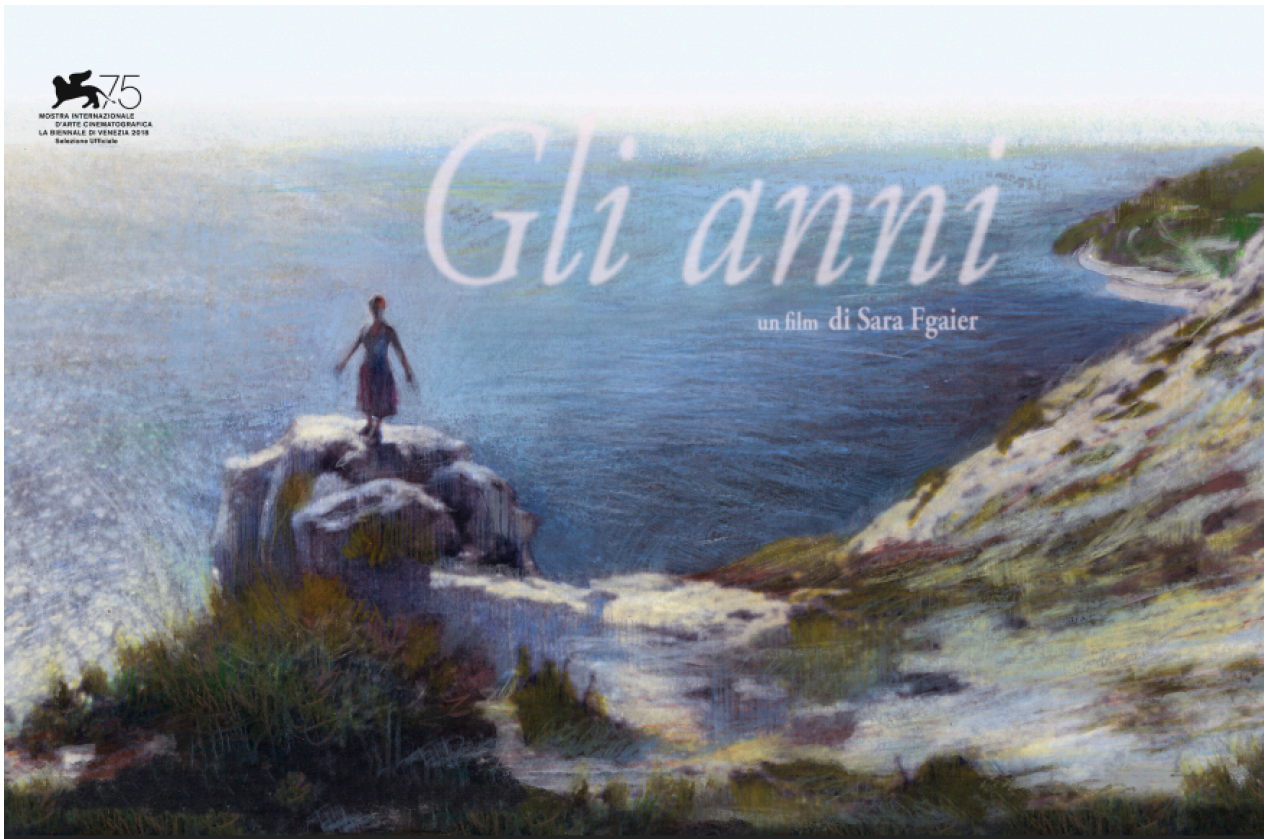


DUGONG FILMS with RAI CINEMA (ITALY) and  
FILMS GRAND HUIT (FRANCE)  
present

**GLI ANNI (THE YEARS)**  
A FILM BY SARA FGAIER

OFFICIAL SELECTION  
75° MOSTRA INTERNAZIONALE DELL'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2018  
ORIZZONTI, SHORT FILM INT'L COMPETITION



**SCREENINGS**

30/08/2018 / PALABIENNALE / 16.30

07/09/2018 / SALA GIARDINO / 11.00  
(Press, Industry)

07/09/2018 / SALA GIARDINO / 17.15  
(Official Screening)

08/09/2018 / SALA GIARDINO / 15.00

## SYNOPSIS

A woman gives voice to Annie Ernaux *The years's* text, a few collected fragments on the shores of a timeless Sardinia.

Neither the words, nor the images, drawn from the family films, are expected to complete the narration of her story: places from her past. The mountains on the coast, a seascape, gardens, terraces, rooms of an apartment emerge like reflections of a fragmented and ever-changing memory, uncovered by a new light. The details in each gesture, in each face, of scenes of a life lived amongst family, reassembled and freed from their original context, become expressive elements of a confession that is both personal discovery and collective narration.

## DIRECTOR'S NOTE

At *Re-framing Home Movies*, Cineteca Sarda's residency in Cagliari, I went over private amateur film archives which were, for the most part, never been used.

When I completed the selection, I started working on the archival finds, narrowing it down to around thirty for my film. Some time after, while reading Annie Ernaux's *The Years* I found the perfect story for the audio and visual score I was constructing.

The selection of some fragments of this text, pushed me towards adding a voice that became key for the narration and also to film, myself, some sequences in Super 8 film, from an imaginary present archive.

Then, I started working on what appeared as a real vertigo, not time but its imagination: what it means to feel it, to give it life, to feel all time that has been and that is now and that will be. And on adult life's privilege to assist to the running out of days, without any nihilism or any resentment.

The voice and images form a representation of a vibrant scenery that develops new meanings. Bodies and shadows, small objects and landscapes from the past compose the verses in the story of a life, like a renewed promise, placed in the exchange between archive and words: "All the things she has buried as shameful and which are now worthy of retrieval, unfolding, in the light of intelligence. As her memory is gradually freed of humiliation, the future again becomes a field of action" (A.Ernaux)

Sara Fgaier

## RE-FRAMING HOME MOVIES / RESIDENCIES IN ARCHIVES

### The project

**Re-framing home movies / Residencies in archives** originated with the collaboration between three institutions devoted to the preservation and valorisation of the Italian home movie heritage: **Lab80 / Cinescatti** in Bergamo, **Associazione Museo Nazionale del Cinema / Superottimisti** in Torino, **Società Umanitaria / Cineteca Sarda** in Cagliari, and has been curated and coordinated by **Karianne Fiorini** and **Gianmarco Torri**.

Re-framing home movies / Residencies in archives, thanks to the support of SIAE under the auspices of the funding program **Sillumina - Copia privata per i giovani per la cultura (2016th edition)**, has given **three young Italian artists under 35 years old** (Alberto Diana, Sara Fgaier e Giulia Savorani, selected among more than 60 submissions received through an open call), the opportunity to participate in **an educational/training program and an artistic residency** aimed at producing **original re-elaborations of the home movie heritage** preserved by the three partner archives.

### The educational/training program and the residency

The central, distinctive and qualifying core of Re-framing home movies / Residencies in archives, has been the desire to **give the artists not only the mere archival footage, but also the tools to decode and re-interpret the images**, through an educational path that has allowed them to have deeper and more complete access to the preserved materials and to the stories and lives hidden in them.

To this purpose, the training has started with a **series of workshops** in which the artists could understand more thoroughly the methodologies and procedures of each archive, in which some of the most interesting film collections of each archive have been introduced and explored by the collections managers. At the same time, **three master classes**, with Péter Forgács, Sylvie Lindeperg, Federico Rossin, have analysed some key concepts and have raised some fundamental issues/topics in the critical re-use of home movies and archival footage from an ethical, historical, and artistic point of view.

Finally, with the **residency**, the three participants have had the opportunity to *live* the archive, a rare chance to meet and confront themselves not only with the film heritage, but with their internal dynamics, relational systems, and with the central issues in archiving, cataloguing and preserving home movies.

The program is a way to get closer to the archives and the everyday work of the archivists, whose role and mediation is essential to understand and re-interpret the images in a deep and poignant way, to truly *release* the possibilities of their re-use and re-contextualisation, and to foster an artistic re-elaboration that is at once fully aware of the historical and ethical/aesthetic issues.

### Credits

**Re-framing home movies / Residencies in archives** has been produced by Lab80 / Cinescatti in Bergamo, Associazione Museo Nazionale del Cinema / Superottimisti in Torino, Società Umanitaria / Cineteca Sarda in Cagliari, and has been curated and coordinated by Karianne Fiorini and Gianmarco Torri, with the support of SIAE under the auspices of the funding program **Sillumina - Copia privata per i giovani per la cultura (2016th edition)**.

WEB → <http://www.reframinghomemovies.it/edizione2017>

EMAIL → [info@reframinghomemovies.it](mailto:info@reframinghomemovies.it)

## SARA FGAIER / BIOFILMOGRAPHY

Sara Fgaier graduated in Film History and Criticism from the University of Bologna. Sara was the first Italian to receive the *Rolex Arts Prize* for Film in 2012 and she worked under the mentorship of Walter Murch in New York for one year.

She directed the short-film *L'Approdo* (*The Arrival*, 2013), the medium-length film *Arturo* (2014) and *L'umile Italia* (*Humble Italy*, Mostra del Cinema di Venezia 2014 - Giornate degli Autori) together with Pietro Marcello within the anthology film *9x10*, produced by Istituto Luce. In 2016 she made the videoclip for Vinicio Capossela's *La padrona mia* (*My Mistress*).

She started *Avventurosa*, an independent film production company, with Pietro Marcello, with whom she has worked for over 10 years :

First assistant Director for *Il Passaggio della Linea* (*Crossing the Line* 2007 Venice Film Festival - Orizzonti); First Assistant Director, researcher for archival footage and film editor for *La bocca del lupo* (*The Mouth of the Wolf*, 2009), winner of the Torino Film Festival, The Berlin Film Festival and many other international prizes, film editor for *Il Silenzio di Pelešjan* (*Pelešjan's Silence*, 2011, Venice Film Festival - Orizzonti), film editor and producer of *Bella e Perduta* (*Lost and Beautiful*, 2015 ) presented at the official competition at the Locarno Film Festival , which won her the Prize for Best Editing at the Spello Film Festival.

She curated the editing of *Il treno va a Mosca* (*The train to Moscow*, 2013) directed by Federico Ferrone and Michele Manzolini (2013 Torino Film Festival, official competition), which won her the prize for Best Editing at the International Archival Film Festival in Rio de Janeiro. She also collaborated on Gianfranco Rosi's *Sacro Gra* (*Holy Gra*, 2013) editing , Golden Lion at the 70<sup>th</sup> Venice Film Festival.

She is responsible for the archival research, for Italy and England for director Aleksander Sokurov's new film *Laughter through tears*, entirely composed of archival material.

She has also collaborated among others, with Maurizio Braucci, Alina Marazzi and Franco Maresco.

TECHNICAL SHEET  
**Gli Anni (The Years)**

WORLD PREMIERE, 75. MOSTRA INTERNAZIONALE DEL CINEMA  
BIENNALE DI VENEZIA  
ORIZZONTI, INT'L SHORT COMPETITION

DCP / 2018 / col./ 20'

A film by Sara Fgaier  
Text from "Gli Anni" by Annie Ernaux ('L'Orma Editore')

Produced by: Dugong Films with Rai Cinema (ITALY) and Films Grand Huit (FRANCE)

First Ass. Director: Beatrice Buzi  
Editing: Sara Fgaier e Davide Minotti  
Sound Editing: Riccardo Spagnol  
Color Correction: Andrea Maguolo  
VFXs: Davide Minotti  
Texts read by: Sara Fgaier  
Voice Over direction: Chiara Lagani  
Affiche: Mariachiara Di Giorgio

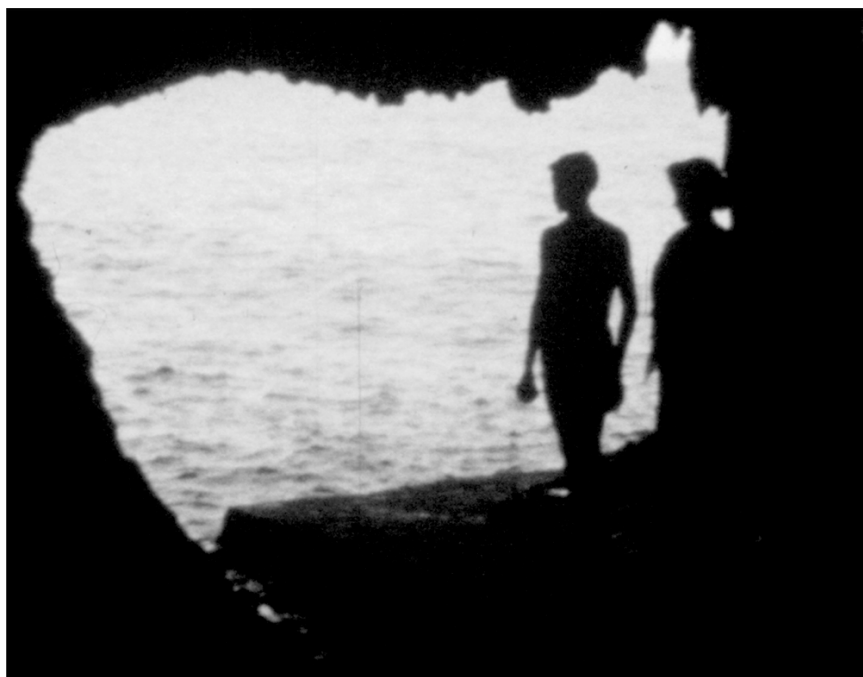
Le immagini in 16mm, 9,5mm, 8mm, super8 provenienti dall'archivio La tua memoria è la nostra storia della Società Umanitaria - Cineteca Sarda, appartengono ai fondi delle famiglie: Anziani, Batzella, Boero, Calia, Congiu, De Maria, Del Piano, Fele, Ferrai Cocco Ortu, Ganci, Gelli, Lai, Livi, Muntoni, Pezzuoli, Pisu, Puncioni, Ricci, Rondoni, Rundini, Sanna, Sassu, Solinas, Sotgiu, Strusi, Tiragallo, Usai, Vivarelli, Vodret. Ricerche e consulenza per l'archivio della Cineteca Sarda a cura di Martina Mulas Digitalizzazione 16mm a cura di Luca Portas - Cineteca Sarda Archivio Superottimisti, Associazione Museo Nazionale del Cinema: Fondi Brignolo e De Lutti.  
Riprese in super 8: Sara Fgaier Sviluppo: Alessandra Beltrame Digitalizzazione: Giulia Castelletti  
Fotocopie Serie *Phantôme*

Progetto developed inside Reframing home movies / Residenze in archivio a project by Archivio Cinescatti / Lab80, Cineteca Sarda / Società Umanitaria, Superottimisti / Associazione Museo Nazionale del Cinema in collaboration with Karianne Fiorini and Gianmarco Torri with the supporto of SIAE / Sillumina – Copia privata per i giovani, per la cultura (edition 2016)

Music: Canto muto by Cecilia Paoletti on *Mi votu e mi rivotu*, *Night City* by Artemiy Artemiev (Electroshock Records), Canto muto by Cecilia Paoletti on *Pena de l'alma* written by Vinicio Capossela (La Cupa), *Sub Roma* by UBE, *Chiusa teologica conclusiva* by Vetro (Sincope Records), *Dubexsanza* di L+TOT.

**PRESS CONTACTS**

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**info@dugong.it**  
**+39 328 9413 867 (Giulia Achilli)**  
**+39 335 844 7617 (Marco Alessi)**



*stills from 'Gli Anni'*

  
MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2018  
Selezione Ufficiale

# Gli anni

un film di Sara Fgaier

TESTI LIBERAMENTE TRATTI DA "GLI ANNI" DI ANNIE ERNAUX. IMMAGINI D'ARCHIVIO: SOCIETÀ UMANITARIA - CINETECA SARDA. IMMAGINI SUPERR: SARA FGAIER. AIUTO REGIA: BEATRICE BUZI. MONTAGGIO: SARA FGAIER e DAVIDE MINOTTI. MONTAGGIO DEL SUONO: RICCARDO SPAGNOL. MESSAGGIO DEL SUONO: PAOLO SEGAT. CORREZIONE COLORE: ANDREA MAGUOLO. EFFETTI VISIVI: DAVIDE MINOTTI. TESTI DETTI DA: SARA FGAIER. DIREZIONE VOCE FUORI CAMPO: CHIARA LAGANI. MUSICHE: CECILIA PAOLETTI, ARTEMII ARTEMIEV, UBE, VETRO, L+TOT. SVILUPPATO NELL'AMBITO DI REFRAMING HOME MOVIES / RESIDENZE IN ARCHIVIO. PRODOTTO DA: MARCO ALESSI e SARA FGAIER. UNA CO-PRODUZIONE ITALIA / FRANCIA DUGONG FILMS con RAI CINEMA in COPRODUZIONE con LIONEL MASSOL e PAULINE SEIGLAND, FILMS GRAND HUIT REFRAMING HOME MOVIES È UN PROGETTO DI ARCHIVIO CINESCATTI / LABBO, CINETECA SARDA / SOCIETÀ UMANITARIA, SUPEROTTIMISTI / ASSOCIAZIONE MUSEO NAZIONALE DEL CINEMA IN COLLABORAZIONE con KARIANNE FIORINI e GIANMARCO TORRI con IL SOSTEGNO DI SIAE NELL'AMBITO DELL'INIZIATIVA SILLUMINA - COPIA PRIVATA PER I GIOVANI, PER LA CULTURA (ED. 2016)

DUGONG

Rai Cinema



SOCIETÀ UMANITARIA  
CINETECA SARDA  
C.S.C. CAGLIARI

SIRE

Sillumina

Ministero  
della Cultura e della  
Università  
e del Turismo

WAGUI

illustrazione di Mariachiara Di Giorgio