

 Regione Emilia-Romagna

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Emilia-Romagna  
Region  
European Culture

REGIONE EMILIA-ROMAGNA



CULTURA D'EUROPA

## AN IMAGERY FOR FUTURE MEMORY

**T**he Region of Emilia-Romagna is a recent invention in the long history of our country. Its birthdate is that of the political unification of Italy, when physically and politically diverse territories were joined together with a happy outcome. It was certainly a political invention—creation, but also an invention-finding at a cultural level. Within the numerous differences, a cultural singularity was discovered and reinforced, a sense of self and unique skill and know-how. The conjuncture found a structure, a civilization, which means a deep and lasting way of life and inestimable patrimony of economical, artistic, scientific and technical products.

The boundaries drawn are, at the same time, places for exchange. From the Apennines valleys – mountains crossed with many passes – to the main navigable river, the Po, down to the courses of the Adriatic Sea, they contain an archipelago of cities linked by a Great Road, the Via Emilia, which passes through them and makes them porous. If I may use a metaphor, it is like a great, ancient, inhabited bridge, crossed through by other roads run along by pilgrims, such as the Via Romea along the Sea and the Via Francigena across the mountains. A thick urban cobweb where the cities – like clearings in the forest during the Middle Ages – seems to be immersed in a complex territorial fabric - mountain plantation and “filled” geometrics, grain and fruit orchards, stock farming and its products, among the richest and most civil in Europe. Large and small cities with their gates and ports, always knotting together with many threads their local tradition and Northern Europe and Orient.

Thanks to these characteristics, the important industrial settlements become part of the territory avoiding the unmanageable phenomenon of the metropolis. An open, or at least an ajar localism acts as a conscious counterbalance to the impulse towards globalisation.

Men make the places which will make them. The Region has merged the Romagnas, with their Byzantine heritage, Bologna and Ferrara, with their papal past, Modena and Parma, with their “laic” duchies - territories gathered in many different ways by history into cities and seignories, into fiefdoms and monastic territories. Each real political project makes a community, ceaselessly provides a way to stay together, but must take into account the character and life-style of its citizens - as idiomatic as their dialect. Undoubtedly few peoples in Europe are so attentive to the quality of the earthly nourishment we find in domestic architecture and public living spaces, from public buildings and noble palaces to rural houses, from squares to porticoes. Hence the quality of its hospitality and the privileged welcome to tourists. We must not forget that the national flag was invented in Emilia and that the only project of unified Italian cuisine was attempted in Romagna. But flavours are not alternative to learning, nor Arts and Sciences to the Art of Living. From the Etruscan and Greek vases to the painters (Correggio, Carracci or Morandi), from the cathedral sculptors (Wiligelmo) to the film directors (Fellini and Antonioni), this Region gave itself and those who have eyes for seeing an Imagery, that is an incalculable index of images which represents its great “game”. Over time, the Muses have joined hands. Here Verdi’s music resounds with the joyous words of Boiardo and Ariosto, and the mysterious words of Pico della Mirandola and Savonarola. In the original heritage of Italian culture, Poetry and Science (Marconi) are part of the great pedagogical tradition of Bologna, the first of the European universities.

The multi-cultural reality peculiar to Emilia-Romagna Region’s past and present cannot be depicted once and for all, but must be continually redefined through its images, music and writings. The new languages of the modern age - from technology to fashion, are also involved, so that its traditions become “future memory”. To live the present we can look at the future problems using the certain resources of the past.



# LEGACY OF THE PAST

# BEGINNINGS

*“Thus the oldest sign in the history of the Po plain assumes the imaginary form of writing on a stone, in the open.”  
(from “Le antiche vie”, Giancarlo Susini, Marsilio, 1992)*



*Ronco Cesi, Reggio Emilia*



**P**haethon stole the chariot from his father Sun but no sooner did he soar into the air than he was lost among the lights and started plunging headlong to earth. He touched down in the heart of the Po Delta, where nymphs, his sisters, wept rivers of tears, dedicating to him a poem carved on a stone. Actually, it was Jupiter who struck Phaethon dead in order to prevent him, chariot and all, from crashing to earth and destroying the planet. Emilia-Romagna – from myth to history. From stories of the gods related by Ovid in the “Metamorphosis”, to the birth of the regio VIII, as Augustus named it when he wanted to subdivide ancient Italy into regions but lacked a single name that could indicate the Adriatic, the Apennines

# BEGINNINGS



Mosaic depicting Anubi, end of 2<sup>nd</sup>, beginning of 3<sup>rd</sup> cent., Rimini City Museum



Tiberius Bridge over the Marecchia, 1<sup>st</sup> cent. B.C., Rimini

## Among the ruins of Velleia and Marzabotto

From Ariminum to Placentia, following the traces of time, in search of our origins. Places once inhabited by others and evidence of a past to be seen and rediscovered, now visiting museums and ruins, now following the ancient ways of Emilia-Romagna. Artefacts unearthed in Villanovian necropolises; examples of local, early Iron Age handicrafts, conserved at Bologna's Museum of Archaeology; small Etruscan bronzes representing offerers, unearthed in Marzabotto; details of floor-mosaics from a Roman villa, still partially visible in the basement of Meldola and also some bronze ingots housed in the Municipal Museum in Rimini, together with marble slabs, graffiti, pots and bricks. An impressive catalogue of finds. We go back in time as we walk among the columns of the Velleia forum, in the province of Piacenza, stroll among the ruins of Marzabotto, at the National Etruscan Museum "Pompeo Aria", or enter the National Museum of Sarsina, which houses the statues from the temple of oriental divinities. All of these are a must for anyone making an archaeological visit of the region. The galleries at the National Archaeological Museum of Spina, Ferrara, are also of particular interest, as is Bologna's Archaeological Museum and the National Museum of Parma and Ravenna. Mention should also be made of the Archaeological Museums in Forlì, Modena and Budrio, in the province of Bologna. Finally, the City Epigraphic Museum in the Church of St. Libera in Ferrara and the Garden of Epigraphs in Rimini are also well worth a visit. In the province of Modena you can visit the archaeological collection inside the Este Castle in San Felice sul Panaro, the Spilamberto collection and the Mammoth Museum in Savignano sul Panaro.



Small bronzes representing male and female offerers, Marzabotto, Etruscan Museum "P. Aria", end of 6<sup>th</sup>, beginning 5<sup>th</sup> cent. B.C.

Funeral stone of Atiliae Primitivae, Ferrara, Civic Epigraphic Museum Santa Libera, 2<sup>nd</sup> cent.



Roman wine amphora, 1<sup>st</sup> century A.D.

and the Po, the three natural borders mentioned by Pliny the Elder in the middle of the first century A.D. ("octava regio determinatur Arimino, Pado, Apennino"). Before that, there were the Etruscans, the Celts and, in a limited area, the Umbrian-Sabines. However, from the Neolithic on, this region, an easily accessible crossroads between the North and the South, lacked a cultural and ethnic identity. "Venus", the figure of a woman sculpted in stone, is what remains from the Palaeolithic period; it was found near Savignano sul Panaro. The Bronze Age continues until the so-called "Villanovian" civilisation, which derives its name from the first open-air necropolis discovered in Villanova. In this period the centres of Bologna and Vercucchio extended into the middle of

# BEGINNINGS

the Marecchia valley. From the VI century B.C. on, Etruria has a great influence on the region with Felsina (Bologna) as capital, Marzabotto a thriving centre of commerce, the expansion of busy Adriatic ports in Adria and Spina, where Greek culture predominates, and ports of call in Rimini and Ravenna. There is also strong evidence to suggest the presence of peoples allied with the Etruscans and the Samnites against Rome: the Gauls, notably, and among them, the Senones in the area we now know as the Marche; the Boes, who advanced as far as Parma, and the Lingonians in the North-East. The land also bears witness to the presence of the Romans, who founded their first colony, Ariminum, in the North, in 268 B.C. Bononia, Mutina (Modena) and Parma were also founded. The Consul Marcus



*Etruscan bronze liver, end 2<sup>nd</sup> cent., Ciarvernasco di Sèttima, Farnese Palace Museums (Piacenza)*



*Bas reliefs representing Saint Ellero, 7<sup>th</sup>-8<sup>th</sup> cent., and Teodorico, 11<sup>th</sup> cent., Galeata, Municipal Museum "Mons. D. Mambrini"*

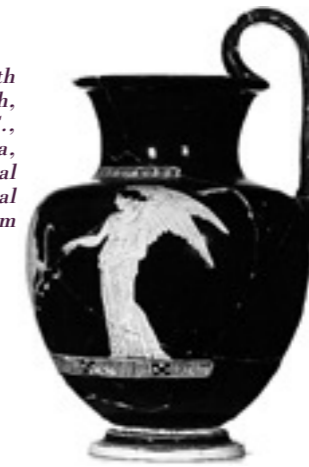


*View of the Veleia forum, 1<sup>st</sup> cent., Lugagnano Val d' Arda (Piacenza)*



*The Caesii mosaic, 50 B.C., Galeata, Civic Museum "Mons. D. Mambrini"*

*Oenochoe with trefoil mouth, 425 B.C., Ferrara, National Archaeological Museum*



Aemilius Lepidus, setting out on the Flaminian Way, which linked Rome to Rimini, opened up the way from Rimini to Piacenza. It is the Via Aemilia, the Roman road along which the most important towns in the region were to grow while, over the Apennine passes, Velleia, Formovo, Mevaniola and Sarsina were to be gradually Romanized, the latter becoming the centre of a cult devoted to oriental gods. In Ravenna, at the port of Classe, part of the Roman fleet is based; with Miseno it is one of the most powerful in the Empire. With the fall of the Roman Empire, these towns were to go into decline. Only Ravenna, crowned capital of the West, was to flourish, first falling to the Goths, then to Byzantium, whose splendid, precious mosaics still remain.

# TOWNS AND CITIES

*“But the city does not tell us about its past, it contains it like the lines on your hand, written on the street corners, in the grills at the windows, in the balustrade of a staircase, in the lightning conductors, flagpoles, every section marked in turn with scratches, cuts, grooves, wrinkles.”*  
(Calvino, *Le città invisibili*, Einaudi)



*Piazza Maggiore, Bologna*

**R**oman towns, spa towns, fortified towns. In the plains, on the Po and by the sea, along the ridges of the Apennines. Every piazza, palace and city centre in Emilia-Romagna is replete with history. But that's not all. "Emilia-Romagna, top of the class for its civic sense - writes political scientist Robert Putnam - is far from being a traditional 'community' in the generally accepted use of the word, that is the idyllic village fondly recollected by the old-folk". Quite the opposite: it lives in the present and it is "one of the most modern, affluent, technologically advanced and entrepreneurial societies in the world".

Bologna is the region's capital but there are other small "capitals" of Emilia-Romagna. Imperial Ravenna,



# TOWNS AND CITIES

the restless Seignories of Romagna, Faenza, “the little Athens among the untamed hill villages”, Ferrara of the Este family, the cradle of culture and diplomacy, Bologna with its 900 year-old Alma Mater Studiorum, the dukedoms of Modena and Reggio, the Farnese and Bourbon courts in Parma and Piacenza. Faenza was also the town of neoclassicism and Piacenza, the city of palaces, invites us to look again at the way our cities are constructed. Indeed the forma urbis of the towns along Via Aemilia often conceals more than one heart: there is the time-honoured pride of the Dukedom, the dignity of the Seignories but also the custom of all pulling together, the bonhomie and a striking knack for cooperation. If we talk about a region of cities we must also inevitably talk about metropolitan areas and small towns. And this also means talking about a “thoroughfare” region, a “conurbation as long as Via Aemilia, formerly the Consul’s highway”, as urbanist Pierluigi Cervellati puts it, adding: “the town which spreads out into the Region is after all an expression of its



*Este castle, 14<sup>th</sup> and 15<sup>th</sup> cent., Ferrara*



*Imola castle, 13<sup>th</sup> cent.*



*Architectural group: Romanesque cathedral 11<sup>th</sup> and 12<sup>th</sup> cent., gothic bell-tower, 13<sup>th</sup> cent, baptistry, 1196-1307, Parma*

## *Trips to large towns, castles, abbeys and Medieval villages. Off the beaten track in Emilia-Romagna.*

*We set out from Piacenza, visiting the Piazza dei Cavalli and the cathedral whose foundation stone was laid in 1122. Arriving in Rimini, we admire the church of the Malatesta family, built by Leon Battista Alberti. Ports of call in the most important towns: Parma, ducal town, Reggio-Emilia, founded in 175 B.C. by M. A. Lepidus, Bologna, Modena, Ferrara, Forlì and Ravenna. Art towns, “capital” towns, but that’s not all. Romagna is riddled with castles as are the foothills between Piacenza and Parma in Emilia. In the Po delta, where the river runs into the Adriatic, we come across land reclamation structures, while in the mountains, villages of rare beauty like Castel D’Alfero (Forlì) and Scuola di Vimignano (Bologna) suddenly come into view. There are various tours off the beaten track, following a particular theme: heritage and nature trails. There is the long trail of abbeys for instance: Bobbio, in the Trebbia Valley, founded in 612, in compliance with the wishes of the Lombard King Agilulfo; Nonantola (Modena), Pomposa, cut off between the Po in Goro and the Po in Volano and St. Ellero, near Forlì, are the most famous abbeys, nearly all of them, together with minor religious communities, part of the Benedictine order which furthered the monastic life in the region. From Piacenza to Parma you can follow the castle trail, starting at Castel San Giovanni, Borgonuovo Val Tidone, on to San Giorgio Piacentino, via Rocca d’Olgisio, Castello di Lisignano, Rivalta Trebbia and Castello di Montechiaro. If it’s more medieval history you’re after visit the area in the Apennines above Reggio, between the Enza and the Secchia rivers, and be sure to take in the Canossa Fortress. It’s still possible to admire ancient noble towns in the plains, from Cortemaggiore, Busseto (birthplace of Verdi), Fontanellato, San Secondo, Colorno (the Farnese and Bourbon summer residence), stopping off at Sissa, Roccabianca and Zibello. Then there is the trail from Parma to the Liguria region: from Fornovo di Taro to Pieve di Berceto, from Borgo Val di Taro to Campiano, a splendid Medieval and Renaissance town, to Bedonia and Santa Maria del Taro. Or else back-track via the eighteenth-century route from the castle in Bardi to Vernasca and Vigoleno, a noteworthy Medieval village, to the celebrated Cathedral in Fidenza. Towards the sea along the via Aemilia or the foothills the itinerary starts at Dozza and takes in the renowned fifteenth century castles in Imola, Forlì, Forlimpopoli and Cesena. En route we meet neoclassical Faenza, the Medieval centres of Brisighella and Bertinoro and the atmospheric villages of Longiano and Sant’Arcangelo. And more towns on the water: from Medieval and Renaissance Ferrara to picturesque Comacchio, taking in the archaeological site in Spina, Mesola Castle and Pomposa Abbey, then on to Ravenna and the Basilica of Sant’ Apollinare in Classe.*



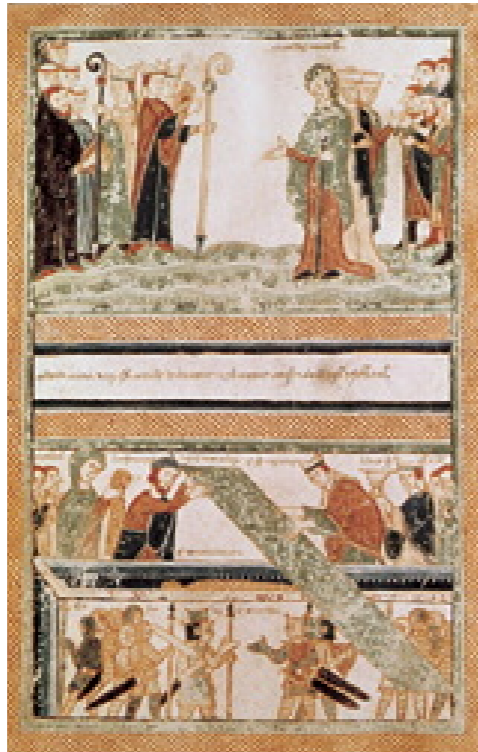
*Facade of lombard-gothic cathedral, 12<sup>th</sup> and 13<sup>th</sup> cent., Piacenza*



# TOWNS AND CITIES

architecture which, through centuries of stratification, gives the town its identity. And here in Emilia-Romagna the sense of architecture expresses itself in the demarcation of the fields with the same intensity as that which demarcates the urban landscape”.

The history of urban planning in Emilia-Romagna begins with the Romans who set up colonies (Rimini and Piacenza), with Via Aemilia and “forums” such as Forlimpopoli, Forlì, Imola and Reggio Emilia parcelling up the land in regular plots for distribution among the centurions (centuriation). Subsequently, minor towns such as Cesena, Faenza and Fidenza arose where the main valleys were located. The Middle Ages impose an urban structure tailored to the needs of a community life: the portico, lordly and devotional, useful for commerce and an extension of the home, becomes a constant element in all of Emilia’s towns from the period of the Comuni onwards, while fortifications, places of worship and centres of power predominate, especially in Romagna, in the development of



*Miniatures representing Lanfranco and Mathilda of Canossa, A.D. 1200*



*Hump-back bridge over the river Trebbia, 9<sup>th</sup> cent., Bobbio*



*Tempio Malatestiano, 1447-50, Rimini*



*Bas relief by Agostino di Duccio, 15<sup>th</sup> cent.*



*Abbey of Santa Maria in Pomposa: basilica 8<sup>th</sup> cent., cloister court 11<sup>th</sup> cent., Ferrara*

settlements. From the real town we go to the ideal Renaissance town, of which only the Terra del Sole remains. The nineteenth century transforms the city walls into avenues which circle the town centre; industrialization brings with it an unbridled building spree; brick is replaced by concrete, and the differences between town and countryside grow more and more apparent, although in Emilia-Romagna this phenomenon has been less radical and irreversible than in other parts. And there you have it: a history of stones, the growth of towns up to the metropolitan areas of today.



*Facade of Modena cathedral, 1099-1106*

# HANDICRAFTS

*No man  
who is occupied in doing a very difficult thing,  
and in doing it very well,  
ever loses his self-respect  
(George Bernard Shaw)*



*Picture framer Ariano Zaniboni who worked for many years in the historic Federici workshop in Bologna*

Nothing has changed since the days of the Carraccis and the Marsilis. In Emilia-Romagna the city centres were made for craftsmen. And in today's modern town the role played by ancient trades is far from secondary, from potters in Faenza to coopers in Modena who produce casks for balsamic vinegar. Every handcrafted object invariably takes us back to the human dilemma; every ancient trade, which is an expression of the craftsman's individuality and the social function of the object he produces, puts a modern slant on age-old questions. Quality craftsmanship of the old school and creative new generation artisans, traditional artistic craftsmanship and modern ground-



# HANDICRAFTS

breaking craftsmanship all make the arts and crafts an integral part of the region's social fabric. And the propensity for specialization and experimentation has also led to the establishment of new kinds of "workshops" in the field of communications and software. This explains why concepts of maintenance and creativity have prevailed over the more typical concept of replacement of today's throwaway consumer culture.

Nowhere is this more true than in Emilia-Romagna, the land of small and medium-sized firms and co-operatives, where myriad workshops have carved out a space for themselves in an economic landscape dominated by large-scale industry. It is precisely here, at the junction where culture meets commerce, that these skilled craftsmen (albeit in limited numbers) have continued to play their trades, occupying an important position in the life of the Region and beyond.



Majolica jugs, 14<sup>th</sup> century, Faenza, International Ceramics Museum



Majolica jug with trefoil spout, end of 15<sup>th</sup> century, Faenza, International Ceramics Museum

Majolica plate with wide rim and shallow bowl, first half of 16<sup>th</sup> century

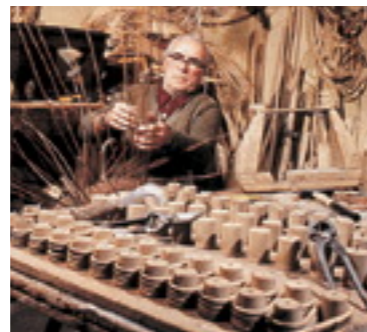


## Pottery and mosaics in the workshops of Emilia-Romagna

"Grotesques" on a blue background, fruit dishes with fretwork decoration in the manner of Raphael, painted majolica, Liberty tableware. Traditional faience styles and decorations. A centuries-old tradition which still holds its own in today's consumer society of mass-production, proving that craftsmanship and industry make a lasting marriage. The town of Faenza, whose soil is rich in clays suitable for firing, has been a thriving centre of ceramics production since the Middle Ages. Today Faenza is home to the International Ceramics Museum, one of the most important in the world, the State Institute for Ceramics, which attracts young students from all over the globe, the Higher Institute for Artistic Industry



Mosaic workshop in Ravenna, mosaic composition of a cartoon by Renato Guttuso



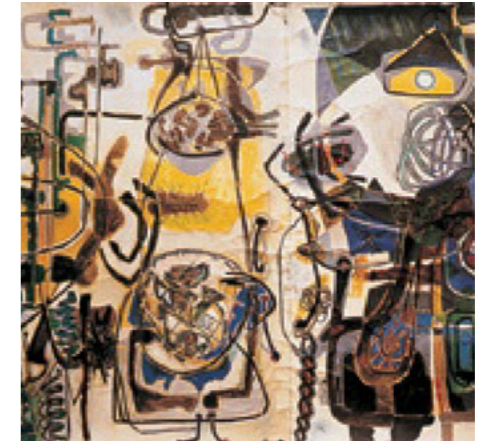
Rino Pettorazzi's wickerwork and osier workshop in Busseto



Decoration for printed fabrics from Romagna

which trains technicians and designers to degree level and the Institute for Technological Research on Ceramics, which is an official research structure of CNR, Italy's national research council. The International Competition of Contemporary Ceramic Art and the biennial International Exhibition of Antique Ceramics are also held in Faenza. From Faenza pottery, known all over the world, to the centre for lute-making in Pieve di Cento. Then there's decorative painting established at the end of the seventeenth century when the Bibiena family began working for the Farnese court and for churches and aristocratic residences in Piacenza. Equally well-established is the tradition of artistic wrought iron work of which evidence from the past remains in the shape of the Romanesque railings in Bobbio, the fifteenth century balcony of Bevilacqua

Palace in Bologna, Malagoli's creations in Modena and the balustrades of many eighteenth century buildings in Piacenza. Meantime in many workshops in Ravenna impressive mosaics are assembled piece by piece. Since 1945 a group of mosaics experts have been working to rediscover the ancient techniques in order to preserve Ravenna's Byzantine masterpieces. Ravenna also boasts a Fine Arts School and the Institute of Mosaics. Last but not least, there is the region's distinguished tradition of goldsmithing and, in Romagna, textile printing workshops, the remaining few of a once extensive group which flourished in the Papal State in the eighteenth century, a case in point of an art form which has survived in suburban areas while gradually disappearing in cities such as Rome due to economic and cultural factors".



Renato Signorini, mosaic composition of a cartoon by Renato Birolli



Giampaolo Bertozzi and Stefano Dal Monte Casoni, Black and white ballerina in painted majolica



Gardens for vases by Mirta Morigi (Faenza) based on a project by Ugo La Pietra



The lutemaker Masetti in his workshop in Modena



Aquatics by Giorgio Fusella based on a project by Ugo La Pietra

# NATURAL AND CULTURAL HERITAGE

# MUSEUMS IN EMILIA-ROMAGNA

*Ultimately the aim of art is to intensify and, where necessary, develop people's moral conscience.  
(Norman Mailer)*

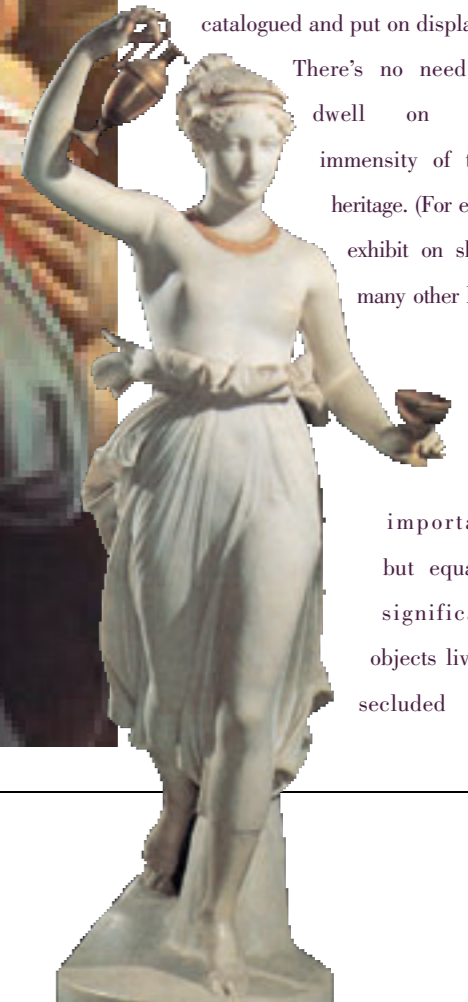


*Guido Reni, Massacre of the Innocents, 1611-12, National Picture Gallery, Bologna*

Once upon a time there were the "Rooms of Wonders", private collections of rare, precious or exotic objects. Today many of these "wonders" can be seen in museums which have sent experts out into the country's highways and byways to bring back treasures that are selected, catalogued and put on display.

There's no need to dwell on the immensity of this heritage. (For each exhibit on show many other less

important but equally significant objects live a secluded life



# MUSEUMS IN EMILIA-ROMAGNA

in the dim light of museum store-rooms). You only have to think of the number of museums our region boasts to get an idea of its cultural wealth.

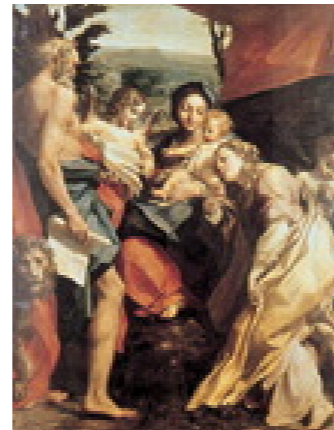
There are more than four hundred museums (the database of the region's museums can be consulted online at [www.ibr.regione.emilia-romagna.it](http://www.ibr.regione.emilia-romagna.it)), ranging from large-scale repositories of artistic and archaeological treasures to small civic museums which conserve local finds, and thus document the history of a microcosm. There are scientific collections (the best are the university museums), and curious collections of cigarette cards, toy soldiers, upholstery, naïve art, boats (obviously outdoors and bobbing in a harbour) and a museum dedicated to the history of weighing machines. There are single-room museums (celebrating village-pump virtues) and museums



*Parmigianino, Madonna with Child, Saint Margaret and saints, 1529-1530, Bologna, National Picture Gallery*

*From the Carracci family to the museum houses of Verdi and Toscanini*

*Schools of painting and great artists are exhibited in regional museums. Beneath the porticoes of the School of Fine Art in Bologna the National Picture Gallery possesses, among many other outstanding works, paintings such as the Virgin of the barefoot by Ludovico Carracci and the Massacre of the Innocents by Guido Reni. And there is also the Medieval Town Museum, the MAMbo Museum of Modern Art Bologna and University Museums. Just outside Bologna, in San Marino di Bentivoglio, the Museum of Peasant Farming Culture recounts the history of the*



*Correggio, Madonna of Saint Jerome (the Day), 1527-28, Parma, National Gallery*



*Epigraphic Museum of Santa Libera, Ferrara*

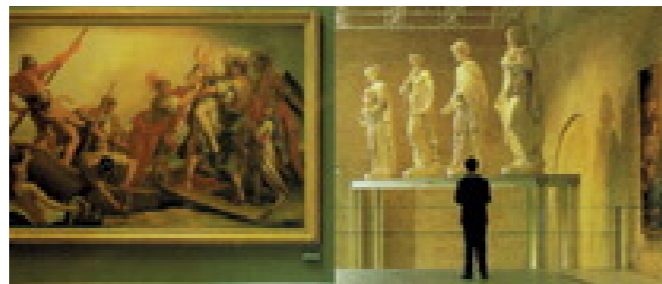
# MUSEUMS IN EMILIA-ROMAGNA

which cover vast tracts of territory (the Po Delta, the Trebbia valley) whose cultural heritage - a culture made of houses, stones, water, plants - would not lend itself to conventional methods of selection and display.

There are museums exhibiting priceless Old Masters and others which diligently set out the everyday tools of common working folk; museums that sink their roots in ancient history and others presenting modern history so recent that it has a disquieting ring of familiarity. The idea is to give them (great or small) a second chance: to exercise memories of tedious school trips (lined up unwillingly to admire the usual Egyptian mummy, the enigmatic Etruscan divining liver, Guido Reni and the extended family of the Carracci, a whalebone from the Pliocene Period or one of Garibaldi's old shirts). Life is also here - not only elsewhere.



*Parmigianino, portrait of a young lady (The Turkish slave), 1532-34, National Gallery, Parma*



*Palazzo della Pilotta, Parma, National Gallery*

Emilian landscape and you only have to visit the Ethnographic Museum in Santarcangelo (Rimini) to get an idea of what the people of this region are like. Another picture gallery of national importance is in Ferrara, at the Palazzo dei Diamanti (Diamond Palace), itself an architectural masterpiece of rare beauty. Also in the city of the Este family you can discover treasures on display in the castle rooms and at the City Museum, inside the Schifanoia Palace. Ravenna exhibits the ancient splendour of the Byzantine Age at the Town Museum and at the City Museum. In Modena you can visit the Este Museum and Gallery as well as the Museum of Modern and Medieval History and Art. Parma: after visiting the National Picture Gallery inside the Pilotta Palace, you really must pay homage to Toscanini and Verdi, calling in on their respective memorial houses, the former in town and the latter in Busseto. Piacenza boasts Antonello da Messina's *Ecce homo* at the "Alberoni" Gallery and the City Museums in the magnificent setting of the Farnese palace. From cultural to natural heritage, often hidden in out-of-the-way places: Ferrara and

Faenza have their Natural Science Museums and nature is also in the limelight at the Valley Museum in Argenta, the Centre for Environmental Education in Mesola, the Ethnographic Po Museum in Monticelli D'Ongina in the province of Piacenza, the Flora and Fauna Museum in Premilcuore in the province of Forlì, and at the Nature Museum in Pavullo del Frignano (Modena). From these museums, renowned all over Europe, to the minor but equally interesting, curious and sometimes bizarre collections: in Brescello there is a Museum devoted to Peppone and Don Camillo, and the Museo degli Sguardi in Rimini dedicated to non-European culture. The National Museum of Naïve Arts can be found in Luzzara (Reggio Emilia), the Museum of Salt in Cervia, and you can visit a floating Museum of maritime history in the harbour of Cesenatico.



*Roman ship, Fortuna Maris, Comacchio*



*Mosaic lunette depicting the Good Shepherd, Galla Placidia mausoleum 5<sup>th</sup> cent., Ravenna*



*Raffaello Sanzio, Saint Cecilia, 1514, National Picture Gallery, Bologna*



*Bastarolo, Madonna of the spinsters, second half of 16<sup>th</sup> cent., Ferrara*

# VISUAL ARTS

*If the world were clear, there would be no art.*  
(Albert Camus)



*Giorgio Morandi, still life, 1952, G. Morandi Museum, Bologna*

**L**ocated at the crossroads between continental and Mediterranean Italy, Emilia Romagna has always been a place where different cultures met and fused.

Thus the cultural map of the region is extremely rich and complex, characterised by the different characters of its cities in the absence of a stronger central authority. Nonetheless, the contact, sometimes conflictual, “between the colourful and irregular fantasy of the Celts and the constant proposal of the more supple, regular models of Greek culture” (Riccomini) over time has formed the character peculiar to the artistic response to a multitude of stimuli in the region.

This character is seen clearly in the many Romanesque cathedrals of the Po Valley, symbols of community pride; the first

was the monumental construction of the impressive cathedral in Modena at the end of the 11<sup>th</sup> century.

The masterpiece of architect Lanfranco and sculptor Wiligelmo, who inaugurated here the season of Italian plastic arts, work on the cathedral brought together in vigorous synthesis all the phases of Western devotion: from





# VISUAL ARTS

Genesis and the Breton King Arthur cycle to the crude realism, of Provençal origin, of the reliefs of the Masters of Campione (12<sup>th</sup> century). This injection of Romanesque themes into the underlying ancient heredity is remarkable in the sculptures of the Parma baptistery (1196); appealing scenes calibrated by Benedetto Antelami on the measure of the building's Roman monumental aspect, a formula unheeded by the artist of the cycle of the months, among the masterpieces at the Ferrara cathedral museum, in favour of greater realism.

European Gothic quickly made its presence felt shortly thereafter, with many beautiful buildings in our region, among which we may note S. Francesco Church in Bologna (1263) or the Piacenza City Hall, appropriately known as the "Gothic" (1281). A visit to the Municipal Medieval Museum in Bologna will serve to get an overall view of the art of that time.

Vitale da Bologna, in an impressive series of paintings in the Bologna Pinacoteca (National Gallery), represents pictorially the descriptive naturalism seen in the tombs of the glossarists. The varied nature of the Bologna art scene contributed in a variety of ways: for instance, Mezzaratta gained inspiration for his lively, descriptive frescoes, reassembled in the Pinacoteca, from the Bolognese school of the miniature. This is a very different figurative formula from that of the noble, cadenced



*Benedetto Antelami, Deposition  
Parma, Cathedral*



*Jacopo della Quercia,  
Noah's Drunkenness, Right-hand pillar,  
fourth panel, Bologna, S. Petronio*



*Niccolò dell'Arca, Compianto, detail  
Bologna, Church of Santa Maria della Vita*

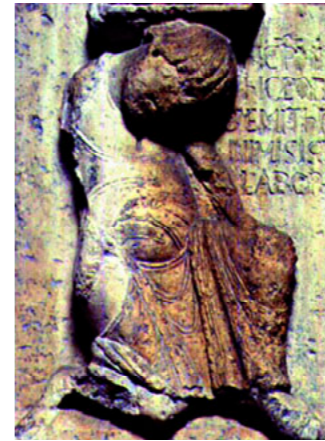


*Donato Creti, Allegorical figure  
Bologna, Municipal Collection of Art*

solemnity of Rimini painters, influenced by the personality of Giotto, who left in Rimini, in the Malatestiano Temple, a splendid Crucifix (1312).

Late Gothic architecture, represented by the Estense castle (1385) in Ferrara and the construction of San Petronio in Bologna, initiated by Antonio di Vincenzo in 1390, has its artistic counterpart in the frescoes of Giovanni da Modena in the Bolognini chapel (Hell, Paradise, Stories of the Three Kings, 1415), a didactic, narrative cycle that introduced the rich variety of accents from the 1300s into 1400s' art.

Jacopo della Quercia's sculptures in the main portal of the S. Petronio basilica were finished only a few years later (1425), bringing Bologna Tuscan artistic tradition, present in Rimini with the works of Leon Battista Alberti, Piero della Francesca, Agostino di Duccio and Matteo dè Pasti active in the construction of the Malatestiano Temple (1450). In nearby Forlì, Simone Ferrucci from Fiesole, in his masterpiece, the tomb of Barbara Manfredi in S. Mercuriale (1466), offered other provocative stimuli from central Italian art, brought into the region by other authoritative masters of "foreign" works: in Bologna, Paolo Uccello in the church of S. Martino (1437); in the church of S. Domenico Filippino Lippi (1501) and Michelangelo, who at the age of nineteen sculpted some of the statues (Angel, St. Petronius, St. Procolus, 1494)



*Wiligelmo  
Telamone, detail of the  
Sacrifice of Cain and Abel  
Modena, cathedral façade*



*Gian Lorenzo Bernini  
Bust of Francesco I d'Este  
Modena, Estense Gallery*

*Vitale da Bologna  
La Madonna dei Denti  
Bologna, Davia Bargellini  
Museum*

which complete Niccolò dell'Arca's decorations on the sarcophagus of the saint (Nicola Pisano, 1267).

Of the works of Niccolò dell'Arca from Apulia we may remember the Compianto in S. Maria della Vita in Bologna (1463), a robust synthesis of Tuscan and Burgundy culture, before moving on to the florid season of the renaissance in Ferrara, represented by the architect Biagio Rossetti in the "Herculean addition" and the Palazzo dei Diamanti and by the frescoes of Schifanoia, where Tura, del Cossa and dè Roberti produced a masterpiece of Po Valley humanism accented with persistent veins of late-Gothic courtly style.

This was an aristocratic model for Lorenzo Costa and Francesco Francia, who painted the Bentivoglio chapel in S. Giacomo Maggiore and the oratory of S. Cecilia (1506), cornerstones of Emilian renaissance art inspired by Umbrian-Tuscan art, an influence that escaped the "irregular" genius of Amico Aspertini, another important artist working in the region.

The arrival in Bologna of Raffaello's S. Cecilia in S. Giovanni in Monte (1514, now in the Pinacoteca) paved the way for the great season of Raffaello's influence in the Po Valley, magisterially interpreted by the Modena sculptor Begarelli, opening the way for Bolognese classicism that would later find its way to Rome with Bologna's Annibale Carracci.



# VISUAL ARTS

Annibale, Agostino and Ludovico Caracci tried to imitate the mannerist grace of Parmigianino, as in the frescoes of Fontanellato (1523) and his masterpieces in the National Gallery of Parma (The Turkish Slave, Self-portrait), as well as the brilliance of Correggio, who, in the Camera di S. Paolo in Parma (1518), translated Raffaellesque suggestions into erotic seduction before embarking on the long adventure of baroque ceilings in the cupola of the cathedral. The Carracci frescoes in Bologna in the Fava (1584) and Magnani (1590) palaces and the decorations in the Palazzo del Giardino (1601, the work of Agostino who was Giovanni Lanfranco's teacher in Parma), are the precursors of the great altar-pieces in the Pinacoteca in Bologna, guiding lights of Bolognese painting of the 1600s: Domenichino, Albani, Guido Reni and finally Guercino, represented with a series of paintings in the municipal gallery of Cento. We must take a trip to Rimini and Forlì to admire the works of Guido Cagnacci, one of the most sensual and refined painters from Romagna in the 1600s, while the sanctuary of the Ghiara in Reggio Emilia provides a good selection of the development of Emilian figurative art in the 17<sup>th</sup> century: Ludovico Caracci, Guercino, Luca Ferrari and Alessandro Tiarini.

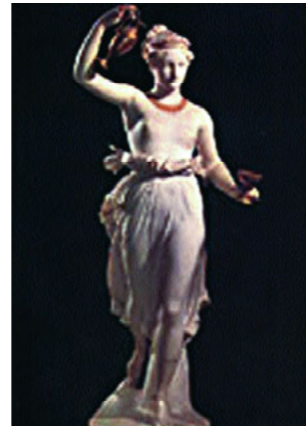
Other illustrious artists present, in the field of baroque sculpture,



*Giovanni Boldini, The Laskaraki sisters, 1867, Ferrara, Boldini Museum*



*Giovanni da Modena, Wise men's sea voyage Bologna, S. Petronio, Bolognini Chapel*



*Antonio Canova, Hebe Forlì, Pinacoteca Civica*

were the Tuscan Mochi, (Piacenza, Piazza Cavalli, Farnese statues, 1625), Algardi (Bologna, S. Paolo, 1644), Bernini (bust of Francesco, Estense Gallery, 1650), while architects built spectacular examples of emphatic theatricality which constitutes the most important aspect of Emilian architecture, for instance, the Farnese Theatre, the work of Aleotti and the ducal palaces of Modena and Sassuolo, with their grandiose façades by Mitelli and Colonna, authoritative promoters of that style peculiar to our region that swept through all of Europe, carried by the many artists followers of the Bibiena family, themselves scenographers and theatre architects. Worthy of mention are also Ferdinando, architect of the ducal palace of Colorno, Gian Giacomo Monti, Paolo Canali, Alfonso Torreggiani and Carlo Francesco Dotti, famous for the arcades and sanctuary of S. Luca. Painting in the 1700s included the surprising ceilings frescoed by Giuseppe Maria Crespi in the Pepoli Campogrande palace, where the presence of an unusual popular vein contradicted the local classical ideal, opposite to the lightness of Donato Creti, the “Bolognese Watteau”, who did a series on the Story of Achilles now at the Communal Collection of Art in the Accursio palace.

French Parma, as exemplified in the urbanistic plans of Petitot, the sculptures of Boudard and the



*Giuseppe De Nittis, Around the lampshade, 1883, Piacenza, Ricci Oddi Gallery*



*Christian Boltansky, Les Regards, 1996, Bologna, permanent collection, Modern Art Museum*

portraits of Baldrighi, was bathed in a Parisian atmosphere very different from that of Jacobin Faenza, represented in the myths and arcane fables of Milzetti palace (Felice Giani, 1805) at a time when Enlightenment, rationalism and incipient eclecticism had already inspired a whole generation of reformed architects of Romagna. The sculptural group at the Certosa in Bologna and Canova's Hebe in Forlì (Pinacoteca Civica) introduced the taste for neoclassicism and the passion for antiquity to which Palagi was greatly indebted. The decorative arts also offer refined examples in the region: the antiques and furniture in the Glauco Lombardi Museum and the Magnani Foundation; the furnished rooms in Milzetti palace and the 19<sup>th</sup>-century apartment in Tozzoni palace.

One name for all: Giorgio Morandi, the “painter of bottles” as he has been simplistically defined, the artist of light, through which he regenerated objects from nothing, making them observers. He lives on in the heart of his native city, Bologna, through the over 250 paintings exhibited in the Morandi Museum in Palazzo d'Accursio. This is the starting point for contemporary art in Emilia-Romagna, which branches out into a thousand collections and exhibitions, among numerous galleries and public and private museums, art academies, shows such as Arte Fiera and experimental centres.

# VISUAL ARTS

The MAMbo - Museum of Modern Art of Bologna - periodically holds exhibitions in its new premises, "ex Forno del Pane", a former Bakery, opened in May 2007, and at Villa delle Rose, dedicating an "open space" to young emerging talents. The permanent collection includes works ranging in time from the Roman Secession to the Francesco Francia painters society of the 1920s and the artists in the following decade gravitating around the review "l'Orto". The most important currents from the post-war period to the present day are also represented. Internationally important exhibitions of the masterpieces of Monet, Chagall and Gauguin, to name but a few, are shown in the Palazzo dei Diamanti in Ferrara, a part of the municipal Galleries of Modern Art. Palazzo Massari, the other section of the Galleries, houses the Boldini Museum with works from the 19th and 20th centuries, from the Ferrara "divisionisti" to the rooms dedicated to Roberto Melli and Filippo De Pisis, as well as two exhibition areas reserved for modern and contemporaneous art. Futurists such as Enrico Prampolini, the Roman school up to the realists (Renato Guttuso) and the abstractionists (Afro, Giuseppe Capogrossi, Renato Birolli) are shown in the Modern Art Gallery of Forlì, while in Modena the Municipal Gallery, born in 1958 as the Hall of Culture, holds exhibits of



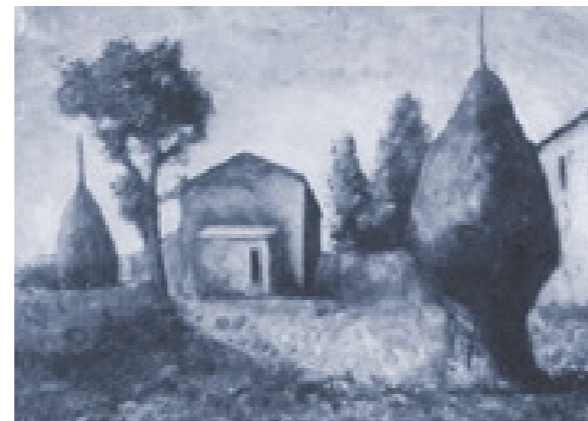
*Antonio Fontanesi, Poplars, 1868-70, Piacenza, Ricci Oddi Gallery*



*Filippo De Pisis, Vase of flowers, 1937, Piacenza, Ricci Oddi Gallery*



*Gilbert & George, Sleeping, 1991, Bologna, permanent collection, Modern Art Museum*



*Carlo Carrà, Haystacks, 1929, Piacenza, Ricci Oddi Gallery*



*Giovanni Fattori, Mounted patrol, 1861-1864, Piacenza, Ricci Oddi Museum*



*Gaetano Previati, Stealing the Lord's Body, Ferrara, around 1900, Gallery of Modern and Contemporary Art*



contemporary art: the most recent have been dedicated to monographic documentation of artists such as Lucio Fontana, Luigi Veronesi and Enzo Cucchi; among its most important acquisitions are the over one thousand works of photographer Franco Fontana and the collection of contemporaneous design.

Many other collections of modern and contemporaneous art are available in the region: among the private galleries it will be enough to mention the Ricci Oddi Gallery of Modern Art in Piacenza, with paintings of the 1900s including La Madre by Boccioni. The important Magnani Rocca Foundation at Mamiano di Traversetolo in the province of Parma exhibits among others works of Durer, Tiziano, Rubens, Goya, but also Monet, Renoir, Cézanne down to De Pisis, Morandi and Burri among the moderns, besides sculptures of Canova and Lorenzo Bartolini. And finally, in Romagna there is the Tito Balestra Foundation in Longiano, with numerous works of Mino Maccari, and the Vero Stoppioni Pinacoteca in Santa Sofia, which, besides carrying on the tradition of the Campigna Prize, conserves many works of Mattia Moreni.

# LIBRARIES AND ARCHIVES

*My library was a dukedom big enough.  
(William Shakespeare)*



*Malatestiana Library, Cesena*

**E**milia-Romagna possesses an extraordinary wealth of libraries and archives which conserve and make available to the public a priceless heritage which is constantly expanding and developing. During the Middle Ages there were clerks who copied folios: these were the parts in which – in true entrepreneurial style – the works of the masters were subdivided so that they could be copied at the same time and then distributed among the students who flocked to Bologna from all over the reading world. In the closing decades of the fourteenth century business was brisk in the typesetting trade as the art of Gutenberg gained recognition: names



# LIBRARIES AND ARCHIVES

like Benedetto Faelli, right through to Bodoni in the 1700s, are now known to experts and non-experts alike. Through the centuries a publishing industry developed which had its share of colourful personalities which grew, and continue to grow, in this fertile topsoil. Links with Academe, school and the art world have always been strong. The mention of the names Zanichelli, Guanda, Franco Maria Ricci, Forni, Pàtron, Il Mulino and Maggioli is enough to make the point. There was a cultivated and stimulating environment which set great store by its legacy of books, documents and native writers. Today there are newspapers, magazines, periodicals of every description, cigarette cards – everyone has heard of Panini – and multi-media publications. Various forms of the written word which, now as in the past, find their readers who come to consult them in the same centuries-old libraries.



University Library, Great Hall, Bologna



## Libraries and historical archives in Emilia-Romagna

In Emilia-Romagna there are state-owned libraries, local municipal libraries and libraries run by the Church (about 1300). Together they form an immense cultural heritage. Roughly 460 of them are local libraries dispersed throughout the region and performing an inestimable service to their users. Local libraries alone account for some 14 million volumes, both ancient and modern, and 127,000 periodicals. The only example of an ancient library which has survived intact to the present day, is the extremely interesting Malatestiana library in Cesena, set up by the express wishes of Malatesta Novello in the Fourteenth century. Other world famous libraries are: the Archiginnasio and Sala Borsa libraries in Bologna, Ravenna's Classense, Reggio-Emilia's Panizzi, the Ariostea in Ferrara, the Palatina in Parma, Rimini's Gambalunga and Modena's Estense Library. All of them contain collections and bequests which tell the story of their close links with local – and not so local – culture. To this list of libraries we should then add the historical archives which belong to local authorities, cultural institutes and research centres which form an integral part of the region's cultural heritage. Since 1983 Emilia-Romagna's Superintendent for books and documents – then Department for Libraries, Archives,

Museums and Cultural Heritage, has been coordinating and implementing a regional library policy which aims at standardizing procedures for cataloguing and retrieval of information in conformity with national and international norms. It also promotes re-ordering operations and the inventorying of historical archives: after the activities aimed at their enhancement, with inventories and reordering, technical support and staff training, new services were opened to the public, often along with library ones. The archives of Giosue Carducci, Marini Moretti, Riccardo Bachelli, Giuseppe Ungaretti, Cesare Zavattini and Luciano Anceschi are all on Emilia-Romagna's soil.



Classense Library, Ravenna



Trisi Library, Lugo



Malatestiana Library, Cesena

The International Children's Book Fair in Bologna is a date in the diary of the world's book trade: and once again Emilia-Romagna finds itself, by virtue of its books, at the crossroads where ideas are translated into words and images. Where library and publishing facilities keep abreast of the industry's latest developments and welcome visitors from all over the reading world.



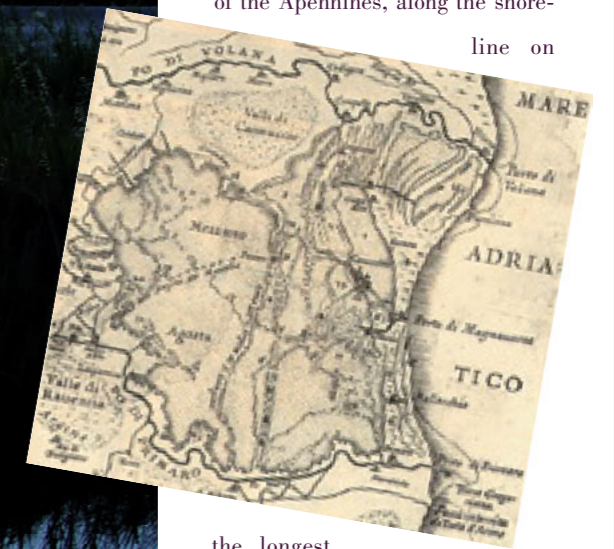
# NATURAL HERITAGE

*Give to me the life I love,  
Let the lave go by me,  
Give the jolly heaven above  
And the byway night me.  
(R.L. Stevenson)*



*Po delta regional park, salt pans, Cervia*

**N**ature and culture. In parks and gardens the very stones breathe the air and an invisible thread runs between the world around us and our interpretation of nature. That's why the museum becomes a journey along the paths of the Apennines, along the shoreline on



the longest beach in Europe, boating down the Po through the telescoping trees which lead to ancient villas. Rocks from the Tertiary period stand out along the ridge of Mount Cimone. They are the oldest rocks in a

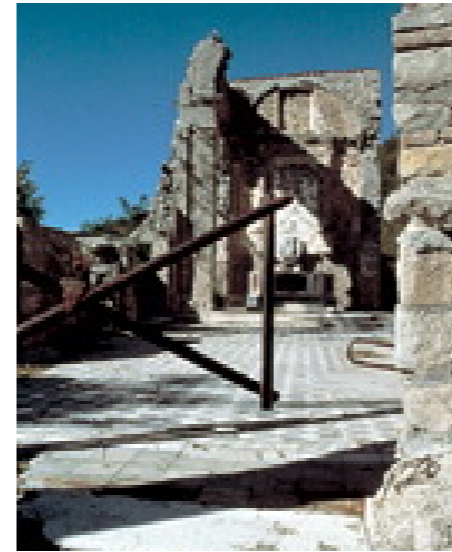
# NATURAL HERITAGE



*Piacenziano and Stirone river regional park, the canyon at San Nicomede, Parma*

## *The great outdoors in Emilia-Romagna*

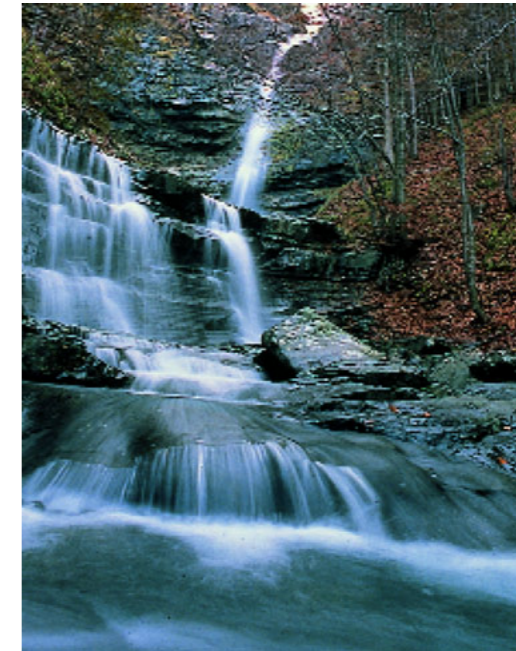
*Fourteen regional parks, fifteen regional nature reserves, plus two national parks and one interregional, several state nature reserves and many historic parks and gardens, make up the green areas of Emilia-Romagna, equal to 11,8 per cent of the entire territory. From the regional park “Boschi di Carrega”, a game-reserve for Parmesan noblemen under as early as the Farnese dynasty, to the forests of Casentino, whose history is bound up with the monks of Camaldoli. There is the protected area of the Po Delta, between Ferrara and Ravenna, through whose rarefied mists emerge like distant recollections the Pomposa abbey, among the most precious examples of Romanesque art, the Etruscan Necropolis in Spina, the mosaics at Sant’ Apollinare in Classe and the Este castle in Mesola. The itinerary, rich in unique, stunning scenery, changes rapidly from snowy peaks to lowland marshes. Forests of beeches, chestnut-trees, conifers and rare*



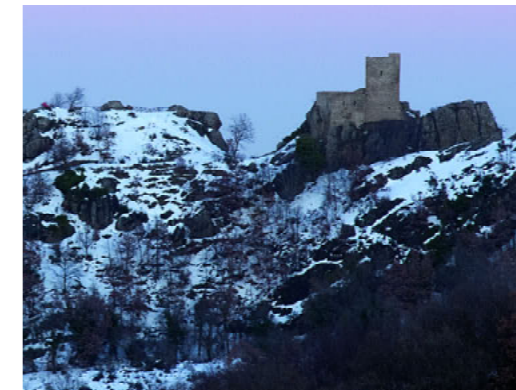
*Monte Sole, historical park, Bologna*



*Po delta regional park, Volano*



*National park of Tuscan-Emilian Apennines, Lavacchiello Falls*



*Interregional park Sasso Simone e Simoncello, Pietrarubbia Castle*

geologically “young” (no more than 50-70 million years old) and “unstable” region, ranging from the Apennines to the River Po. With a sea view. The natural landscapes on display to the visitor show the peaks of Mount Cusna, Mount Cimone and Mount Corno alle Scale, which rise to a coy 2,000 metres and then tail off to form a well-behaved band of hills. A landscape formed of stratified reliefs and sedimentary rock stained by layers of gypsum where calanchi, friable clay landslips, gouge furrows in the upper flanks of the valleys. And we descend once more to the flatlands of the plain, divided up into squares by the ancient Romans. It’s the alluvial plain of the Po valley, which opens onto the sea, borne along by the great river itself. The Delta widens out and fresh water meets sea-air where the

# NATURAL HERITAGE

marsh was reclaimed and the natural vegetation was replaced by vineyards and orchards, except for the woods of Mesola, full of fat-columned oaks, and for a pine-forest near Ravenna where ever since ancient times man has preferred the Mediterranean pine to the white poplar and the ash.



*Badland formations in Parco dei Gessi and Calanchi dell'Abbadessa regional park, Bologna*



*Sassi di Roccamalatina regional park, Modena*



*Onferno nature reserve, caves of Onferno, Rimini*



*Piocene spur nature reserve, Adone Mount, Bologna*



*Foreste Casentinesi national park, Falterona Mount, Campagna*

flowers cover the Western area of the Bolognese Apennines. Meanwhile the peak of Mount Cimone dominates the “Corno alle Scale” park and the neighbouring Upper Modenese Apennines Park, sharing a border with Tuscany. The national park of the Tosco-Emilian Apennines extends along the north Apennine ridge of Reggio; while gypsum outcrops in the hills of Romagna characterize the parco della Vena del Gesso Romagnola (chalk seam park). In the province of Bologna in the gypsum park and in the “Calanchi dell'Abbadessa” badlands, visitors can explore underground thanks to the karstic phenomenon which has produced a network of over 200 caves, one of the most extensive gypsum cave systems in Europe. In Castelnovo Monti the square outline of the Bismantova Stone is easily discerned; it rivals the sandstone pinnacles of the

Roccamalatina Stones and the Groppi Rossi in the Berceto park, where the ancient village of Corchia stands out. If a walk through history and nature is your thing, why not climb Mount Sole, which sadly gained notoriety for the massacre by Nazi-Fascists of local partisans in 1944. Alternatively, visit the Monteveglio Abbey and its intact Medieval village. Other protected areas include the river Taro, which attracts an incredible variety of birdlife, and the Stirone, which flows between walls rich in fossils and is dominated by the castles of Vigoleno and Scipione. The Onferno natural reserve stands out for its seven different species of bat; the reserve of Salse di Nirano for its curious, little volcanoes produced by salty mud emissions; and the reserve of Fontanili di Corte Valle Re, where some important plain springs are protected.



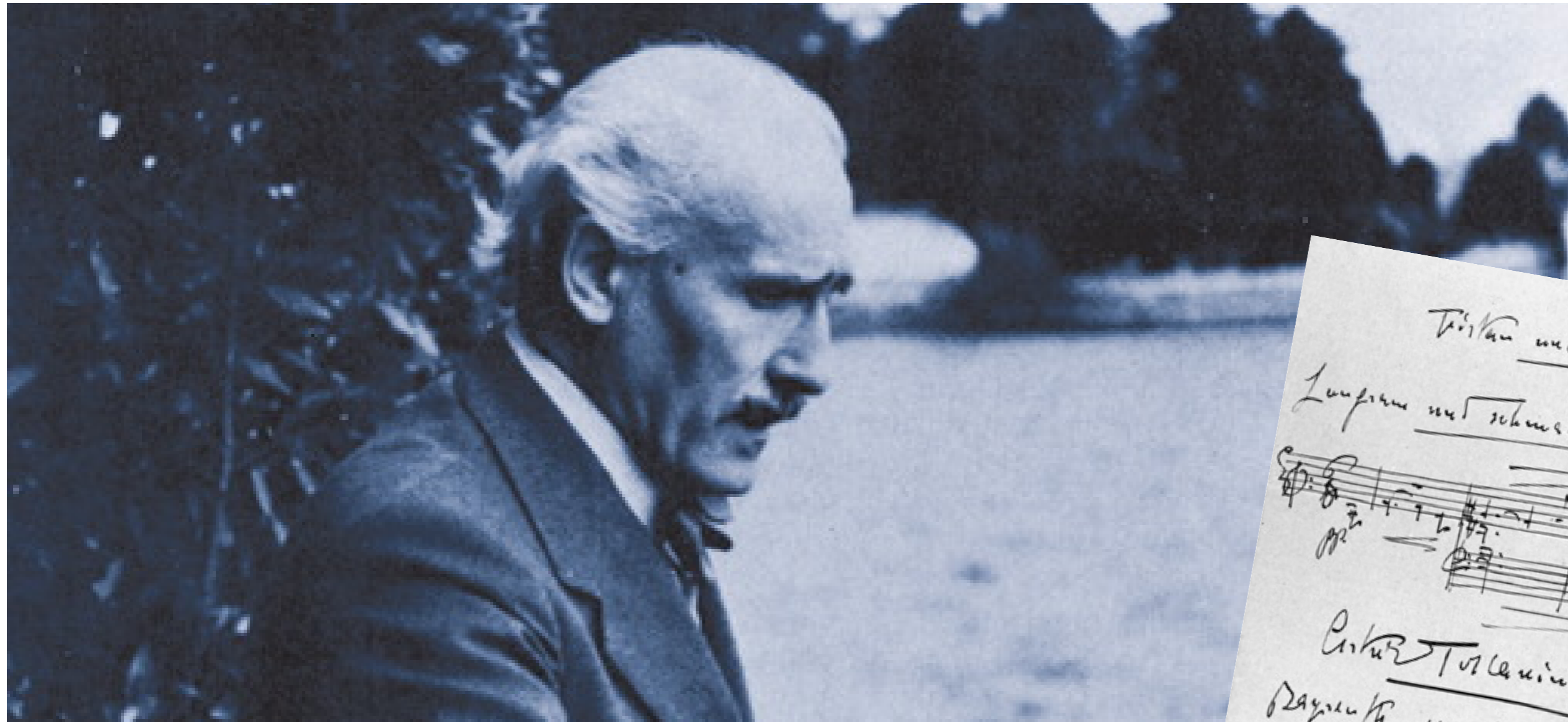
*Po delta regional park, pink flamingo*



# MUSIC AND THE PERFORMING ARTS

# MUSIC

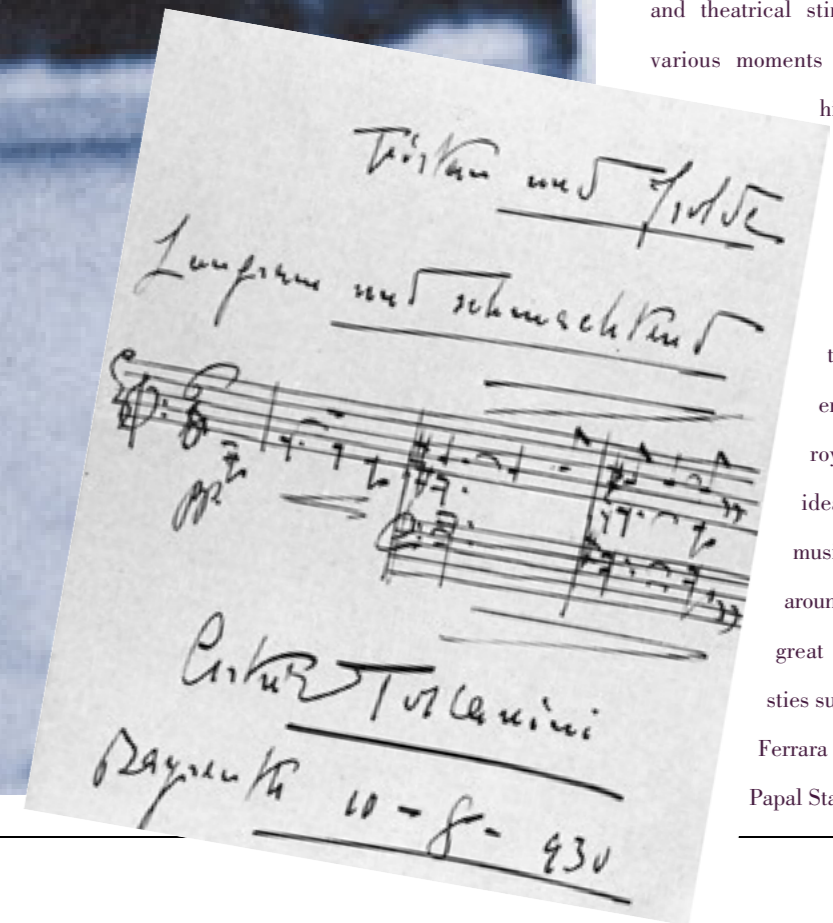
*Music does not address itself to the rational mind.  
It's a kind of structure you can't explain.  
(Anthony Burgess)*



Maestro Arturo Toscanini

To attempt a detailed description of Emilia-Romagna's musical life is not simple. It is perhaps best understood as an answer to a calling and, above all, to a hierarchy of relationships, a network of responses to an artistic and theatrical stimulus which at various moments in the region's

history has assumed various forms and directions. It would be helpful to think of the entire region as a royal court, an ideal society whose musical life develops around the work of the great reigning dynasties such as the Este in Ferrara and Modena, the Papal State in Bologna (at



# MUSIC

that time it was already one of the Italian peninsula's chief centres of music and cultural exchange between North and South), the Farnese, the Bourbon and the Habsburg dynasties in Parma and Piacenza. The specific weight of the people's musical aptitude is galvanized by this legacy and finds concrete expression via administrative structures designed and set up with the express purpose of optimizing the relationship between musical supply and demand. Organizational structures which were to bear lasting fruit since the patterns adopted in the Po plain were immediately taken up by international centres of thought, fashion and ideas.

This musical identity, the expression of a collective heritage based on a shared sensibility, is epitomi-



*Regio Theatre, 19<sup>th</sup> cent., Parma. Concert conducted by G. Gavazzeni, Messa di Requiem by G. Verdi, Parma*



*Romolo Valli Theatre, 19<sup>th</sup> cent., Reggio Emilia*

## *A living, productive cultural model*

*The structures operating today in the region are the true expression of its cultural history: the Bologna Municipal Theatre Foundation, the six traditional theatres of Piacenza, Parma, Reggio Emilia, Modena, Ferrara and Ravenna, a multitude of small and medium-sized historical theatres, the Theatre Association of Emilia-Romagna (ATER), a pioneering venture to bring concerted regional planning to the arts. Born of the need to coordinate and streamline policy, programming and production, ATER paved the way for Aterballetto and the Regional Orchestra and, most recently, the Arturo Toscanini Foundation, the region's chief source of musical*



*Giuseppe Verdi Theatre, 19<sup>th</sup> cent., Busseto*

# MUSIC

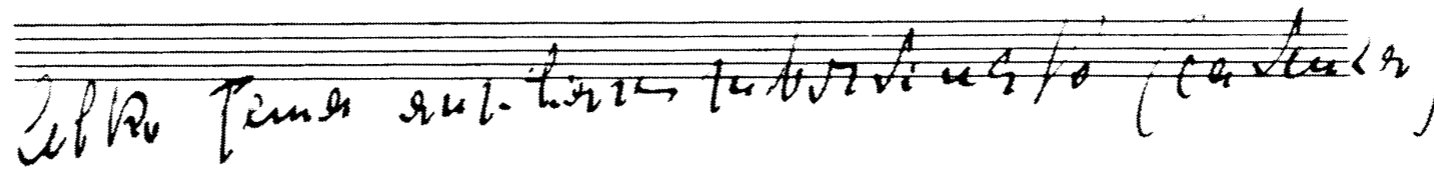
zed in landmarks like Corelli and Paganini (the latter laying the foundations for what was to become the modern orchestra when he was with the Orchestra Ducale di Parma in the first half of the nineteenth century), Padre Martini (with whom Wolfgang Amadeus Mozart studied. The young composer went to Bologna in 1769 and brilliantly passed the examination to become a full member of the prestigious Philharmonic Academy of Bologna), Rolla, Paer and on to Toscanini and Pizzetti. It is thanks to Giuseppe Verdi, however, the high point, the most significant episode in a long line of memorable musical experiences, that the region's energies drifting on the current of Italian melodrama, were channelled in a new direction towards the tenets and guiding principals of Central European culture.



*Arturo Toscanini at Bayreuth with Winfred Wagner in 1931*



*Maestro G. Gavazzeni*



*Emilia-Romagna Symphony Orchestra Arturo Toscanini*



*Girolamo Magnani Municipal Theatre, 19th cent., Fidenza*



*Filarmonica Arturo Toscanini*



production which runs the Emilia-Romagna Orchestra, dedicated to serving the region in terms of concerts and operatics as well as the "educational" sector for schools, and for the Filarmonica Arturo Toscanini, an excellent orchestra of international standing which represents the region's contribution to the exclusive circle of great Italian symphonic orchestras. These organizations constitute the various segments of the region's multi-faceted production system, organized to channel and foster new development on the historic and cultural heritage of this land.



*Luciano Pavarotti with the Emilia-Romagna Symphony Orchestra Arturo Toscanini*



*Municipal Theatre, 18th cent., Bologna*

# FESTIVALS

*Celebrating is much more than just an expression of individual happiness, it is an experience. It means loving others, accepting them, laughing with them.  
(Douglas R. Stuva)*



*A place for public demonstration and solidarity, the piazza has the magical power to transform art into a popular event*

**T**he spirit of fun and the love of music, of theatre and of life itself of the people of Emilia-Romagna is reflected in the region's historical reconstructions and medieval fairs. Jazz and blues music accompany the buskers who also bring with them the sound of the Celtic harp and African drum into the heart of Ferrara. It also pervades the dance and theatre season which features distinguished names both in the classical and contemporary



# FESTIVALS



Pat Metheny, Ravenna Jazz 2017



Buskers Festival, Ferrara



## *This is where the stage is set*

Great celebrations, concerts and festivals in keeping with the theme of showing our region's architectural heritage to advantage. During the summer there are festivals in practically all small towns and cities. The outstanding events are: the great symphony concerts and performances of commissioned works at Ravenna Festival; the famous Malatesta Classical Music Festival, each year devoted to a specific aspect of classical music. Summer in Bologna always brings a fine entertainment series in Piazza Maggiore and in dozens of other locations. The courts and courtyards of ancient palaces and castles come alive with concerts in Piacenza, Modena and the Province of Bologna.

Among those events not to be missed are "Mundus", Italy's most complete series of World Music, hosted by Reggio Emilia and "Ferrara sotto le stelle", which offers the city's public Jazz and original music by singers/songwriters. Every year Sarsina pays homage to Plautus with a summer season of classical drama. Of particular note are the Santarcangelo Festival, which for decades has presented the best in experimental theatre projects from Italy and abroad, and the "Arrivano dal mare" (they come from the sea), a festival devoted to puppet theatre.

During the autumn season, the Festival Verdi, a real celebration of the great cultural and historical icon, takes place in Parma, and moreover the Parma Theatre Festival, which gives exposures to various trends in international experimental theatre. Noteworthy events in Bologna include "Bologna Festival" devoted to traditional classic music, "Angelica", a festival dedicated to contemporary and experimental music, and "Gender Bender" a rich festival exploring the theme of gender identity. In the Province of Bologna, "Emilia Romagna Festival" reaches a wide audience through lots of concerts all over the territory. From classical music to jazz and blues. The "Bologna Jazz Festival" is the stage



Gran Final, Porretta Soul Festival 2012

of great interpreters and international stars, well as "Ravenna Jazz", "Crossroads" brings the cities together, the "Porretta Soul Festival" in Porretta Terme, is dedicated to blues, and gathers together lovers of this Afro-American music, and "Jazz in 'it" of Vignola exhibits musical influences ranging from the Mediterranean to the Atlantic. Ferrara plays host to the Buskers Festival, the most important event devoted to street entertainment in Italy, and perhaps even in Europe. Ancient music too has its important space with the Festival "Grandezze & Meraviglie" which takes place in Modena where is also set the remarkable Festival VIE dedicated to the contemporary scenes. If you want to relive the past all you have to do is attend one of the traditional Palios, held just about everywhere, Medieval celebrations such as those held in Brisighella, complete with learned conventions and performances of miracle plays, or follow a procession like those in places once under Mathilda of Canossa. Amongst the full calendar of cultural events throughout the year, the festival "Organi antichi", organized in different locations in and around Bologna, gives prominence to the wealth of fine organs in the area.



Chick Corea-Steve Gadd Band, Bologna Jazz Festival 2017



performing arts. That's entertainment! – Emilia-Romagna style. When in summer the theatres throw open their doors and drag their audiences out into squares, cloisters and courtyards; when city centers come alive and period architecture provides the perfect setting to be "moved by concord of sweet sound". With this in mind, the Region plans a "tour through history", placing the traditional themes of music, tourism and architectural heritage side by side with cinema, ballet and gastronomy. This is designed to shine the spotlight on the region's immense wealth of cultural and natural resources, and to increase public awareness of the entertainment and performance opportunities offered by the regional system. In this way the region becomes one large stage offering its citizens and visitors a chance to enjoy themselves. A cultural tourism strategy which enhances, both at national and European level, Emilia-Romagna's image as a region of culture.

# THEATRE

*Every street is a theatre.  
(Ronald Blythe)*



*Troilus and Cressida, Emilia Romagna Theatre*

**E**milia-Romagna is the region of a hundred historic theatres. Every city, every small town has a historical theatre and commits itself to putting on a prestige season. The region of a hundred theatres offers its public a full programme of venues and events ranging from traditional drama to experimental theatre, from comedy to ambitious international productions. It is a region which has gained a reputation for being “an extended stage” for the sheer variety of its billings, with special seasons, festivals and events – one of the regions of Europe with the highest density of theatrical performance.

The hub of the operation is ERT - Emilia-Romagna Theatre Foundation, based in Modena, one of the seven Italian National Theatres.

# THEATRE

Productions are promoted and distributed, however, by another regional body-ATER (Emilia-Romagna Theatre Association). Another important body is Fondazione Teatro Due in Parma while many other production centers and companies can be found throughout the Region, as Ravenna Teatro, Motus and Societas.

However, besides companies, Emilia-Romagna's major resource is the proliferation of performance spaces and theatres along the Via Aemilia from Rimini to Piacenza, in the plains towards the Po, and in the hills which extend in a southerly direction. A veritable web of venues whose roots are in the first half of the nineteenth century (a period when provincial opera was in its heyday and productions were devolved to small towns). This all helped make audiences in Emilia-Romagna among the most attentive and knowledgeable, which explains why many Italian



*Arena del Sole Theatre, 1810, Bologna*



*Ritter, Dene, Voss. Directed by Pietro Babina, Emilia Romagna Theatre*



*Farnese Theatre, Palazzo della Pilotta, Parma*

***Over two hundred Italian and foreign theatre companies in a year!***

*Crowded theatres in Emilia-Romagna. Thus the figures describe this region's passion for the theatre.*

*Drama accounts for about 50% of all theatre productions, and ample opportunities are offered both to independent as well as permanent companies.*

*Similarly, experimental and avant-garde theatre is fostered and there is a marked tendency to move with the times on the part of the organizing bodies.*

*The Sixties and Seventies in particular saw the emergence of a number of groups who were able to*



*Gospel. Conceived and directed by Pippo Delbono, Emilia Romagna Theatre*

theatre companies prefer our region for rehearsing and presenting new productions.

There are many historically important theatres of great artistic and architectural distinction, in large part restored and with the curtain rising on regular seasons. And this not just in the region's major cities: infact, the provincial theatres are often those that reserve the greatest surprises for their unsuspecting audiences. In theatres such as those in Concordia, Budrio, Bagnacavallo and Longiano, to name but a few, performances of national importance take place before audiences which include not only the locals but also people from all over the region and outlying areas.

The region of a hundred theatres is also the region of myriad performances which change each year and draw bigger audiences by offering quality international productions.



# THEATRE



Angelo Masini Municipal Theatre, Faenza



Angelo Masini Municipal Saint-Ecstasy. *The Atrides*: eight family portraits. Directed by Antonio Latella, Emilia-Romagna Theatre

stage new works and explore language, and this in no small part thanks to the presence of a “non-commercial” circuit. Theatre cooperatives were often responsible for introducing to a wider public the works of artists like Gabriele Lavia, Giancarlo Sbragia and Massimo Castri.

From small towns with 14 thousand inhabitants such as Budrio in the province of Bologna, which has a theatre with almost 500 seats, to the more illustrious Municipal Theatres in the towns along the Via Aemilia. There are the traditional theatres such as the Regio Theatre in Parma, the temple of Verdi par excellence, those in Piacenza and Ravenna,



MDLSX, Motus



Lus (Light) Teatro delle Albe, Ravenna Teatro

the municipal theatres of Ferrara and Modena. In Bologna, in addition to the well-known Teatro Comunale (Municipal Theatre) and to a number of “legit” theatres, there is also the celebrated Arena del Sole, presenting a play-bill which reflects Bologna’s status as a European capital of culture. Emilia-Romagna Theatre Foundation mounts a series of productions, varied both in period and style, which maintain an uncompromising commitment to quality.



Gospel. Conceived and directed by Pippo Delbono, Emilia Romagna Theatre

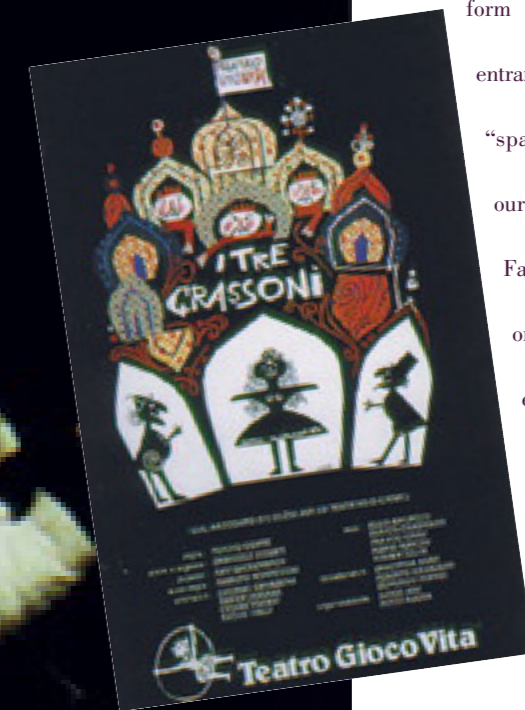
# CHILDREN'S THEATRE

*We don't yet know what our future pillars of Hercules will be and hope that no more shipwrecks await us. For the time being all we know is our desire for new constellations and new worlds. (Odissea Spettacolo d'ombre, edited Fabrizio Montecchi, la Casa di Usher Press, Florence, 1984)*



*Shadow theatre, The three fat men, Teatro Gioco Vita, Piacenza*

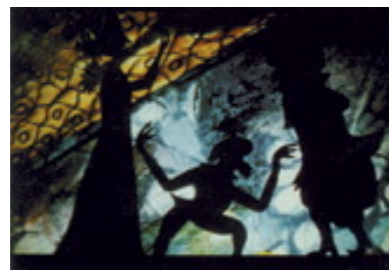
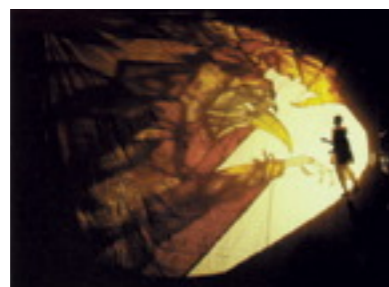
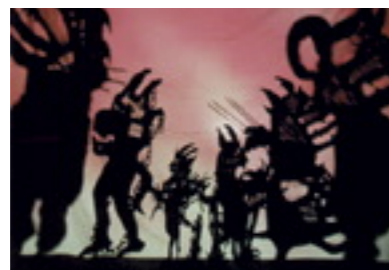
Once upon a time...  
Pretending, dressing up,  
wearing a mask, imagining,  
revealing. In shadow play another  
form of reality makes its  
entrance - the "timeless" and  
"spaceless" reality of  
our imagined archetypes.  
Fairies and witches dance  
on the stage, gnomes and  
elves throng the woods  
of fancy, minstrels,  
jugglers and tumblers  
bow down tinkling to  
the King and  
Queen. Meanwhile mime artists  
bend their bodies, ballad singers  
strum along ancient village streets,



# CHILDREN'S THEATRE

puppets beat their hands and heads  
on the edge of a punchman's booth..  
And children open their eyes wide  
in disbelief, howling with laughter  
while the grown-ups dream on  
the sly.

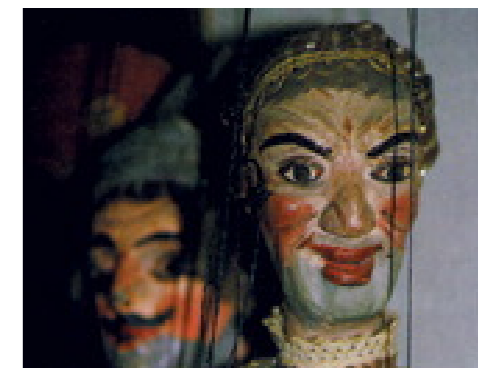
The curtain rises on the Children  
and Young People's Theatre in  
Emilia-Romagna. A formula  
developed in the early seventies  
and known throughout Europe  
where the region's groups have  
made frequent appearances at  
festivals, taken part in international  
exchanges and coproductions.  
The reason being, quite simply, to  
set in motion a process of research  
in order to create a culture which



Stage designs by Lele Luzzati,  
Teatro Gioco Vita



The Firebird, stage effects by Enrico Baj,  
Teatro Gioco Vita



## Production centres and world-famous theatre companies

Five production centres for Children and Young People's  
Theatre and a host of theatre groups whose work mixes  
different genres: from puppets to story telling, from  
street theatre to actor's theatre and picture theatre.  
This is Children and Young People's Theatre in Emilia-  
Romagna.

You'll find them along Via Aemilia, *Gioco Vita*, directed  
by Diego Maj, was founded in 1970 as a "committed"  
group of children's entertainers. And from Piacenza, the  
"realm of shadows", skilfully animated by actors, has  
taken off throughout the world as has Parma-based  
*Teatro delle Briciole*". Then in Bologna, there is  
"La Baracca-Teatro Testoni Ragazzi", which created  
the first European network of Centers for Culture and  
the Arts for children and young people in 1991,  
and organizes the International festival of theatre and  
culture for early childhood "Visioni di futuro, visioni di  
teatro...". Finally, there is the important *Accademia*



Upside down, La Baracca-Testoni Ragazzi

# CHILDREN'S THEATRE

goes beyond the confines of the stage and speaks the universal language of gesture, sign, symbol. And that it is how the puppeteer's craft becomes art, the shadows of Oriental tradition break through the wall of Western rationality, the action spills over into life, a new relationship is formed between actors, directors and playwrights and a child's applause greets the results. And that is how the land of Emilia-Romagna appears on the international stage, carving out for itself a space within the poetic, stylistic and social space of Italian theatre.



## I CAVALIERI DELLA



## TAVOLA ROTONDA



*Perduta (Lost Academy) - Romagna Teatri in Forlì which produces and manages theatre projects throughout Romagna. All these centres have helped the spread of theatre in our region, played an active part in ensuring future audiences, and promoted greater awareness of, and openness to, Europe.*

*There is no shortage of puppet theatre groups of international repute and actors skilled at breathing life into inanimate objects. Let us mention one or two: in Reggio Emilia you will certainly give a big hand to the "La casa dei burattini", a marionette and puppet theatre founded by Otello Sarzi. In Bologna Romano Danielli, founder of the "Teatro La Garisenda", takes into the public squares the characters of Doctor Balanzone and Pantalone.*

*From Romagna the seaside puppet theatre of Erio Maletti has been entertaining children and grown-ups in theatres and in public squares throughout the world for over forty years. Then, in Cervia there is the museum "La casa delle Marionette" by "Teatro del Drago" which exposes puppet, sets and manuscript prompt.*



# DANCE

*Nothing is more revealing than movement.  
(Martha Graham)*



*Antitesi. Choreography by Andonis Foniadakis, Aterballetto*

A region with a great feeling and tradition for opera, Emilia-Romagna tended historically to cast ballet in the role of Cinderella, a younger sister living under the same roof in the region's great opera houses. As the twentieth century wore on a gradual debilitation of creative energy was felt in Italian ballet and, as a result, only the Municipal Theatre in Bologna, with its permanent corps de ballet, managed to survive into the early Seventies still putting out ideas for new productions. In what was inexorably becoming a desolate landscape by the end of the Seventies an idea took shape, thanks to the clear-sighted and practical vision of Ater (Associazione Teatrale Emilia Romagna) for the setting up with headquarters in Reggio-Emilia of Aterballetto, which became the Dance Centre company until 2001 and later in 2003 the National Dance Foundation: a dynamic, top-quality dance theatre ensemble capable of versatility of repertoire and able to win back younger audiences. Reggio Emilia became almost overnight the region's dance

# DANCE

## *Onstage with the National Dance Foundation*

*The region of Emilia-Romagna has always shown enthusiasm for and commitment to great dance: the network of traditional theatres of our region encourage the promotion of dance, welcoming each year the most distinguished exponents of this idiom to a series of splendid nineteenth century Italian-style theatres unmatched in other parts of the country, drawing large, attentive and knowledgeable audiences to exciting new productions. The fact that the region's municipal theatres regularly play host to ballet companies directed by choreographers of world renown, and that these artists choose our cities to premiere their work is living proof of this attention and knowledge. That's why it just had to be this region to come up with the idea of the Regional Dance Centre, an Association founded jointly in 1991 by the Reggio Emilia city council, Emilia-Romagna Region and ATER and which in 2003 became the National Dance Foundation. Based in Reggio Emilia, the National Dance Foundation performs a variety of functions in a remit defined with a view to maintaining an all-round commitment to ballet: performance, promotion, marketing, training, study and research.*



*Antitesi. Choreography by Andonis Foniadakis, Aterballetto*

capital, fuelling performing arts projects and training programmes that had drawn ballet masters as Liliana Cosi. From the Eighties on, the region witnessed the birth of scores of small professional and semi-professional dance groups. This development was prompted by the spread of various kinds of ballet schools, and the result was the growth of ensembles devoted to different forms of contemporary dance. Of particular influence was the so called "dance theatre", which gave impetus to a series of experimental performances and research projects which provided a reservoir of talent and ideas for the future. In our region, the interest in society, popular, country and traditional dance is also very much alive, with numerous study groups bringing together committed enthusiasts who perform at a professional level. A number of established and emerging private dance centers are also active in the region, particularly in Modena, Bologna, Ferrara and Ravenna, and these are chiefly directed towards various forms of contemporary ballet.



*Traviata. Choreography by Monica Casadei, Artemis Danza*



*Tosca X. Choreography by Monica Casadei, Artemis Danza*

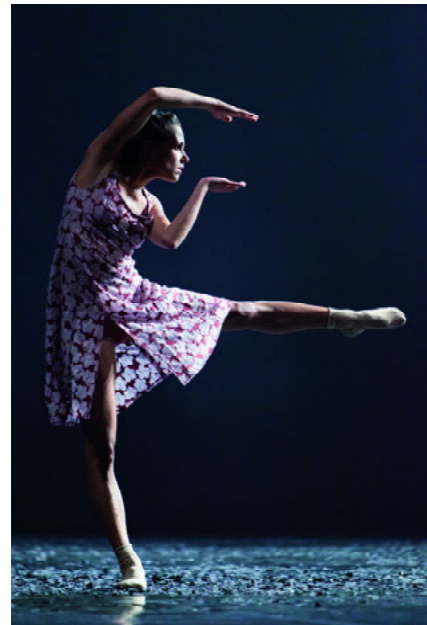
# DANCE

The National Dance Foundation is a repository of the most significant developments in the field of dance at both regional and national levels, and it is this that makes it unique in Italy. The Advanced training course for young dancers, the organization of performances and dance festivals, the promotion and distribution of dance aimed at deepening awareness of, and stimulating interest in, the language of ballet – this all bears



LEGO. Choreography by Giuseppe Spota, Aterballetto

They didn't know where to leave me... .  
Choreography by Cristiana Morganti,  
Aterballetto



Rain dogs. Choreography by Johan Inger, Aterballetto



Rain dogs. Choreography by Johan Inger, Aterballetto

witness to the Dance Centre's commitment in this field. The National Dance Foundation produces ballet under the "brand name" of Aterballetto, the principal producing and touring dance company in Italy. It is also the first permanent ballet-producing organisation apart from Opera House companies.

Founded in 1979, preceded by the experience of Compagnia del Balletto dei Teatri dell'Emilia Romagna directed by Vittorio Biagi, it is composed of solo dancers capable of performing in various dance styles.

Aterballetto has gained wide recognition on the international scene.

After nearly 18 years of direction by Amedeo Amodio, the artistic direction was entrusted to Mauro Bigonzetti, a notable international choreographer. From 1997 to 2007, Mauro Bigonzetti renewed the artistic identity of the Company and gave it an international profile.

From February 2008 till August 2012, Mauro Bigonzetti left his position as artistic director to commit himself to his creative talent and became Aterballetto's principal choreographer.

The artistic direction was entrusted to Cristina Bozzolini, a former prima ballerina of the Maggio Musicale Fiorentino.

Aterballetto has assumed the profile of a contemporary ballet company. The founding element of Aterballetto's artistic identity is its commitment to supporting and developing the art of choreography and the absolute language of dance, intended as dynamics and forms in space, as an embodiment of expressive and aesthetic qualities, and as a dialectic with music.

Throughout its recent history, thanks to the valuable contribution of Mauro Bigonzetti and of Italian and international choreographers who have collaborated with the Company – including Jiri Kylian, William Forsythe, Ohad Naharin, Itzik Galili, Fabrizio Monteverde, Jacopo Godani, and Eugenio Scigliano – this commitment has become stronger and the artistic decisions have been motivated especially by the need and curiosity of exploring the various expressions of contemporary choreographic language, valorizing young guest choreographers.



Antitesi. Choreography by Andonis Foniadakis, Aterballetto



BLISS. Choreography by Johan Inger, Aterballetto



Phoenix. Choreography by Philippe Kratz, Aterballetto

"You don't have to understand.  
Heaven help you if you understand.  
All you have to do is listen,  
just feel..."  
(Federico Fellini)

Federico Fellini

STORIE DI ATTORI

[REDACTED], Arrivano alla spicciolata,  
 uno dopo l'altro, alcuni anche insieme, chiacchierando del  
 più e del meno, fumando la sigaretta, finendo di leggere il giornale,  
 qualcuno al bar si scotta col caffè bollente, [REDACTED]  
 [REDACTED]  
 [REDACTED]  
 [REDACTED]  
 [REDACTED]  
 [REDACTED]  
 In un teatro e adesso [REDACTED] (Mastroianni, [REDACTED]  
 [REDACTED], la Masina, Paolo Villaggio) [REDACTED] salire sul palco-  
 scenico deserto e prendere posto compostamente su delle sedie  
 sistemate senz'ordine qua e là.

"...revisions, corrections, small adjustments: the visible traces of Fellini's hand in the text of a screenplay"

No stranger to long, cold winters, this is a country of spinning the yarn during the night watches tending the animals: one old man might tell a story, another might act it out. These are invitations to song and to story-telling. They are deliberate choices of our imagination. The wonder of performance, which in turn creates wonderment, has one of its homelands here." Tribute to Federico Fellini. His words capture the spirit of cinema in Emilia-Romagna: the miraculous and the popular, the taste for performance as the taste for life.





# CINEMA

Directors born in our region and famous worldwide pointed the camera at the place they came from: Michelangelo Antonioni's Ferrara; Fellini's Rimini; Bernardo Bertolucci's Parma; Pupi Avati's Bologna and Apennines; Cesare Zavattini's Po valley "lowlands". Pier Paolo Pasolini was born and trained in Bologna with Valerio Zurlini; in Carpi Liliana Cavani expresses her dissent in films such as "Galileo"; in Santarcangelo di Romagna Tonino Guerra writes the script of "Amarcord" with Fellini. Then there's Marco Bellocchio, a "foreigner" in his native Piacenza, Gian Vittorio Baldi, Florestano Vancini, Renzo Renzi, Gianfranco Mingozzi, Carlo di Carlo. Place names and landscapes are woven into the story of this region, a story made up of images and memories which bear witness to the unique position of Emilia-Romagna on the Italian cinema scene.



Marcello Mastroianni and Anita Ekberg in *La dolce vita* directed by Federico Fellini, Italy 1960



Frames from restored films from the City Film library, Bologna

## The silver screen in Emilia-Romagna

Of all the Italian regions, Emilia-Romagna is second in terms of cinema attendances and number of cinemas, which include a network of 76 art house cinemas. Bologna is host to one of the largest film archives in Italy, the Cineteca di Bologna, which houses a collection of fifteen thousand films, from silent movies to talkies and documentaries, and includes the restoration laboratory L'immagine Ritrovata, which has recently opened new seats in Hong Kong and Paris. Of particular interest are the Soviet film collection, the Chaplin archive, the silent movie collection, one of the largest in Italy with more than 200 titles, the collection of Italian news-reels and documentaries from 1920 to the present day plus the collection of Italian popular cinema from the Thirties to the Sixties. Moreover, the Cineteca organizes the festival "Il Cinema Ritrovato" which in nearly thirty years has become a reference point for professionals worldwide. Rimini, meanwhile, pays tribute to the



Vanessa Redgrave and David Hemmings in *Blow up* by Michelangelo Antonioni, Italy 1966



Lucianona, sogno del 1° Gennaio, 1975



Michelangelo Antonioni on the set of *Zabriskie Point*, USA 1970



Francesca Bertini in *Assunta Spina* by Gustavo Serena and Francesca Bertini, Italy 1915

# CINEMA

great Master of the “Dolce vita” through Cineteca di Rimini, the city council’s film archive. Another important institution based in Emilia-Romagna is the “Centro Cinema Città di Cesena”. In addition to two movie theatres, a library specialized in cinema and a well-stocked video library, the center houses one of Italy’s most important photo archives, the “Archivio dell’Immagine”, which preserves important collections of photograph of movie set and authors linked to the world of cinema. Beside the already mentioned “Il Cinema Ritrovato”, Bologna also plays host to the annual “Future Film Festival”, the country’s most important festival dedicated entirely to animated films, the latest digital technologies and special effects, and the “Biografilm Festival-International Celebration of Lives”, which, thanks to the narrative and production opportunities created by the digital revolution, investigates the new trends of international documentary and fiction. Rimini also hosts an event dedicated to animation cinema with the exciting “Cartoon Club” festival. Finally, another cinema genre in which audiences are showing increasing interest, the documentary, is the focus of the “Bellaria Film Festival”.



Federico Fellini with Marcello Mastroianni



Federico Fellini on the set of *I clowns*, Italy 1970



Giulietta Masina in *La strada* by Federico Fellini, Italy 1954



Giulietta Masina in *La dolce vita* by Federico Fellini, Italia 1960



Bernardo Bertolucci on the set of *La commare secca*, Italy 1962

# EMILIA-ROMAGNA FILM COMMISSION

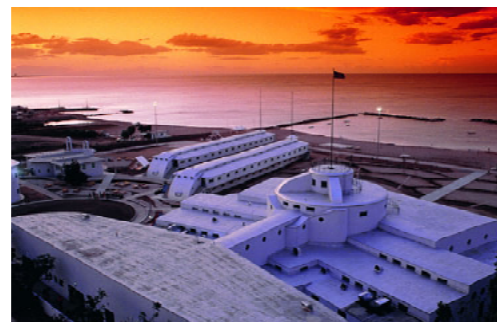
Emilia-Romagna as a giant film set: the sun rises and sets on landscapes of unusual, haunting beauty; villas and castles redolent with history; sea-coasts and Apennines where nature is synonymous with creativity; churches and city centres of rare style and beauty; museums and theatres transuding the nobility of art. Location after location in endless succession waiting for the clapper-board so they can surrender to the cameraman their charge of secrets. Emilia-Romagna's calling for the film industry is an integral part of a tradition for cinema which allies the region's no-nonsense pragmatism and propensity for action in a sector where there is already a history of production and consumption – show-business. Consistent with these factors, Emilia-Romagna is placed among Italy's (and Europe's) leading film-producing areas, with a film industry whose contribution to the region's economy cannot be ignored. As a natural consequence



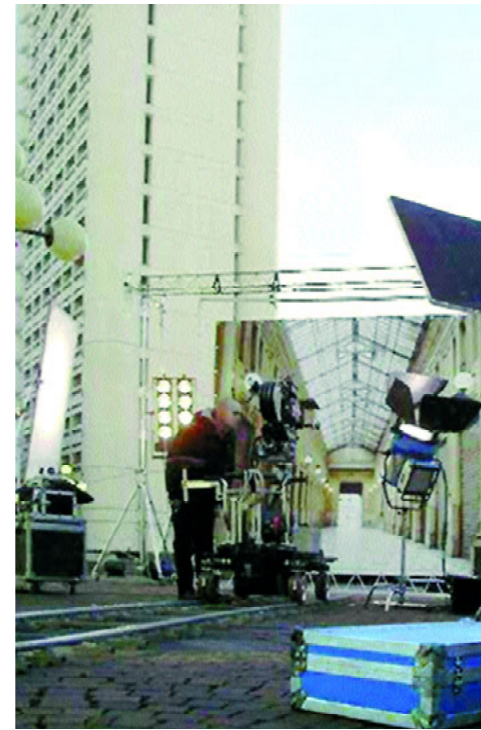
Valleys of Comacchio, Ferrara



Federico Fellini, *Amarcord*, Italy 1976



Le Navi theme park, Cattolica, Rimini



The set of the film "Tandem", trade fair district, Bologna



Palazzo Albergati, Bologna

## Emilia-Romagna Film Commission

The Emilia-Romagna Film Commission is a public structure, founded in 1997 by the Region as the ideal counterpart of productions, institutions, enterprises and professionals operating in the region. The mission is to encourage, promote and support both Italian and foreign cinema and audio-visual productions, with the objective to enhance the cultural, environmental and historical heritage of the Emilia-Romagna Region, and its available capital of human resources. E-R Film Commission offers, free of charge, services to operators of television, motion pictures, advertisement and multimedia industry as interfacing with local authorities; assistance in requesting permits and authorizations; technical, logistics and administrative preliminary information; assistance with logistics and organization, including welcoming and hospitality for production sets through a network of operators active in the areas; assistance in researching and identifying the most suited locations;



Rocca San Vitale, Fontanellato, Parma



Brisighella, Ravenna

connecting productions with local professionals; organize and assist in creating initiatives to promote authors and cinema and audiovisual productions original of Emilia-Romagna region. As referred to documentary productions, the Emilia-Romagna Region Council for Culture together with: Federazione Italiana Cinema d'Essai –Emilia-Romagna, Associazione Documentaristi Emilia-Romagna and Cineteca di Bologna/Progetto Fronte del Pubblico support DOCinTOUR, a program to enhance the cultural and social heritage which characterizes the regional documentaries production, showing them in the more than 30 regional theaters that adhere to this initiative.



Beata Vergine delle Grazie church, Bologna

of all this the Emilia-Romagna Film Commission was set up to provide a network of services whereby filmmakers, those working in video and television, as well as producers of T.V. commercials could take best possible advantage of the natural and human resources that the region (along with its innate generosity) has to offer. Moreover, in 2014 the Emilia-Romagna Region created the Audio-visual Fund, a financial tool for the support and promotion of film and audio-visual productions, with the intent to structure and enhance the audio-visual supply, and consequent economic benefits for the area.



Street in Ferrara

## **Emilia-Romagna - European Culture**

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References for "Beginnings" taken from: Valeria Cicala, Angela Donati, Giancarla Susini, "Le antiche vie", Marsilio, 1992.

### **Photographic archive and documentation:**

Onferno nature reserve Archive  
Culture Department, Bologna City Council  
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Bologna Jazz Festival – Bologna in Musica Association  
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Teatro Gioco Vita theatre company

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