai Expo (which was open for as many as 184 days, from May 1st until October 31st 2010), and which saw the participation of 200 countries) was set up on the two banks of the river Huangpu, connected by a bridge and river ferries. The whole area covered approximately 53 square kilometres, divided into the Pudong section on one bank (about 4 square kilometres) and the Puxi section on the other (approximately 13 square kilometres): eight collective pavilions, in addition to a museum dedicated to the Expos. The route devised for the region Emilia-Romagna within the Italian Pavilion, in collaboration with the Italian Commission for the Expo and the Confederation of the Italian Industrialists in the Ceramic sector, led visitors to the discovery of the very best of the whole region in various fields: culture, tourism, science, economy and manufacture. All the very best was shown: engines, ceramics, wine, food, textiles and fashion, and most importantly the industry of university knowledge. Each one of these was represented by high definition films which were shown in the region hall, thus making up a virtual route accompanied by reproductions of the traditional porticoes of the region. The virtual journey in the region Emilia-Romagna was marked by a series of activities which spanned the whole duration of the exhibition. Over 30 promotional events, workshops, seminars, bilateral meetings, fairs, exhibitions involved over 200 companies operating in the territory of Emilia-Romagna, 120 of which work in China (90 of them are small- and medium-size enterprises operating as temporary associations of enterprises), thanks to the support they receive from the Region (which has invested over 1.3 million in order to enable those companies to enter China), by means of tenders and other instruments. It should be stressed that another 100 companies from Emilia-Romagna have been present in China for years, over ninety of which operate in the Shanghai area. Particular attention was paid to the living/building sector, one of the top industries in the economy of the region and, more generally, on the increasingly big efforts made by the region Emilia-Romagna in the green economy and green technologies sector, in energy saving and eco-compatibility. The list of partners of the Region in China includes Tongji University. Among the agreements between the Chinese university and the university of Bologna, there is an exchange programme for a bilateral master degree in mechanical engineering. The meeting between the President of the Region and the temporary Vice Chancellor of Tongji University resulted in a tightening of our collaboration. “Land with a soul” started off from some architectural and artistic elements which have always characterized the urban environment in Emilia-Romagna: porticoes and squares. In Emilia-Romagna, squares have historically been the centre and “soul” of the social, cultural and economic life: places where the whole community can meet and discuss. For this reason a portico, graphically processed in order to become immaterial and, therefore, symbolic, accompanies visitors as they discover the very best of Emilia-Romagna

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in various sectors. By means of texts, images and films, visitors go through a sort of virtual journey and can get to know all the main features of Emilia-Romagna: its environmental beauties, its landscapes and architectural attractions, its rich cultural environment, without forgetting a complex entrepreneurial sector, characterized by highly specialized production lines such as engines, wine and food products, fashion, household goods and the building sector. In addition to this, the Shanghai 2010 Expo Bureau chose Bologna as an “excellent case history”: the capital of Emilia-Romagna was represented (in a pavilion of its own) for the whole duration of the Expo. The regional capital was granted an exposition area for the entire duration of the event in the Urban Best Practice Area. The Region supported this presence in a synergy with the Municipality, the Province, the Chamber of Commerce of Bologna, the Fair of Bologna and Promobologna. ❖

## A CURE FOR CULTURE

by Franco Giubilei

In the same rooms where, until six years ago, hospitalized patients were hosted, now there is a large anthropological exhibition by Daido Moriyama, a photographer who immortalized some moments of the daily life of his home country, Japan, by portraying numerous features of a fragmented reality. A cycle is coming to completion. The building of the former Sant'Agostino Hospital is about to become a real top-quality exhibition area of the town of Modena, thanks to the transformation (still underway) of the eighteenth-century complex into a “new cultural place”, devised along the lines of a project made by a group of prestigious architects, especially Gae Aulenti. Built between 1753 and 1758 by order of Duke Francesco III d'Este, the building which looks out onto the square by the same name was transformed into the structure we can see today between 2007 and 2008, thanks to an investment of 16 million Euros made by the Fondazione Cassa di Risparmio di Modena. Due to its strategic position, at the very beginning of Via

Emilia Centro, and especially due to the architectural structure of the building, the former hospital is perfectly suitable for this new function, as proved by the excellent results of the exhibitions which have been held here so far. Besides hosting the exhibition centre, which will undergo a further restructuring phase and be integrated with conference rooms and didactic classrooms, Sant'Agostino is meant to host a library and the Photography and Image Centre, as well as other cultural services. There are works underway which, in a few years' time, will make it possible to transfer the Estense University Library and Poletti Civic Library here: this will make it possible to move the books from the two libraries in question to the monumental part of the Sant'Agostino complex. As a consequence, an innovative reading hub will be established, based on the appreciation of materials and enriched by a service model such as to attract a large number of scholars and users.

If this is true for the soon-to-be “library hub”, similar observations can be made for the Photography and Image Centre: once it has been completed, this structure will host a new cultural institution focussing on photography and image, which is being given momentum by the Fondazione Cassa di Risparmio di Modena. A clear idea of the intention to make Sant'Agostino play a key role is given by the preparation of exhibitions such as the current Moriyama retrospective, or the upcoming exhibition called “Contemporary photographs from the Middle East and Africa” – starting on November 27th with the public presentation of the third set of acquisitions of the international contemporary collection of artistic photographs, films and videos edited by Filippo Maggia, who in this case investigates contemporary art in the Middle East and Africa through the photographs and videos of 21 artists from 12 different countries. Along with the gathering of a collection of contemporary photographs and the organization of exhibitions and events according to an intense programme which will also carry on for the next few years, it should be mentioned that, once again with the support of the Fondazione Fotografia, investments are being made in training activities, supporting young artists and collaborating with other Italian and foreign cultural institutions.

After its completion, the Centre will also include an autonomous exhibition space, besides the facilities necessary for didactic and training activities, and will also develop its collaborations with other institutions such as the “Giuseppe Panini” Fotomuseo, which have already started. Among the activities which will be held at Sant'Agostino, the Linguistic Centre for Internationalization is worth mentioning: this structure will provide mainly linguistic services, with a particular emphasis on international mobility of students and researchers, cultural exchanges and work internships. The University of Modena and Reggio Emilia will play a key role in the management of the Centre: both the University Linguistic Centre and other university services will be hosted here. Finally, the former hospital will host commercial businesses, shops, service centres and other support functions which may both support the cultural centre and be able to work autonomously, also on the basis of the position of the architectural complex in question. The presence of these businesses is considered consistent with the idea of creating a place to be visited on a daily basis, for a large number of hours per day, and for a wide range of different purposes. An element which should not escape our attention is the role which will be played by commercial activities in the economic sustainability of the overall management of the former Sant'Agostino Hospital. As regards the activities started in order to establish a new cultural centre, the whole requalification project involving the former hospital was possible thanks to the collaboration between Fondazione Cassa di Risparmio, the Municipality of Modena and the Ministry of Cultural Heritage. This collaboration project resulted in the drafting of a protocol in 2007 and was carried on the following year with work groups which dealt with architectural and town-planning issues, besides the identification of the functions of the new structure. This complex work resulted in some planning guidelines, then the Fondazione applied an open and transparent procedure to choose the planning group in charge of the preliminary and final project: 59 groups, including 20 foreign ones, replied to the public notice issued in July 2009. An assessment commission was established for this purpose. It identified 15 groups which were asked to send a full organization proposal, project idea and an economic quotation. Subsequently, the commission named five groups to the board of directors, which asked two groups to submit some more detailed analyses as well as their replies to some observations. In May 2010, the board unanimously resolved to entrust the project to the group including Gae Aulenti Architetti Associati di Milan, Studio Associato Architetti Dogliani e Daminato, Consorzio Leonardo di Modena. The selection of the winning group was motivated by the quality and cohesion of the designers in it, which combine top-quality skills both in the field of architecture and in engineering, system designing, restoration and librarianship. In addition to this, their architectural and technical solutions match the objectives specified by the preliminary document, with reference to both functional and preservative elements. Finally, their proposals are the best from the point of view of costs and time. As regards the implementation time, one year is necessary for the designing phase, then in 2011 the company which will carry out the works will be selected, whereas construction works should start by the end of 2011. Works will come to an end between the end of 2014 and the beginning of the following year. ❖

## DESIGN LIGHTNINGS

by Piera Raimondi

He was not a designer, but he changed Italian design forever. He introduced some elements from the artistic practice into the industrial sector, thus creating furniture and items which affected the fashion of an epoch. Since then, there has not been a single furniture magazine, a single article or publication dealing with the history of design made in Italy which does not contain an image of the **Arco** lamp. Created in 1962, this is a

floor lamp endowed with a simple design, very elegant and archetypal, conceived by the Castiglioni brothers and created by him.

We are speaking about Dino Gavina, an enlightened entrepreneur, a magnificent day-dreamer, who proves that where there is energy, intelligence, intuition and a vision, you can do a lot, even if you live far from the important places, in the metropolises. Indeed, you can shift the centre of attraction, at least momentarily: this is what happened with Bologna and the design sector in the Sixties and Seventies.

**Dino Gavina**, who passed away in 2007, is now being celebrated by his own town of Bologna with an exhibition-event, **Design lightnings**, at the Mambo museum until 12th December. Many of his creations are shown, real made in Italy icons which describe his entrepreneurial and intellectual life and his relations with many artists and architects – **Lucio Fontana**, **Marcel Duchamp**, **Man Ray**, **Sebastian Matta**, **the Castiglioni brothers**, **Carlo** and **Tobia Scarpa**, who worked with him.

A theatre and visual art lover, in 1948 he founded “Dino Gavina”, a shop-laboratory in the town centre, while in 1950 he made his first product envisaged for mass-production: the **Tripolina** little armchair, with a chromium-plated iron rod in its structure.

At the Triennale exhibition of Milan in 1957 he met **Kazuhide Takahama**, the person in charge of the organization of the Japanese pavilion. That was the start of a friendship and working collaboration which would last for his whole life. Takahama, invited by Gavina, moved to Bologna and designed a wide range of pieces of furniture, many of which are still being produced. In 1960, Gavina founded **Flos**, a company producing lamps, managed on the basis of innovative criteria from the very start, which in addition to **Arco** also boasts another historical item still being produced and which has become a symbol of design made in Italy, namely **Toio** by the Castiglioni brothers. In order to understand the importance of this experience, we should remember that in those years in the lighting sector there was basically no product suitable for a contemporary house, excluding some Scandinavian models. In 1962 he went to New York to meet **Marcel Breuer** and asked him for permission to produce the furniture which the great Hungarian architect had designed in 1924-25 for the **Bauhaus** school, which seemed perfect for mass-production. And the market proved he was right. **The Wassily** armchair, still being produced, is an example of this phase. In the few years after that, Gavina organized some important exhibitions: Lucio Fontana's metal plates and Marcel Duchamp's ready-made items, thus expressing his passion for contemporary art. This passion resulted in the “Dadaist” experience of the Centro Duchamp, established in San Lazzaro di Savena in 1969 and inaugurated by Man Ray, who worked there several times. The Centro is a cultural association which meant to host and support artists and researchers in various sectors, whose objective was to detect new forms and production and communication.

Merely two years later, in 1971, Gavina is ready for the **Ultramobile** series, conceived in order to introduce “functional” works of art in house fittings. This is the time of the immortal surrealistic **Traccia** little table by Meret Oppenheim and the **MAgrITTA** armchair by Sebastian Matta. An idea by Enzo Mari, in 1974, resulted in **Metamobile**, a project for large-scale production of furniture with simple rough boards and nails. In 1983 a new enterprise was established, **Simongavina Paradiso terrestre**, producing furniture and fittings for outdoor places. After selling Simon, in 1996, all his activities merged with Paradiso terrestre, until 2007, the year in which he died. In 2008 his memory was awarded the Golden Compass for his career.

Throughout his entrepreneurial experience, with his open and curious mind, Gavina widened the range of cultural references which characterized his production. He was a modern client, a creativity catalyst, who triggered productive energies. From the very start, he understood that everything we see on a daily basis has an aesthetic value, it is civilization, and has an ethic value. ❖

## CHARDIN, THE PAINTER OF SILENCE

by Piera Raimondi

“Oh, Chardin! It is not white, red, black that you blend on your palette: it is the very essence of things, it is the air and the light which you pick up with the tip of your brush and fix on the canvas”.

These few lines summarize the whole painting of Chardin, his intimate substance. It was the year 1763, the author is philosopher Denis Diderot.

The “great wizard of silent compositions”, the painter of silence reaches Italy, for the first time, with an important monographic exhibition dedicated to him by the town of Ferrara, in cooperation with the Prado Museum. This extraordinary master is described by more than fifty paintings coming from public and private collections from all over the world, selected by Pierre Rosenberg, Chardin's greatest expert, a member of the Academy of France and a former manager of the Louvre museum. A meditative and intimate painter, Chardin has not been very popular in Italy, therefore this exhibition is a unique chance to meet him. “Rather short, but strong and muscular”, Jean Siméon Chardin was born in Paris in 1699, in a milieu of artisans, his father being a billiard-table maker.

Jean Siméon soon became an apprentice in the atelier of a painter specialized in historical subjects. His training took place outside the traditional schools: neither did he study at the Académie Royale, nor did he travel to Italy in order to see the great masters of the past. Young Chardin has some clear ideas, he prefers direct observation of reality rather than studying classical painting. In order to do so, there is no need to leave Paris, except for some quick trips to Versailles and Fontainebleau, apparently Jean never left his home town. His relish for reality led him, from the very start, to still nature, a genre which at that time was considered to be minor and, therefore, not very well paid.

At that time, around the year 1721, shortly after Watteau's and Louis XIV's deaths, Paris was conquered, for the last time, by Italian painting, particularly by Venetian artists like Ricci and Pellegrini, and the most fashionable subjects are historical and mythological ones. Pictures are paid according to the subject: still nature is lowest, followed by genre painting, portraits and finally historical and mythological pictures. Painting what you can see, what is real was considered to be easier. But our Chardin cannot paint what is not under his eyes, he does not make any preparation drawings, he prepares his compositions in his atelier and paints still nature using daily objects arranged on wooden boards on neutral backgrounds, he reproduces their shapes, their range of materials, studies their changing colours and light reflections. Those were the years when he produced such masterpieces as *Dead hare with a gunpowder bag and a game-bag* (1728), dominated by a sense of balance determined by an abstract, suspended background, and *The ray-fish* (1726), portraying an animal hanging and brutally ripped. This last work, together with *The buffet* (1728) allowed Chardin to enter the Académie Royale as an animal and fruit painter. The commission accepted the painter the day after these two pictures were exhibited, because of their “superb” colours and the extraordinary way he represented light, which “creates some magical effects”, so that some of the assessors mistook them for Flemish pictures of the previous century. Despite his original training, Chardin soon became a protagonist in the Parisian artistic scenario, where he earned a living with his pictures, but more importantly with their printed reproductions, which enjoyed great popular success, of which he owned the rights.

In the following decade, that is in the 1730s, Chardin decided to step up in the hierarchy of genres and carried out some research into the human body, portrayed

in home environments while simple daily activities are being carried out. This is the heart of the eighteenth century and Paris is the centre of a flamboyant, noisy, shining world, but you should forget the rustle of Fragonard silk or the eroticism of voluptuous Dianas or Minervas. Chardin's world is a chaste, pure world, dominated by silence and contemplation. The world of Chardin's humans is a serious, calm, hard-working one. In his paintings there are no anecdotes, all ornaments are banned, his very refined painting is the poetry of daily life, a means to celebrate, in a sensitive way, the gestures of common people, whom Chardin turns into the protagonists of his epoch. This is the reason why he painted *Benedicite* (1740), *The scullery maid* (1738), *The errand boy* (1735-36), *A young apprentice drawing* (1733-34). This last work opens the section of the exhibition dedicated to genre paintings. In this little picture, Chardin lets us into a painter's atelier, where a young apprentice is sitting on the floor, with his back bent over a sheet, drawing. The bare room, the young boy's posture and even the hole in his coat immediately let us know how hard and even devoid of satisfaction (including from an economic point of view) it is to go through the years of training which are fundamental to acquire the technical skills necessary to become a good artist.

Canvases in this period still express the tenderness with which the artist looks at the subjects he represents. One of Chardin's favourite themes is Parisian middle-class children's games, like in *Soup bubbles* or in *A girl playing badminton*. The first painting, three versions of which can be admired at the exhibition, portrays one of Chardin's most common subjects and exemplifies his extraordinary sensitivity in representing youth. There is some magic in the child rising on his tiptoes to watch a soup bubble which an older child is making. In the latter painting, dated 1737, the simple composition and the tender colours match the girl's sweet concentration.

At the end of the Thirties, Chardin newly started painting still natures, focussing even more on the changes of light effects on objects and figures. His touch becomes even more painstaking, shapes are animated by vibrant strokes which almost decompose matter and which would exert such a deep influence on modern artists Braque, Cézanne, Morandi. *Necessary for a smoker* (c. 1757) and the extraordinary *Bunch of flowers* (c.1755), some of the greatest achievements of his art, date back to this period. His exceptionally fresh execution and the daring range of colours of the *Bunch of flowers* seem totally original if compared with the works of his contemporaries.

Besides daily objects, hunting trophies, the dead animals which had marked his career about twenty years earlier, reappear. The return of these themes reaches intensely emotional peaks, for instance in *Two dead rabbits with a game-bag and a gunpowder bag* (c. 1755), in which the bodies of two dead rabbits express a painful feeling. Still natures in the Sixties, like *Wild strawberry basket* (c. 1761) and *Service table* (1763) also seem to be like small universes, to be explored as you are seduced by the reflections of the fruits on the glass and water. Worlds in which you breathe peace and silence.

Towards 1770, some health problems forced Chardin to slow down his activities. Being affected by a disease which would progressively cause him to lose his sight, Chardin abandoned oil colours, whole pigments and binders made him suffer terribly, and he started working with pastel crayons.

With this technique, he made expression studies portraying young people, the elderly, himself and his second wife, Françoise-Marguerite Pouget, who had been his model for his last genre pictures. He proved still able to produce some masterpieces, like *Portrait of a young man* (1777), his last painting. At the age of 80, on 6th December 1779, Chardin passed away in his house at the Louvre, where he had worked and lived since 1752, thanks to a privilege granted to him by Louis XV, who greatly admired him. ❖

## FRANCESCO'S ROOTS

by Francesco Guccini

Many times I have wondered if I would still like those delicious things I used to eat at the mill of my grandparents on my father's side (for instance, roast rabbit cooked in lard on a cheap stove, fried mushrooms, homemade pork ham cut with a hand knife, sausage in oil, Sardinian cheese, homemade bread baked in a wood-burning oven once a week, tortellini at Christmas and many more).

I cannot answer, since everything is shrouded by a sort of nostalgia, which is nostalgia for my childhood and boyhood, the daily life of the first five years of my life and for the Christmases, Easters and the long, extraordinary months of the subsequent summer holidays.

Because the mill, MY mill, my great-grandfather Francesco's (called Chicón) mill was, and still is, despite the fact that it does not work anymore, a mythical place. It is an isolated building, which was expanded from the original unit by means of the additions of various buildings for various purposes: a stable for a horse or donkey and a small stall for a pig; upstairs, a hayloft (called “cavanna”); next to it a hen house (“galinaio”); some small stalls for rabbits (“conioi”); a large room with various tools and various functions and a knife-sharpening system. You would cross a street (now an asphalt street) and you would find the well (inside the house, of course, there was no running water); around it you would find the vegetable gardens where you would get salad, tomatoes (which we used to make purée, at the end of the summer), onions, peas, parsley, basil, as well as potatoes, corn and bean fields, some more fields where you could find cherry trees (we would make cherry jam), apple trees (in winter, heaps of apples would perfume our bedrooms), pear trees, walnut trees, plum trees and fig trees. Leaning on the wall, there were some Isabella grapes (“vidara” (pergolas). In the neighbouring farm, the farmer would grow wheat; two cows would give us two flasks of milk every day, with its cream we would make a butter pat (but my grandparents preferred to cook with oil, the Tuscan way). In the river there were fish (even shrimps, my father said, but after a dam was built upstream in the Twenties, they disappeared). In the chestnut wood there were chestnuts and marrons, the woods would give us burning wood and faggots for the oven and for lighting the chimney (because, of course, there was no heating); in the right season, in the woods you would find mushrooms, edible boletus (“ciupadelli”), royal agarics (“cocchi”), but you cannot find them anymore, because the woods are dirty), black nightshades (“rissule”), chanterelles, strawberries (“frole”), blueberries (“pignatini”). In the late summer, you would see huge baskets of beans and large pole frames (“baggiole”) shining due to the yellow colour of ears of corn drying in the sun. They would buy oil, dry pasta (they would make fresh pasta at home) and wine, Tuscan wine for every day consumption and some bottles of sparkling Trebbiano for holiday desserts. Each Saturday we would go to the butcher's (on foot, it was one kilometre away, but at that time you would mostly travel on foot) in order to buy some meat for the broth and Sunday's boiled meat (I only tasted beef-steaks and minute steaks when I was an adult).

Every now and then, they would buy a piece of Sardinian cheese (a habit that seasonal workers took on in Sardinia when they went there to make charcoal, some salted sardines which, having removed its bones and washed it in water and vinegar, would be placed in a glass container, in layers, with oil, parsley, oregano (you could find bushes of it along the river) and early garlic. Sometimes a bit of chocolate (“for the boy”, that was me); for Christmas, some oranges and some tangerines would also appear.

It was a self-sufficient world. There was no radio (only in the mid-Fifties did my parents give my grandparents a small radio they had won from Cooperativa Postele-



QUESTA TERRA  
PULSA DI LIBERA  
IMPRESA,  
DI PICCOLI  
IMPRENDITORI  
CHE QUI HANNO  
TROVATO  
E CREATO  
RICCHEZZA.

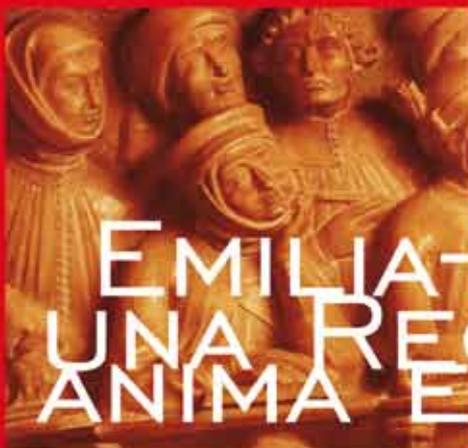


IN QUESTA  
TERRA  
SI VUOLE  
IMMAGINARE  
MA ANCHE  
TOCCARE,  
GUARDARE  
E ASSAPORARE,  
SENTIRE E  
ANNUSARE.

DALL'UNIVERSITÀ  
ALLA MUSICA,  
DALL'ARTE ALLA  
LETTERATURA:  
LA TRADIZIONE  
CULTURALE  
DELL'EMILIA-  
ROMAGNA  
CONTINUA.



EVENTI, POPOLI,  
PERSONAGGI  
HANNO  
ATTRAVERBATO  
NEI SECOLI  
LA REGIONE,  
LASCIANDO  
TRACCE  
PROFONDE,  
TESTIMONIANZE  
INDELEBILI.



# EMILIA-ROMAGNA UNA REGIONE ANIMA E CORPO

CE N'È PER  
TUTTI I GUSTI.  
IL BELLO  
DEL TEMPO  
LIBERO  
IN EMILIA-  
ROMAGNA  
È CHE SEI  
SEMPRE  
OCCUPATO.



 Regione Emilia-Romagna

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