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FEDERICA NOTARI

Utrecht University

Cinema secondo natura **(Nature and Cinema),** **Cine-room conference**

LIVE ON CINE-ROOM FACEBOOK, 30 JUNE 2020

Cine-room is a new online platform created by Emanuela Piovano for KitchenFilm and No.Mad Entertainment. This project is conceived as a virtual space to promote auteur cinema and host debates with experts from different fields according to the topic of each new film campaign. Created during the hardest days of the COVID-19 pandemic in Italy, spring 2020, in a time when cinemas were closed, Cine-room was thought of as a space to continue to watch, and discuss, good cinema.

On 30 June 2020, Cine-room had its first live roundtable titled *Cinema secondo natura (Nature and Cinema)*, moderated by film director and critic Caterina Taricano. Starting with the films *Nûl homme est une île (No Man Is an Island)* by Dominique Marchais (2018) and *Petit paysan (Bloody Milk)* by Hubert Charuel (2017), promoted through the 'Green Eyes' campaign, this debate touched upon environmental issues and focused on how cinema can shed new light on the present reality of farming and agriculture.

Given that all the guests share a strong ecological passion, each of them offered a particular and personal contribution to the cause, with different critical viewpoints according to their profession and experience. The participants were the following: Steve Della Casa, a film critic, journalist and farmer, Paola Cambria, director of communication at CIA Agricoltori Italiani (Confederation

of Italian Farmers), Roberto Li Calzi, farmer and founder of Galline felici (Happy Hens), Emanuela Piovano, film director and president of KitchenFilm, Francesco Ranieri Martinotti, film director and president of France Odéon Film Festival, and Anselme Bakudila, director of communication at Slow Food.

The variety in the participants' backgrounds was a key element to this roundtable, and it was interesting to notice a sincere engagement with cinema also coming from the non-professionals of the field. Paola Cambria, Roberto Li Calzi and Anselme Bakudila agreed that these two films share the potential to reveal unknown aspects of working the land and that they succeed in presenting new narratives and dismissing recurrent stereotypes. Film critic Steve Della Casa added that cinema is an important instrument to understand not only *how much* we produce, but also *how* production works, and how distribution works. As a representative of Slow Food, Anselme Bakudila stated that cinema can raise awareness about the everyday reality of small producers and farmers who try not to succumb to the competition with big producers who practise intensive farming. This is why Slow Food, aimed at promoting environmental sustainability and biodiversity, is one of the sponsors of the film *Bloody Milk*, together with the association CIA Agricoltori Italiani. According to Paola Cambria, the high-quality film *Bloody Milk* and, more in general, a cinema of this kind, can confront fake news and disinformation. Francesco Ranieri Martinotti argued that this film embodies a critique of the tyrannical approach of our economic system to the environment, showing the destructive effects of human intervention in nature.

A particularly interesting contribution was given by Roberto Li Calzi, founder of Galline felici, a much-praised project of sustainable agriculture and farming, to the point that it appears the film *No Man Is an Island* is an example of alternative production rooted in the territory. According to Li Calzi, the success of Galline felici is due to the ideas of collective work and community, to the values of inclusion, biodiversity – both in the sense of natural and cultural –, and mutual help. On the one hand, this project represents an alternative conception of farming, while on the other, it suggests that a slower life is possible, a life that respects nature and its rhythm.

As directors of KitchenFilm and No.Mad Entertainment respectively, Emanuela Piovano and Lydia Genchi participated in the discussion to explain the reasons why they chose this topic for the first film campaign on the Cine-room platform. Piovano revealed it is her personal inclination to an ecological lifestyle and her preference for a cinematic work that unravels in close relation to the field. Lydia Genchi reflected on the future development of Cine-room and on its intentions. She underlined that the roundtable format is going to be recurrent in the platform. Each time a new film (or more films with the same thematic thread) is made available on the platform, new discussions with cultural, social and political voices will be opened.

Cine-room makes an innovative step to promote the circulation of independent films. Not only does it render films available that would otherwise be hardly accessible, but it also begins an online space for debate that, with its plurality of voices, can go beyond the discussion in creating an engaged community of spectators.

To find out more about Cine-room or to subscribe to the platform visit the official website: <https://cine-room.vhx.tv/>.

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CONTRIBUTOR DETAILS

© <https://orcid.org/0000-0001-8849-9974>

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DOCTORAL DISSERTATIONS

EMILIANO GUARALDO
Ca' Foscari University

VINCENZA IADEVAIA
Bocconi University

RAI M. TRINDADE OLIVEIRA
Independent scholar

transnationalism: Three new

dissertations about Italian
cinema and media studies

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