

# UNARCHIVE FORUM

*The  
Image  
Reuse  
Ecosystem*

27—29 MAY / 2026

BOTANICAL GARDEN  
ROME



# UNARCHIVE FORUM

*The  
Image  
Reuse  
Ecosystem*

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Assessorato all'Agricoltura, Ambiente e Ciclo Rifiuti  
del Comune di Roma

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UnArchive Forum is an international event dedicated to the ecosystem of image reuse, serving as a key meeting point between audiovisual heritage and contemporary production and promoting new models for archive-based works. The Forum brings together archives and film libraries, archive producers, producers, authors, distributors, curators and cultural institutions, creating a space for project development, collaboration, professional exchange.

<p>Ideato e prodotto da</p>  <p><b>ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO ETS</b></p>	<p>In coproduzione con</p>  <p><b>LUCE ARCHIVIO</b></p>	<p>Con</p>  <p><b>Eikon</b> <small>PRODOTTORE CULTURALE</small></p>	<p>In collaborazione con</p>  <p><b>CISC</b> <small>Cineteca Nazionale</small></p>  <p><b>Rai Teche</b></p>
<p>Con la collaborazione di</p>			
 <p><b>ROMA</b> <small>Assessorato all'Agricoltura, Ambiente e Ciclo dei rifiuti</small></p>	<p>POLO MUSEALE SAPIENZA CULTURA</p>  <p><b>SAPIENZA</b> <small>UNIVERSITÀ DI ROMA</small></p> <p>Sezione Orto Botanico</p>	 <p><b>doc.it</b> <small>Associazione Documentaristi Italiani</small></p>	
<p>Con il sostegno di</p>  <p><b>AFA</b>   <b>ASSOCIAZIONE PRODUTTORI AUDIOVISIVI</b></p>	<p>Con il patrocinio di</p>  <p><b>ROMA</b> <small>Assessorato alla Cultura e al Coordinamento delle iniziative riconducibili alla Giornata della Memoria</small></p>  <p><b>FONDAZIONE ROMA LAZIO FILM COMMISSION</b></p>  <p><b>CNA</b>   <b>Artigiani Imprenditori d'Italia</b></p> <p>Cinema e Audiovisivo</p>  <p><b>fiaf</b></p>		
<p>Con la partecipazione di</p>  <p><b>Make Film History</b></p>  <p><b>ArchiveON</b> <small>COPYRIGHT SOLUTIONS</small></p>  <p><b>MNEMONICA</b></p>  <p><b>Immagine Ritrovata</b> <small>digitalizzazione, restaurazione &amp; conservazione</small></p> <p><b>ir</b></p>  <p><b>regesta.exe</b></p>		<p>Media partnership</p>  <p><b>Rai Cultura</b></p>  <p><b>Rai Radio 3</b></p>	

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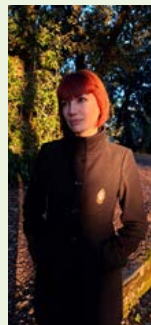
THE  
WORLD  
IS  
A  
REUSE  
ECOSYSTEM

# Pitching the Archive

## Public Pitch

a reversal of common practice in which archives and libraries propose their own materials on accessible terms for artistic reuse.

Moderator: Rossella Catanese  
(Università della Tuscia, NYU Florence)



### Rossella Catanese

Rossella Catanese is an associate professor at the Università della Tuscia (Viterbo) and adjunct professor at NYU Florence. Previously, she was a postdoctoral researcher at the Università di Udine and at IMT School for Advanced Studies di Lucca. Her research focuses on film restoration, cinematheques, and experimental cinema. Among her books are the collections *Italian Experimental Cinema and Moving-Image Art: New Paths, New Perspectives*, co-edited with Jennifer Malvezzi (2025); *From Sensation to Synaesthesia in Film and New Media* (Cambridge Scholars Publishing, 2019, with Francesca Scotto Lavina e Valentina Valente), and *Futurist Cinema. Studies in Italian Avant-garde Film* (Amsterdam University Press, 2018). She also received the Sixth Marcel Duchamp Research Grant from the Staatliches Museum Schwerin (Germany) in 2023.

The  
Image  
Reuse  
Ecosystem



### Riccardo Costantini

Riccardo Costantini (b. 1978) holds degrees in Film Studies and Visual Anthropology. He heads Cinemazero (arthouse cinema and cultural center, archives... – Pordenone/ Italy) and curates the international documentary festival Pordenone Docs Fest. National trainer in audiovisual education, he has taught at the University of Trieste. He is also a researcher, author, and curator of exhibitions on cinema and photography (Pasolini, Fellini, Modotti). He chairs the film distribution company Tucker Film.

## Pitching the Archive

# Archivi di Cinemazero

BOTANICAL GARDEN - Aranciera

ENG ✳

**May 27, 2:00 p.m.**

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Italy

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Representing by Riccardo Costantini

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Cinemazero preserves one of Europe's most important audiovisual collections, featuring archives dedicated – among others – to figures such as Federico Fellini, Orson Welles, Tina Modotti and Pier Paolo Pasolini. With over 60,000 photographs, rare audio materials, films, books and rare audio-recordings, its holdings combine historical value with strong creative potential. Particularly rich in unpublished sound documents/ interview, the archives offer new ways to reinterpret cinema history through innovative narratives and experimental approaches. More than a site of preservation, Cinemazero is a dynamic resource for contemporary audiovisual creation. This perspective is reinforced by Pordenone's role as Italian Capital of Culture 2027, which will open new artist residencies focused on working with these unique collections.

# British Film Institute

BOTANICAL GARDEN - Aranciera

ENG ✨

May 27, 3:00 p.m.

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UK

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Representing by Espen Bale, Simon McCallum

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Founded in 1935 and in the care of the British Film Institute (BFI), the archive holds one of the largest and most diverse moving image collections in the world. Over 1.4m film and television items spanning 1895-today are preserved alongside extensive paper-based Screencraft collections, documenting the processes behind a century of screen production.



## Espen Bale

Espen joined the BFI National Archive in 2013, and in his current role as Cultural Sales Officer licenses moving image materials to galleries, museums, lower-budget filmmakers and students for a wide range of projects. He also licenses and supplies still images from the BFI's database of digitised Screencraft materials, and handles loan requests from FIAF archives around the world.



## Simon McCallum

Simon has spent 20 years bringing the riches of the BFI National Archive to a wider audience, working across BFI digital platforms, cinema seasons and broadcast partnerships. As Producer within the access and licensing team, he collaborates with production partners to develop creative projects from docs to XR. His feature documentary credits include Executive Producer for BFI on *Explorer* and *Endurance* and *Archive Consultant* on *Queerama*, *Arcadia* and *Freedom: 50 Years of Pride*.



### Eric Cambronne

License Executive at British Pathé. Represents the British Pathé newsreel archive library and supports film & documentary makers, producers, researchers and archive enthusiasts in their projects and content creation. British Pathé is home to a treasure trove of news films from the 20th century. Spanning the years from 1896-1978, the entire archive collection of 85,000 films includes authentic footage from around the globe of major events, famous faces, fashion trends, travel, science, and culture and more.

## Pitching the Archive

# British Pathé

BOTANICAL GARDEN - Aranciera

ENG ❄️

May 27, 12:00 p.m.

UK

Representing by Eric Cambronne



British Pathé is considered to be the finest newsreel archive in the world. Before television, people came to movie theatres to watch the news, and this is how the story of newsreel began. The name *Pathé* originates from a network of French businesses run by the Pathé Brothers in 1896. The company was established as Société Pathé Frères in Paris by the four Pathé brothers Charles, Émile, Théophile and Jacques. During the first decades of the 20th century Pathé was the largest film equipment and production company in the world – as well as a major producer of phonograph records. They were the tech pioneers of their time and were introducing innovation across all branches of the audiovisual sector while laying the first foundations of modern media industry.



### Archiviogenico

Archive footage is often understood as a visual record of the past — a “capture” of people and events fixed in space and time, preserved, catalogued, and stored within a footage library, ready to be revisited whenever a project calls for relevant extracts. It is commonly used to illustrate a narrative, reinforce a point of view, or serve as an unexpected witness to forgotten facts. In this sense, archival footage can also lend credibility to contemporary statements by grounding them in documented traces of the past. This short collection seeks instead to isolate fleeting or “offbeat” moments filmed by British Pathé camera crews — not to remove them from their historical context in order to judge or reinterpret them retrospectively, but to magnify

what the camera inadvertently captured: gestures, expressions, and fragments of human presence that reveal a more universal and intimate dimension. These moments resist becoming obsolete or reduced to fixed truths simply because they belong to the past.

The selected snippets also invite reflection on conditions and events that have gradually disappeared into the fabric of time. By shifting perspective, they encourage us to reconsider who we are in relation to those who came before us. This form of selective observation becomes a kind of mental exercise — one that sharpens our intellectual agility and allows us to step back, recognise continuities across generations, and rediscover the shared traits that connect us with our predecessors.

# Ciclic Centre-Val de Loire agency

BOTANICAL GARDEN - Aranciera

ENG ✳

May 27, 12:30 p.m.

France

Representing by Rémi Pailhou, Léonie Pessey-Magnifique



Ciclic Centre-Val de Loire, the regional agency for books and visual media, provides a public cultural service resulting from a partnership between the Centre-Val de Loire Region and the French government. It is chaired by Julie Gayet and directed by Philippe Germain. The agency offers a wide range of services and initiatives, ranging from the administration of support funds for cinema, audiovisual media, and the book sector to the consolidation of projects and career paths for professionals and artists through training and residencies, as well as educational programs on film and books during school hours and after-school activities. Ciclic Centre-Val de Loire enables as many people as possible—residents and citizens alike—to access cinematic and literary works throughout the region, which is characterized by its rural nature. All of these initiatives and services have demonstrated their coherence and relevance, making Ciclic Centre-Val de Loire a one-of-a-kind organization that relies on the sustained support and trust of public authorities on its board of directors, as well as on the expertise and professionalism of its teams based in Château-Renault, Vendôme, Issoudun, and Saint-Jean-de-la-Ruelle.

Since 2006, Ciclic Centre-Val de Loire has been commissioned to collect, preserve, digitize, index, and promote the region's film and audiovisual heritage in order to build a regional film archive. The agency is restoring these collections to their rightful place and firmly anchoring them in the present by making them available to artists for contemporary creations. The agency also ensures that they are made available to the general public.

Ciclic is a EPCC (Public Institution for Cultural Coopération)

The purpose of this presentation is to provide you with the information you need to understand the Ciclic Centre-Val de Loire collection: What kind of team? What technical resources? What types of films? etc. But also, and most importantly, how the agency's heritage team works with you to bring your idea or concept to life.



## Rémi Pailhou

Rémi Pailhou is the lead of the archive department. As head of the heritage department at the Ciclic agency for the past eight years, he has worked to make the collection more accessible and to craft a new narrative around amateur film. With a background in history, Rémi Pailhou initially pursued a career in public education. After earning a master's degree in history from Bordeaux Montaigne University in 2014, he focused his research on the relationship between film imagery and history. This academic experience led him to the National Audiovisual Institute (INA) to further develop his skills in audiovisual archives. He completed this training through a work-study program in the documentation department at Métropole Télévision (M6).



## Léonie Pessey-Magnifique

Technical coordinator After completing a first master degree in film studies in France and in Germany with a focus on independent cinema and cultural studies, Léonie Pessey-Magnifique specialized in audiovisual archives preservation by completing a second master degree at INA (National Institute for Archives of the French Television). After specializing in preservation at Arsenal Filminstitut (Berlin) and in film repair at L'Imagine Ritrovata (Paris), she is now working as Technical Coordinator at Ciclic Centre - Val de Loire Archives which has been safeguarding film heritage from the region since 2006.



### Guillaume Lafleur

Guillaume Lafleur is the director of programming, distribution and publications at the Cinémathèque québécoise since 2017. He has supervised several reuse film works. Since 1999, he has published about a hundred articles and essays on contemporary cinema, Québec film history, experimental cinema, and film aesthetics. In 2015 he published, for *Varia*, *Pratiques minoritaires, fragments d'une histoire méconnue du cinéma québécois (1937-1973)*, and then co-curated, together with Ralph Elawani, in 2020, the opera *XPQ, traversée du cinéma expérimental québécois*. (Somme toute/ Cinémathèque québécoise). His most recent book is. *Va voir ailleurs, essays on new century cinemas* (Somme toute, 2024). He has been a programmer in North American and European festivals and institutions (New York, Winnipeg, Vienna, Toulouse, Barcelona, Rome, Bologna, London).

## Pitching the Archive

# Cinémathèque Québécoise

BOTANICAL GARDEN - Aranciera

ENG ❄

May 28, 3:00 p.m.

Québec

Representing by Guillaume Lafleur

cinéma  
cinémathèque  
thèque qc  
qc

The Cinémathèque Québécoise was founded in 1963 by a passionate group of filmmakers. Today, it is a major institution whose mission is to acquire, document and safeguard Québec's cinema, television and audiovisual heritage, as well as that of international animation. It also collects significant works of Canadian and world cinema for screenings focused on culture and education.

The body of work has thus far largely sparked the interest of filmmakers in the representation of places and, more broadly, of territory and the environment, particularly within a community of Canadian filmmakers of European descent. The industrial and natural representations of the late 20th century also provide an opportunity to comment on territorial transformations that immediately raise ecological questions. Finally, it is worth noting that the representation of movement itself, both physical and mechanical, can lead to formal explorations that trace the origins of experimental cinema back to the explorations of early cinema.

# Cinémémoire

BOTANICAL GARDEN - Aranciera

ENG ❄️

May 28, 2:00 p.m.

France

Representing by Mathias Schmitt, Margaux Basch



Cinémémoire, founded in 2001, is a film archive of home movies and amateur films that collects, digitizes, indexes, archives, and promotes previously unseen films. Originally intended for distribution within a small, private circle, these amateur and home movies have now become archival documents that have found their place in the public and audiovisual sphere. Cinémémoire widely distributes these movies to the public to serve as a tool for memory, shared identity, and cultural transmission. Cinémémoire's collections consist of footage produced by residents of Marseille and its surrounding region since the 1920s, which has since been collected and digitized by the association. The first collections of films, launched by the Circuit-Court association, began in 1997 with a call for films shot in the former French colonies, initiated by director Claude Bossion for the production of his film *Mémoire d'Outremer*. Following this call, 200 hours of film were collected, giving rise to Cinémémoire.



First, an introduction to the film archive fund and its three geographical spaces (Marseille, Provence region, and the former french colonies), followed by a demonstration of the website through a targeted search to showcase how the collections can be explored. This includes a presentation of our professional tools.

The pitch then focuses on the specific fund of films from former colonies, highlighting their importance in contemporary debates, as well as their central place within the archive's holdings. Indeed Cinémémoire's first preservation initiatives were largely built around the safeguarding of colonial and postcolonial audiovisual materials.

Finally, a live commentary of a selection of archival images and a short extract of a movie reusing our fund (*Images, Passions, Histoire, Ahmed Zir, 2010*), illustrating the richness and creative potential of the collection.



## Mathias Schmitt

Mathias Schmitt is a graduate in European and Mediterranean Studies from Aix-Marseille University and is currently pursuing a Master's degree in contemporary history and colonialism at Paris Nanterre University. His work focuses on colonial urbanism, visual traces, memory and cultural cooperation. That lead him to conduct research in Rhodes and Rome (MAE). Alongside his studies, he has gained professional experience at Cinémémoire in Marseille, contributing to project development, archival work, and the organization of cultural events.



## Margaux Basch

Margaux Basch is a documentary filmmaker. She graduated in Writing and Directing Documentaries in 2021 from L'INA (National Audiovisual Institute) in Paris. During her studies she worked with both the archive fund of Cinémémoire and the Rivesaltes Camp Memorial archives in order to produce a short movie about the exiles of the Algerian war. After this experience, she joined the team of Cinémémoire as part of the digitalization departement and as a contributor in open call projects. She is also currently working on several documentaries focusing on connections between social media and politics.



### Stefania Carta

Stefania Carta is Curator of the Film Archive of the Museo Nazionale del Cinema – Torino (Italy). Since 2006, she has been dealing with cataloguing, supervision of the archiving material, analysis, film inspection and repair, valorization and distribution of the collections. She graduated in Modern Literature, specializing in film studies at the University of Torino, with a thesis about Italian film archives and film restoration. In 2010 she took part in an internship at the Cineco laboratory in Amsterdam coordinated by the Haghefilm Foundation.



### Nadia Maltauro

Nadia Maltauro is a film archivist at the Film Archive of Museo Nazionale del Cinema in Turin (Italy). At La Camera Ottica, University of Udine, she participated in digital restoration projects for the Imperial War Museum and for the preservation and promotion of Italian audiovisual heritage (small-gauge formats and video). After graduating in Audiovisual Heritage, she worked at the Anim digital laboratory of Cinemateca Portuguesa. Since 2024 she started working for Museo del Cinema di Torino, where she specialises in archival work.

## Pitching the Archive

# Cineteca del Museo Nazionale del Cinema di Torino

**BOTANICAL GARDEN - Aranciera**

ENG ❄

**May 28, 2:30 p.m.**

Italy

Representing by Stefania Carta, Nadia Maltauro

“June 8, 1941: Conceived the Museum”: with this brief entry in a tiny diary, the history of the National Museum of Cinema in Turin begins. The author was its founder and director, Maria Adriana Prolo, a film historian and visionary collector.

Today, the Museum preserves a massive heritage of rare and precious materials, totaling nearly 3,260,000 works, including films, archival documents, photographs, equipment, art objects, posters, film memorabilia, volumes, and sound recordings. The three primary thematic pillars documented are the archaeology of cinema, photography, and film history. The Museum’s Film Archive (*Cineteca*), specifically, began to take shape in 1942 when Maria Adriana Prolo purchased the first reel of film for 30 lire. The film archive currently holds over 33,000 titles on celluloid, representing a diverse range of eras and filmographies. This collection continues to grow through acquisitions, donations, and deposits, as well as an extensive restoration program launched in the 1990s, often in collaboration with other Italian and international film archives. Of immense historical value is the core collection of early nitrate prints and the silent film collection, which stands as a testament to Turin’s cinema at the turn of the 20th century, when the city was one of the primary production hubs of Italian cinematography. Also noteworthy are over nine thousand film presentations, a collection of 16mm experimental cinema, and a section dedicated to small-gauge film (9.5mm, 16mm, 8mm, and Super8) focused on amateur and home movies. Finally, since 1953, the Museum has been an active member of FIAF (International Federation of Film Archives).



The film collection of the Fondo Bogino (Bogino Fund) illustrates the perspective of a Piedmontese amateur filmmaker through amateur films and private footage spanning three decades, from 1928 to 1958.

The primary subject of his filming is the city of Turin which is portrayed with great technical skill through the expert use of panoramic and aerial shots. The same mastery of cinematic technique emerges in the footage of the city captured through a familiar and private lens. Here, the narrative of the city becomes a collection of images capable of restoring everyday time and space and, through the recording of major public events, making the presence of history visible within the 16mm frames.

# Fondazione CSC – Cineteca Nazionale e Archivio Nazionale Cinema Impresa

BOTANICAL GARDEN - Aranciera

ENG ✱

May 27, 11:30 a.m.

Italy

Representing by Maria Assunta Pimpinelli



## Archivio Nazionale Cinema Impresa

Fondazione CSC – Cineteca Nazionale and the Archivio Nazionale Cinema Impresa are dedicated to the protection, conservation, and promotion of Italy’s non-theatrical audiovisual heritage, with a specific focus on corporate cinema, as well as family, religious, activist, and documentary films. The Archive collects, catalogs, and promotes industrial films, documentaries, short films, and audiovisual materials produced by companies, congregations, private individuals, and institutions, with the goal of preserving the nation’s historical memory. Through archiving, restoration, digitalization, research, and cultural dissemination, the organization makes works of significant historical, economic, and social value accessible, collaborating with scholars, cultural institutions, and production entities to promote corporate cinema as a vital form of cultural heritage.

The short films of *Documento Film* span from the late 1940s to the early 1960s, documenting significant aspects of Italian society from the post-war period to the economic boom. They offer a fresco of Italy during its greatest moment of transformation, alternating between postcard-perfect imagery and Manzonian visions to the brutality of urbanization and the real estate speculation that would reshape the face of the country in those years. These works, often characterized by a certain underlying rhetoric, reflect the nation’s economic and social evolution, offering a privileged perspective on this specific historical period. Consequently, the collection holds significant historical, cultural, and documentary interest, serving as an audiovisual testament to the transformation of Italy.



### Maria Assunta Pimpinelli

Maria Assunta Pimpinelli is head of Film Collections at the CSC – Cineteca Nazionale in Rome. After her studies in Classical Archaeology, she turned her interests to the moving image heritage. Her activities involve film cataloguing, documentation, and restoration. In 2017 she curated the website *Portale del Cinema Muto Italiano*, promoted by the Ministry of Culture. As a member of the FIAF Cataloguing and Documentation Commission, she is co-author of *The FIAF Moving Image Cataloguing Manual* (2016). Since 2017 she teaches, as contract professor, “Conservazione e restauro dei beni filmici e audiovisivi” at the Tor Vergata University of Rome.



### Karen Maldoy

Karen Maldoy is Manager Media Professionals at the Dutch Institute for Sound & Vision, one of the largest archives in the world with over 1 million hours of radio, television, and film material along with digital-born heritage such as podcasts, web videos, games and social media. In this role, Karen is responsible for the licensing of archive materials to the media branche varying from independent to commercial media professionals. She has a background in international production at Endemol Shine where she looked after the digital production extensions for over 15 years.

## Pitching the Archive

# Sound & Vision

BOTANICAL GARDEN - Aranciera

ENG ✳

**May 28, 2:30 p.m.**

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Netherlands

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Representing by Karen Maldoy

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Sound & Vision (in Dutch: Beeld & Geluid) is the leading media institute in the Netherlands and one of the largest audiovisual archives in the world. As a partner and expert in media, we help professionals to (re)use our collections. Its collection contains over 1 million hours of radio, television, and film material along with digital-born heritage such as podcasts, web videos, games, and social media.

The core of the collection consists of Dutch public broadcasting: radio and television programmes from the early 20th century to the present day. In addition, Sound & Vision manages large international collections such as cinema newsreels, documentaries, concert recordings, amateur films and web videos, ready to be used in productions with a Dutch angle or component.

During the pitch, various audiovisual materials of primary interest to international production companies will be presented; additionally, the public domain collection available on the Sound & Vision portal will be showcased.

<https://peertube.beeldengeluid.nl/>

THE  
NEW  
PROJECT  
FOR  
THE  
MA  
IN  
D

# Project Amplifier

## Public Pitch

space for in-depth analysis, vision, and reporting dedicated to reuse film projects and the activation of synergies.

*Moderator: Eyal Sivan*



### **Eyal Sivan**

Filmmaker, essayist and mentor born in Palestine-Israel, Eyal Sivan is the founder and artistic director of the Marseille-based film production and distribution company, Memento! Known for his controversial films, over his more than 35-year career, Sivan directed more than a dozen worldwide awarded feature-length political documentaries and produced many others. His cinematic body of work was shown and awarded in various prestigious festivals. Beside theatrical releases and TV broadcasts, Sivan's work is regularly exhibit in major art shows around the world and continuously inspire scholars and researchers from various disciplines. In parallel to his filmmaking practices, he publishes and lectures on the Israeli-Palestinian conflict, documentary ethics, political crimes and representation, use of memory, archives and archival footage, artistic research etc. Former associate professor in media production at the University of East London (UEL) Sivan co-led the MA program in Film, Video and New Media. Following several years as visiting professor and program adviser of the Master in Film at the Netherlands Film Academy, Sivan became the program's principal professor and head of research in cinema and artistic research at the Amsterdam University of the Arts (AhK). Based in Marseille since 2019 Sivan conducts an extensive activity of worldwide masterclasses, teaching, lecturing, mentoring and supervisions of academic theses.

The  
Image  
Reuse  
Ecosystem



**Federico Ferrone,  
Michele Manzolini**

For several years now, Michele Manzolini and Federico Ferrone have been experimenting with blending archive footage, documentary footage and fictional imagery. Their films have been selected for festivals including Venice, Karlovy Vary, Shanghai, Rome, Turin, DocLisboa, Visions du Réel, Jihlava, Docs Barcelona and the European Film Awards (EFA), where *Il Varco* was nominated for Best Documentary, won the award for Best European Editing.



**Claudio Giapponesi**

**Kiné Società Cooperativa**

Kiné is a company founded by professionals from the film and audiovisual sectors, with the aim of producing high-quality films and documentaries exploring memory, personal stories and social issues. After more than 15 years in business, Kiné is expanding, with documentary and fiction projects in international co-production. It currently has two films and two documentaries in development, one in production, and a documentary series, also in production. Among the films produced: *L'uomo con la lanterna* (2018 – Trieste Film Festival – Corso Salani Award, Annecy Cinéma Italien) and *Storie della dormiveglia* (2018 – Visions du Réel, Biografilm, Zagrebdox).

**Project Amplifier**

# A return

**BOTANICAL GARDEN - Aranciera**

ENG ❄

**May 28, 11:30 a.m.**

Italy

Kiné Società Cooperativa

**Federico Ferrone,  
Michele Manzolini**

In partnership with  
RAI Cinema, Cinecittà

In development



In 1922, fascism came to power in Italy. In doing so, it also ‘inherited’ its colonies: Eritrea, Libya and Somalia. Mussolini soon turned his expansionist sights on the only independent country in Africa: Ethiopia. Through a virulent propaganda campaign, fascism reached the height of its domestic popularity precisely on the promise of conquering Ethiopia by military force and creating its own colonial empire. Expansionist ambitions, white supremacy and economic exploitation were the sinister mirages fuelling this propaganda machine, of which cinema was a fundamental driving force. From the earliest films of big-game hunting in Africa, through those shot by Italian missionaries in Eritrea in the early 1920s, to the films that prepared the ground for and then depicted the colonisation of Ethiopia in 1935–36, *Un ritorno* traces the origins and creation of a colonial visual imagination: racist, violent and profoundly Italian.

**Archives:** The core of the film collection consists of colonial-themed material relating to East Africa, held in the Istituto Luce archive. This comprises primarily newsreels and documentaries shot between the early 1920s and the late 1930s by Istituto Luce itself or by other producers, which were subsequently incorporated into the Istituto Luce archive. The first category includes, in particular, films shot by the East Africa Section (A.O.I.). The second category comprises films by the Capuchin friars in Eritrea, animated films by INCOM, and those by the Italian Navy. Other private film archives include those held at the CSC-Archivio Nazionale Cinema Impresa, Home Movies – Archivio Nazionale del Film di Famiglia di Bologna, and Cinescatti in Bergamo. Sound archives recorded in the former A.O.I. or recordings of official speeches and popular music tracks are held in various locations, but primarily at Istituto Centrale per i Beni Sonori ed Audiovisivi.

# Costa, Me & An Endless Film

BOTANICAL GARDEN - Aranciera

ENG ✳

May 28, 12:30 p.m.

France, Russia, Guinea

In development

Alexander Markov

Verba Films  
Warboys



The film unfolds across two timelines: the Soviet 1960s and present-day Guinea. In 1960, Guinean student Costades Diagne arrives in Moscow to study filmmaking. A dancer and intellectual, he becomes a charismatic figure of Soviet internationalism, introducing African culture while sharing Western cinema and music. Yet racism and political repression undermine this utopia. After his award-winning diploma film in 1966, Costades disappears.

In present-day Guinea, his daughter Eva Diagne searches for the truth about her father, arrested in 1971 and imprisoned in Camp Boiro. Through memory, archives, and imagined dialogue, the film explores erasure, exile, and cinema's power to preserve forgotten lives.

**Archives:** *Costa, Me & An Endless Film* is based on a wide range of archival materials. These include student films from VGIK, where Costades appeared as an actor, as well as two films he directed himself: *People of the Dance and Woman (La Femme)*. The project also draws on Soviet-era Belarusian films, in which Costades played vivid supporting roles, and on works by Aleksei Speshnev, including *A Thousand Windows*, where he appears as a foreign student at Lomonosov Moscow State University in the 1960s.

Additional context is provided by *Black Sun*, a film about Patrice Lumumba, produced at Belarusfilm. A key element is the documentary *Yesterday, Today, Tomorrow*, discovered in Gosfilmofond, with rights held by ONACIG in Conakry. The film also incorporates excerpts from Soviet productions shot in Guinea in the 1960s. Further research will involve French archives focusing on Guinea in the 1940s–50s, as well as the Krasnogorsk archive, which preserves footage from Moscow festivals where Costades interacted with international figures. Materials from the Riga Film Studio archive will also be used, reflecting his ties to Latvian filmmakers.



## Alexander Markov

Alexander Markov is a director and producer. He explores historical, political, and social issues with a rigorous and sensitive cinematic approach. With a PhD in anthropology from the University of Lisbon, he has received several prestigious scholarships (Open World, DAAD, Fulbright, Institut Français). His films, including *Hydroelectric Joy* (2024, ARTE), *Red Africa* (2022, Portugal Film Institute & RTP), and *Our Africa* (2018), have been selected and awarded at numerous festivals (Berlinale Talents, Visions du Réel, MoMA Fortnight, L'etoile de La Scam 2025, Sheffield DocFest, IndieLisboa, IFF Artdocfest, Archive Aperto, etc.). His work, combining archives, visual experimentation, and bold storytelling, has been broadcast internationally, notably on ARTE.



## Vladislav Ketkovich

Vladislav Ketkovich has been a producer since 2005. Trained in European production through EuroDoc, Ex-Oriente, Documentary Campus Masterschool, and EAVE, he has produced or co-produced more than 30 films with various European countries, which have been screened and won awards at numerous festivals (IDFA, CPH:DOX, HotDocs, Zurich, El Gouna, Krakow, DokLeipzig, DocAviv, Shanghai, etc.). His films have been broadcast on ARTE, ZDF, WDR, BBC, MDR, ORF, YLE, SVT, VPRO, Czech TV, The Guardian, among others. In Russia, he was one of the few independent producers to cover protest topics. He left the country shortly after the start of the full-scale invasion of Ukraine and moved to France with his family in March 2022, where he was granted political asylum. He has contributed to several Russian projects within the production company Little Big Story.



### Arielle de Saint Phalle

Arielle de Saint Phalle has worked closely with filmmaker Jim Jarmusch for well over a decade. She was a co-producer of his film *Father Mother Sister Brother* (Golden Lion, Venice 2025). She produced *The Rifleman* (Sundance, 2021), and the restorations of Niki de Saint Phalle's 1970s films *Un Rêve Plus Long Que la Nuit* (NYFF 2023) and *Daddy* (Il Cinema Ritrovato 2025), both released by MK2.



### Sierra Pettengill

Sierra Pettengill is an acclaimed Brooklyn-based filmmaker. She produced the Academy Award-nominated and Emmy-winning *Cutie & the Boxer* (2013). As a director, her work includes *Riotsville, USA* (Sundance 2022), *The Reagan Show*, and *The Rifleman*. Her films, known for their rigorous and subversive use of archives, have screened at MoMA, Locarno, and Lincoln Center. Pettengill brings her expertise in archival storytelling to lead the production of this definitive portrait of Cookie Mueller.

## Project Amplifier

# Garden of Ashes

BOTANICAL GARDEN - Aranciera

ENG ❄️

May 28, 9:30 a.m.

USA

Early Production status

Arielle de Saint Phalle

Bunny Lake Films



You might know Cookie Mueller from Nan Goldin's photos: caught in a fit of hysterical laughter, bleached-blond hair, winged eye makeup. Or maybe as the underground actress with a lisp and spring-o-lator heels in John Waters's films. But it's in her wild body of written work that her kaleidoscopic life comes into focus. Art critic, part-time drug dealer, fashion designer, health columnist, high-seas cook, racehorse hot walker, foot model — Cookie moved through the worlds she inhabited with sensitive irreverence, humor, and an instinct for survival. *Garden of Ashes* is an archival essay film structured through the geographic chapters of her life: Baltimore, San Francisco, Provincetown, New York, Positano, and finally, the infinite span of the afterlife. Beneath her magnetic presence was a singular writer whose work created a prism through which a whole ecosystem of cultural histories intersect and reverberate into our present. In 1989, shortly before dying from AIDS-related illness, Cookie wrote, "Time and history have proven that the sensitive souls among us have always been more vulnerable." As AIDS devastated queer communities and exposed further the cruelty of America, Cookie continued to write with incisive wit, tenderness, and defiant vitality. Blending memoir, cultural history, and experimental documentary, *Garden of Ashes* asks what it means to live fully in the face of mortality — and how certain voices continue to resonate long after they are gone.

**Archives:** The film is fully authorized by Cookie Mueller's son, Max Mueller, who holds the rights to Cookie's writings, Super 8 footage, childhood photographs, letters, and journals. Frank Crivelli has provided Super 8 footage capturing Provincetown, Massachusetts in the 1970s, featuring Cookie Mueller, Max Mueller, John Waters, Gregory Corso, and others. Artist Francine Hunter's archives contain early video footage of Cookie and her husband, Vittorio Scarpati. Filmmakers including Michael Oblowitz, as well as the estates of Glenn O'Brien and Amos Poe, have granted us permission to work with materials from their archives. As an underground actress and writer, Cookie appeared in numerous films and public programs. We have access to an extensive archive of *The Willoughby Sharpe Show*, the 1980s New York public access series on which Cookie frequently appeared. MARMIA has also provided materials from its archives, and The Getty houses The Kitchen's video archives, which include recordings of Cookie. In addition, many photographers have granted permission for us to use their work, including Nan Goldin, Jim Jarmusch, the David Armstrong Estate, the Peter Hujar Estate, and Kate Simon, among others. The Library of Congress, which acquired and digitized The Poetry Project archives, has also provided audio recordings of Cookie's readings there.

# L'invenzione delle Alpi

BOTANICAL GARDEN - Aranciera

ENG ✳

May 27, 10:30 a.m.

Italy, Austria

Sonne film srl

**Lisa Bosi**

K+ srl

Late development

Adrialpe-Media  
Filmproduktions GmbH



*L'invenzione delle Alpi* is a documentary which, drawing on the director's personal archive, explores how the contemporary image of the Alps is the result of a long process of material transformations and symbolic representations, which began in the 18th century and continues to this day. Through a narrative that intertwines personal memory and collective history, the film explores two main themes: on the one hand, the explosion of tourism and the processes of mountain urbanisation — with the emergence of integrated ski resorts, modern Alpine architecture and an increasingly intensive exploitation of the landscape — and, on the other, the rediscovery of what the highlands were like before this transformation, marked by hardship, abandonment and an imagery far removed from the idealised narrative.

**Archives:** In addition to observational footage (around 20–25%), the documentary will be based on film archives. Many of these will be amateur films, such as the Super 8 footage belonging to the director, or material from archives such as Home Movies; others, however, will be professional or semi-professional: Istituto Luce, Museo della Montagna di Torino, Cineteca di Bologna, Fondazione San Paolo, the Regional Archive of Friuli Venezia Giulia, or the Audiovisual Archive of the German Cultural Department in Bolzano; the latter, in fact, also contains a great many family films. There will be limited use of photographs from the director's archive and from certain collections in which to search for images of structures relating to Alpine Modernism. The period covered by the archive material ranges from the First World War (a crucial moment in the history of the Alps), through the 1930s and then the entire period following the Second World War up to the 1980s.

## Adrialpe Media

AAM Film is a production company based in Vienna, active in the development and production of film and audiovisual projects, with a particular focus on documentary cinema and auteur projects. The company operates internationally, developing and co-producing works in collaboration with European partners and cultural institutions.

## K+ srl

K+ is an independent production company based in Verona, active since 2007 in film, television and advertising. Founded by Nicola Fedrigoni, it operates nationally and internationally, collaborating with major production companies and international studios, and developing projects for the cinema market as well as for television platforms and festival circuits.



## Lisa Bosi

Lisa Bosi, who trained at the Luav in Venice, has always been interested in forging connections between architecture, photography, cinema, literature and art. She has taken part in performance art projects developed through artist residencies. As a photographer, she has captured the nightlife scene, with a particular focus on the house and techno scenes. She wrote and directed the documentary film *Disco Ruin*, a documentary on Italian club culture over the last 40 years, presented at the Rome Film Festival in 2020. The film is produced by Sonne Film and K+ in collaboration with Sky Arte and with the support of the Film Commissions of Emilia-Romagna, Veneto and Piedmont, and was distributed in Italy by Wanted and internationally by Taskovski Films, as well as being broadcast by Sky. A connoisseur of the nightlife scene, she has collaborated with some of Italy's most prominent clubs. As an expert on the evolution of club culture, she has been invited to give lectures and talks at art residencies and communication schools, as well as writing numerous articles on the subject. In 2024, she presented the documentary film *Going Underground* at the Festival dei Popoli in Florence, which traces the evolution of music from punk to house through the story of Gaznevada, one of the most important Italian new wave bands. The film won the award for Best Documentary at Seeyousound 2025, Best Director at SoundScreen 2025 and Best Film at the Sguardi Altrove Women's International Film Festival, where it also won the Audience Award. It is currently distributed by Wanted Cinema.



## Giangiacomo De Stefano Sonne Film

Sonne Film is an independent production company that has been producing documentaries and television formats since 2010. Founded by director Giangiacomo De Stefano to work on his own films, it has since expanded to produce works by other filmmakers. The company is active in the production of documentaries and projects for television and cinema, and was among the first in Italy to specialise in cross-media.



### Bill Morrison

Bill Morrison has been called “the poet laureate of lost films” (New York Times). He has premiered feature-length documentary films at the New York, Sundance, Telluride and Venice film festivals. *Decasia* (2002) was the first film of the 21st century to be named to the Library of Congress’ National Film Registry. *Dawson City: Frozen Time* (2016) has been listed as one of the best films of its decade by the Associated Press, Los Angeles Times, and Vanity Fair. His most recent film, *Incident* (2023), won the IDA Best Short Film Award and was nominated for an Academy Award in 2025.

### Hypnotic Pictures

Hypnotic Pictures is a New York-based production company founded by Bill Morrison. It specializes in archival-driven documentaries and experimental cinema that explore the intersection of history, memory, and the physical decay of film. Hypnotic Pictures has produced award-winning titles that have been screened globally in both museums and major film festivals. For *Retaken*, the company collaborates with the Venetian archive RI-PRESE, integrating cinematography by Furio Ganz with damaged 8mm archival materials to capture the emotional reclamation of lost personal histories.

## Project Amplifier

# Retaken

BOTANICAL GARDEN - Aranciera

ENG ❄️

May 28, 10:30 a.m.

USA, Italy

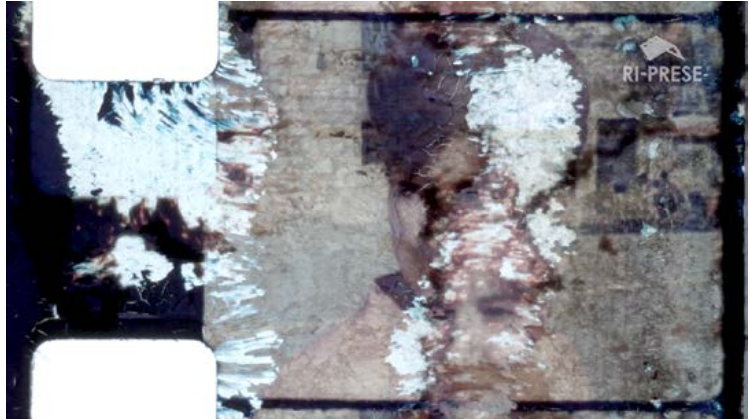
Hypnotic Pictures

Bill Morrison

In partnership with

In development

Archivio RI-PRESE



RI-PRESE, a Venetian archive founded by Nicoletta Traversa and Giuseppe Ferrari, is devoted to collecting and preserving home movies. In 2022 they received a cache of home movies that had been abandoned in a residential storage space in Venice. Like most things stored on Venice’s ground floors, the films had been inundated during the Aqua Granda of 2019. The woman who donated the films RI-PRESE didn’t know anything about where they had come from or who shot them. When she heard about the RI-PRESE project, she realized that the collection should be stored there. The home movies depicted a Venetian family in the 1960s and early 1970s. While reviewing the footage with American filmmaker Bill Morrison, they discovered a shot of a birth certificate that appeared briefly in one of the scenes. This led them to the family who owned the films and who had inadvertently left them in the building where they were discovered. *Retaken* tells the story of a circle closed through the backdrop of climate change.

**Archives:** The project is based on a collection of 8mm home movies shot between the 1960s and early 1970s, depicting everyday life of a Venetian family. The cache of films includes 47 reels of 8mm, totaling about 250 minutes. The films were found in a residential storage space in Venice and had been severely affected by the Aqua Granda flood of 2019. They were later recovered and preserved by RI-PRESE. The archive material shows visible signs of water damage and chemical deterioration, which become an integral visual component of the film and its narrative.

# The Toruń Trial

BOTANICAL GARDEN - Aranciera  
 May 27, 10:00 a.m.

ENG ❄️

Poland, Netherlands

In co-production with  
 Atoms & Void

**Tomasz Wolski**

Late development



## Tomasz Wolski

Tomasz Wolski is a director, screenwriter, cinematographer, and editor. Graduated from Wajda School, received his Ph.D. at the Lodz Film School. Participated in Berlinale Talents. Member of the Polish Filmmakers Association, the Polish Film Academy, and the European Film Academy. Since 2024, a member of the Council of the Polish Film Institute. His feature-length documentary, *The Big Chief* premiered at Visions du Réel 2025, and his previous film, *1970*, has been screened at over 50 international festivals worldwide and won numerous awards (Visions du Réel, Krakow Film Festival, Zagrebbox, Festival Film Dokumenter, Batumi International Art House Film Festival). He also edited the films *Babi Yar. Context* and *The Kiev Trial* by Sergei Loznitsa and *Horse Riders*.



At the end of 1984, four officers of the Ministry of Internal Affairs stood trial, accused of abducting and murdering Father Jerzy Popiełuszko, the chaplain of Solidarność – the independent trade union and mass social movement that became the main opposition to the communist regime in Poland. The trial, unprecedented in the history of Poland, is conducted swiftly and under strict state control, with Western journalists present in the courtroom, censored reporting and a clear objective: to limit responsibility to “four guilty men.” The film is a courtroom documentary constructed entirely from archival material: testimonies of the accused, witnesses and experts, as well as closing statements. Without external commentary or contemporary interviews, it reconstructs the course of the crime and the psychological portraits of its perpetrators – educated young men who, in the name of ideology, crossed the boundaries of law and humanity. At the same time, it exposes the mechanisms of systemic hatred toward the Church and the political opponents of the regime. The minimalist courtroom form is interrupted by animated 3D models that symbolically visualize key moments of the abduction and murder that were never captured by cameras. As the trial unfolds, it becomes increasingly clear that the victim himself is, in a sense, placed on trial, and that the proceedings serve not only to punish the direct perpetrators but also to relativize guilt and defend the system. *The Toruń Trial* does not attempt to solve all the mysteries of the case. Instead, it is a study of the escalation of violence, responsibility diffused within the structures of power, and the language of hatred that turns people into instruments. The film ends with a bitter conclusion: the perpetrators soon regained their freedom, their superiors were never convicted, and the memory of the victim remains the only lasting testimony to those events.

**Archives:** The trial was broadcast on public television, and the core archival materials considered for the film consist of recordings of the trial itself. The preserved materials include over 100 hours of footage from the prosecutor’s office archives, several dozen minutes of television recordings from public broadcasting, more than 30 tapes held by the Documentary and Feature Film Studio, as well as audio recordings of radio broadcasts from the trial aired on Polish Radio. These materials will constitute the primary archival basis of the film.

## Kijora Films

Kijora Film produces documentaries and fictions with a strong focus on scripts about social and ethical issues of contemporary relevance and intimate, local stories. Kijora is working on author-driven films which are searching for bold forms of expression. Kijora’s productions have been selected for Berlinale, Busan, Visions du Réel, Slamdance, Camerimage and many other festivals.

As producers, they strive to create a creative space for creators to develop and produce feature and documentary films. They work on projects of an original nature, seeking new forms of expression and entering into a dialogue with the present. They also produce films about art and artists. Their catalogue includes, among others, a series about Polish design *Rzecz Polska* and a documentary about the sculptor Roman Stańczak. Kijora’s permanent team consists of three producers – Anna Gawlińska, Marta Szymanowska and Tomasz Filiks, as well as production assistant Alicja Ścioberek.



### Simone Manetti

Simone Manetti is an Italian director. He made his directorial debut in 2016 with *Goodbye Darling, I'm Off to Fight*, nominated for the Nastri d'Argento awards. This was followed by *I'm in Love With Pippa Bacca* (TFF, 2019), *Marta Russo: Murder at Rome University* (2021), and *The Young Berlusconi*, produced with ZDF Arte and distributed by NetGlix (2024). In 2025, he directed *Achille Lauro – The Terror Cruise*, co-produced by WDR Arte. In 2026, *Giulio Regeni – All the Evil in the World* was released, winning the Nastro d'Argento Award for Legality.



### Raffaele Brunetti – B&B Film

Is a documentary film director, producer, and founder of B&B Film. He has gone through the documentary field in all its formats, from cinema to series, to factual docu-realities. He won the Award for Creative Excellence at the US Int. Film Festival, the Globo d'Oro, the Jury Prize at the Guangzhou Festival, the Nastro D'Argento, the David di Donatello and nominations at IDFA, Hot Docs, BANFF and Shanghai. Raffaele has been vice-president of Doc/it and director of the Italian Doc Screenings.

## Project Amplifier

# Tiziano Terzani. The betrayed lover

BOTANICAL GARDEN - Aranciera

ENG ✳

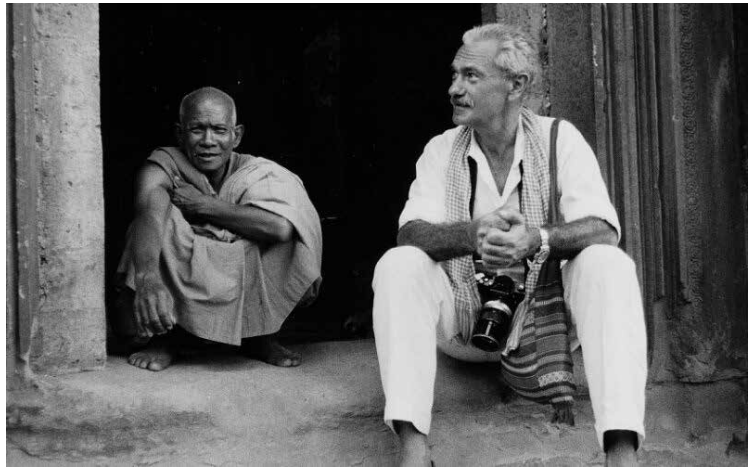
May 28, 10:00 a.m.

Italy

Late development

Simone Manetti

B&B Film



Tiziano Terzani wanted to bear first-hand witness to the great changes taking place in the world – the changes that, over the last fifty years of the 20th century, set the hearts and minds of entire generations alight. To do so, he became a journalist and chronicled the revolutions of Asia like no other. His professional journey ran parallel to his personal one: the fulfillment of his dream to tell history as it was being written, first with the Vietnam War, then in Cambodia thanks to his encounter with Pol Pot's Khmer Rouge. Then, finally, in Mao's China, where he immersed himself fully in society, with the specific aim of living exactly like the Chinese. So much so that he went so far as to enrol his children in state schools, the only foreigner in the country to do so. Terzani continued his work as a correspondent, even when his infatuation with the new ideals was betrayed. He courageously recounts the profound contradictions of China, right up until his arrest and expulsion in 1984. Terzani is now a disillusioned idealist; he feels betrayed. He begins to doubt the revolution itself, coming to believe that the only possible revolution is the one within oneself.

**Archives:** The Giorgio Cini Foundation. The core of the project lies in the archives of the Cini Foundation, with whom we have established a dialogue and which holds thousands of photographs by Terzani, documenting his travels – materials of extraordinary value. Added to these are family and personal videos, of weddings, travels, private moments, letters and notes for articles and books, many of which have never been published.

**Terzani Family Archive:** Thanks to our collaboration with the family, we have gained access to audio recordings of conversations between Tiziano and his son Folco, which form the basis of the book *La fine è il mio inizio*, as well as to his unpublished photographs, work notebooks, diaries and notes.

**Rai and Luce:** These archives offer interviews and on-the-ground accounts that document Terzani's journalistic voice. They also hold archive material linked to major historical events.

**Progress Archive:** Newsreels, documentaries, interviews and archive material from around the world – including Vietnam and geopolitical contexts similar to those experienced by Terzani.

**Aamod:** Collaboration with Aamod may help identify material consistent with the historical context experienced by Terzani: from the spirit of 1968 and the counterculture era to the global transformations that shaped his experience.

**Home Movies:** This could help to build an intimate visual tapestry in dialogue with the protagonist's family archive.

# Unarchiving Gay Desire

BOTANICAL GARDEN - Aranciera

ENG ❄️

May 28, 12:00 p.m.

Germany

University of Potsdam

Simon Dickel

In co-production with  
Schwules Museum Berlin

Self-financed



Drawing on the life of Eberhardt Brucks (1917–2008), the experimental documentary *Unarchiving Gay Desire* builds on analog film footage originally shot on Standard 8, a selection of audio tapes, and the archived correspondence between Brucks and his partner Hans Pählke. The combination of these archival materials held at the archive of Schwules Museum, Berlin, offers a perspective on the past that seeks to challenge established narratives about the history of gay oppression and emancipation, enabling a different way of thinking about current debates on identity.

**Archives:** The archive of Schwules Museum Berlin holds the estate of the largely unknown artist Eberhardt Brucks (1917–2008). This collection is the largest biographical estate in the archive. It comprises 15.000 individual items and bundles. The film will be based on 41 exposed film reels (Standard 8), photos in medium and 35mm formats, 50 letters Brucks exchanged with his partner Hans Pählke, audio tapes on which their voices can be heard, as well as other materials such as notes, postcards, tickets, etc.



**Simon Dickel**

Dr. phil., he is a Senior Lecturer in Cultural Studies at the Department of English and American Studies, University of Potsdam, Germany. Among his film-related publications is the co-edited book *Queer Cinema* (Ventil 2018). His short films have been selected for DokLeipzig, Hamburg Short Film Festival, Filmfest Dresden, Kasseler Dokfest, Stuttgarter Filmwinter, Iris Prize Cardiff, UnArchive Found Footage Fest, among others.



**Schwules Museum**



### Sierra Pettengill

Sierra Pettengill is a filmmaker from Brooklyn whose heavily archival-focused work focuses on the warped narratives of American history. Her films have screened at MoMA, Lincoln Center, Sundance and Locarno Film Festivals, on the Criterion Channel, and in festivals and venues around the world. She is a Guggenheim Fellow and a board member of cinema nonprofit Screen Slate. Her most recent film was *Riotville USA*, nominated for an Independent Spirit Award. She is in post-production on *Argonauts at the End of History*.

## Project Amplifier

# Untitled Bicentennial Film

BOTANICAL GARDEN - Aranciera

ENG ✳

May 27, 9:30 a.m.

USA

In development

Sierra Pettengill

Cinetic Media



In the mid-1970s — amidst the disastrous end to the Vietnam War, the political crimes of Watergate, the disillusionment of the idealism of the 1960s, and a disintegrating industrial economy — America confronted the past.

It was well past time to reckon with imperialism and inequality. But, as historian Rick Perlstein notes, the US “is a nation that has ever so adored its own innocence, and so dearly wishes to see itself as an exception to history.” So rather than face the darkness, the US instead turned towards hysterical spectacle. There were tall ships in NYC, parades, fireworks, television specials, and endless sponcon memorabilia and commercial grift. There were also anti-corporate protests, right-wing evangelical Christian fear mongering, and ultimately, when the dust had settled, a Congressional Investigation into purported attempts to “steal the Bicentennial.”

Told through a dizzying array of archival footage and objects that reflect the shifting POV of the film, from propaganda to resistance, the film is an archival excavation of the dark pageantry of America’s 200th birthday party and a portrait of the libidinal economy of the United States — the desires, drives, and delusions that define a society.

**Archives:** Crucial to telling the story of the U.S. Bicentennial is representing its vast scope: every state (and most cities) held Bicentennial celebrations across 1975 and 1976, as well as inspiring stunts (a failed transatlantic balloon crossing) and protests (an anti-corporate Tea Party in Boston Harbor) by private citizens and organizations. The archival footage will thus be drawn from a wide range of archives both public and private, accessing materials from the U.S. National Archives, state and county historical societies, university archives and local television news archives. It will also draw from object-based collections of commemorative items and kitsch, such as those held at Yale University and the Gerald Ford Presidential Library, and advertising and corporate archives, such as those of Shell Oil, who sponsored one-minute long *Bicentennial Minutes* videos that aired on CBS News from 1974 to 1976.

UNIVERSITY OF MODENA  
ARCHIVE

## Technical panels, Case studies

experiences, practices, and thematic  
dialogues on crucial aspects  
of archival cinema.

*Moderator:* Vittorio Iervese



**Vittorio Iervese** is Professor of the Sociology of Cultural Processes at the UNIMORE Università di Modena e Reggio Emilia and a founding member of DHMore – Centre for Research on Digital Humanities, where he has worked on audiovisual archives. He has conducted research into the relationship between visual culture and cultural processes. He was President of the Festival dei Popoli. His most recent publications include: (with Daniele Dottorini) *Lessico del reale. Le parole del cinema documentario*, Meltemi 2026. He wrote the chapter *Born Digital: quali archivi per le immagini del presente?* in *Quarant'anni e oltre. Storie e prospettive di un archivio audiovisivo*, edited by Letizia Cortini, Luca Ricciardi and Paola Scarnati, Edizioni Effigi, 2025.

*The  
Image  
Reuse  
Ecosystem*

**Shane O' Sullivan**

Dr Shane O'Sullivan is an Associate Professor and Head of Film and Photography at Kingston University London. His work as a filmmaker includes four archive-driven feature documentaries exploring contemporary political history. These include *Children of the Revolution* (2010), which premiered at IDFA and was released theatrically in the UK and Japan; and *The Watergate Caper: Richard Nixon and the Death of the American Dream* (2026), narrated by Harry Shearer, which will be released later this year. He is co-founder of the award-winning Make Film History project, which won the Excellence in Unlocking the Value and Potential of Archives Award at the FIAT/IFTA Archive Achievement Awards 2021.

**Valentina Valente**

Valentina Valente, Ph.D. in History and Criticism of Musical and Performing Arts from the Università degli Studi di Padova, has been a postdoc researcher at the Università della Tuscia. She teaches Film and Media Education (Università di Roma La Sapienza), History of Photography and Cinema (Università Telematica San Raffaele e Istituto Centrale per la Patologia degli Archivi e dei Libri), and Photography Workshop (Università degli Studi Roma Tre). Previously, she has taught Media Education (Università di Cagliari), History of Film Theories, Film Archive Management, Film Archives and Fiaf Guidelines, and Digital Photographic Restoration (Università di Roma La Sapienza).

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**CASE STUDIES**

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## Make Film History: A Platform for Archive-inspired Storytelling in Education

**BOTANICAL GARDEN - Aranciera**

ENG ✳

**May 27, 4:00 p.m.**

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**Shane O' Sullivan** (*Kingston University London*)

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The Make Film History project makes available over 300 films from BBC Archive, the British and Irish Film Institutes and Northern Ireland Screen for creative reuse by emerging filmmakers, students and educators across the UK and Ireland. Dr Shane O'Sullivan (Kingston University London) will discuss the evolution and methodology of the project, as well as recent collaborations with Sheffield DocFest and Reuters Connect which expand the project to a global audience: [archivesforeducation.com](https://archivesforeducation.com)

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**CASE STUDIES**

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## SAFE: Sustainable Non-fiction Film Heritage – Between Preservation and Digital Ecosystems

**BOTANICAL GARDEN - Aranciera**

ENG ✳

**May 27, 4:30 p.m.**

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**Rossella Catanese** (*Università della Tuscia, NYU Florence*),**Valentina Valente** (*Università degli Studi di Padova, Università della Tuscia*)

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SAFE (The sustainability of Italian film heritage: archival infrastructures, digital preservation, stewardship strategies) is a Ministry-funded academic Research Project of National Relevance (PRIN), led by the University of Udine and the University of Tuscia. It investigates the sustainability of Italian non-theatrical and non-fiction film archives, approaching sustainability as a condition shaped by infrastructures, environmental constraints, labour practices, governance models, and cultural values. Collaborating with different institutions, the project integrates nationwide surveys, microclimatic monitoring, and ethnographic research to rethink preservation as a collective practice of ethical stewardship, fostering a dialogue between archives, researchers, and users.

## TECHNICAL PANEL

## Future Heritage: Living in the cloud to preserve the legacy of digital cinema

BOTANICAL GARDEN - Aranciera

ENG ✱

**May 27, 5:00 p.m.**
**Piero Costantini** (*Mnemonic*)

*powered by Mnemonic*

In the post-film era, audiovisual heritage faces a new vulnerability: the dispersion of data across obsolete media. Mnemonic Archive proposes a paradigm shift: transforming the archive from a passive repository into an active ecosystem.

Through agile, intelligent and rigorous management of data and metadata, we offer archives and their users the tools to ensure that digital masters remain not only preserved, but perpetually accessible and ready for new artistic and commercial uses, whilst strongly supporting the path towards full European digital sovereignty.

## TECHNICAL PANEL

## Preservation and Digital Access to the Media Library of the Archivio Storico della Biennale di Venezia – ASAC

BOTANICAL GARDEN - Aranciera

ITA ✱

**May 28, 4:00 p.m.**
**Archivio Storico della Biennale di Venezia**
**Lisa Parolo** (*ArchiveOn*)

**Claudio Giapponesi** (*Kiné*)

**Silvia Spadotto** (*L'immagine ritrovata*)

*powered by ArchiveOn*

L'Archivio Storico della Biennale di Venezia – ASAC, The Immagine Ritrovata, Kinè Società Cooperativa, Memory Slash Vision studios and ArchiveOn present the project for the digitisation, metadata tagging and post-production of the video and audio libraries of the Venice Biennale Archive. The initiative forms part of the project to develop and enhance the activities of the Venice Biennale with a view to establishing a permanent centre of national and international excellence in Venice – Nuovo Archivio Storico delle Arti Contemporanee, funded by Piano Nazionale per gli investimenti complementari al Piano Nazionale di Ripresa e Resilienza. This is a complex and multifaceted collection, comprising materials that vary in format, medium and content. The management of these collections requires coordination between the archive, laboratories and restoration processes, with the need to track every stage of processing and ensure information continuity. The panel will outline the collaboration model and the digital tools adopted to ensure a structured, shared and replicable workflow, which was developed following the Biennale's award of the contract following a formal tender process.

**Piero Costantini**

An entrepreneur and filmmaker with over twenty years' experience in the audiovisual sector, specialising in digital post-production and innovative technological solutions for the film industry. Founder and CEO of Mnemonic, Europe's leading cloud-native platform for multimedia asset management in the film industry.

**Lisa Parolo**

Lisa Parolo holds a PhD in Art History and Audiovisual Studies at the Università degli Studi di Udine and has published essays and edited volumes on the preservation of audiovisual heritage. She is CEO and founder of ArchiveOn, a consultancy specialising in clearance, rights, licensing and preservation protocols for audiovisual productions and archives.

**Silvia Spadotto**

Silvia Spadotto has been working at the L'Immagine Ritrovata laboratory in Bologna since 2009, where over the years she has developed her expertise in film source comparison and offline editing – fields in which she has taught at FIAF's Film Restoration Summer Schools in Italy and abroad. She is now responsible for the technical coordination of DI workflows, with a particular focus on image restoration.

**Claudio Giapponesi**

Claudio Giapponesi is a film producer with a degree in Communication Studies from the University of Bologna and co-founder of Kiné. Specialising in the use of archive material and the technical processing of video and analogue film, he has produced over 15 films that have been screened at major international festivals. He has taken part in prestigious training programmes and is a member of the European Film Academy. He also teaches courses on archives and film production.



### Teresa Numerico

She is an associate professor of Logic and Philosophy of Science at Roma Tre University. She specializes in the philosophy of technology. Her publications include: *Alan Turing and the Intelligence of Machines* (FrancoAngeli, 2005), *Web Dragons* (with M. Gori and I. Witten; Morgan Kaufmann, 2007), and *The Digital Humanist* (with D. Fiormonte and F. Tomasi; Il Mulino, 2010; English translation: Punctum Books, 2016).



### Luca Ricciardi

Author, producer, cultural operator. He works at the intersection of cinema and history, focusing in particular on documentary filmmaking and public history. For several years, he served as head of development at DocLab, developing and producing documentaries and television programmes for the Italian and international markets. Since 2016, he has been head of production and coordinator of activities for AAMOD, where he focuses particularly on projects involving the creative reuse of archives (the UnArchive platform). He programmes film seasons and festivals and occasionally works as a tutor and teacher.

# Panel, Round table

Chairs: Teresa Numerico, Luca Ricciardi

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## PANEL

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### Archival algorithms: description, restoration and artistic practices through AI

BOTANICAL GARDEN - Aranciera

ITA ✳

**May 29, 9:30 a.m.**

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**Giovanni Bruno** (*Regesta.exe*)

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**Céline Stéphanie Pozzi** (*L'Immagine Ritrovata*)

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**Alessandro Turchio**

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In dialogue with **Teresa Numerico** (*Università degli Studi Roma Tre*)

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## ROUND TABLE

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### Archivio bene comune. For an Italian image reuse ecosystem

BOTANICAL GARDEN - Aranciera

ITA ✳

**May 29, 11:30 a.m.**

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Institutions and trade associations within the Italian ecosystem

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In dialogue with **Luca Ricciardi** (*AAMOD*)

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In a landscape dominated by the structure of major global platforms and proprietary algorithms, archive practices—preservation, enhancement, and reuse—constitute an essential safeguard to guarantee a plurality of narratives and a critical awareness of our collective imaginary.

The roundtable represents a starting moment of confrontation and debate among preservation institutes, researchers, authors, producers, and broadcasters. The goal is to foster dialogue and synergies among the various stakeholders operating within the archive reuse ecosystem, overcoming the current fragmentation between the preservation sector and that of audiovisual creativity and production.

With:

**100 autori**  
Alessandro Rossi

**AAMOD**  
Vincenzo Vita

**APA**  
Chiara Sbarigia

**API**  
Ilaria Sbarigia

**ARCHIVIO LUCE**  
Enrico Bufalini

**CNA**  
Gianluca Curti

**CSC**  
Domenico Monetti

**DOC IT**  
Francesco Virga

**RAI DOCUMENTARI**  
Piero Corsini

**RAI TECHE**  
Giuseppe Giannotti

# Networking hub

exhibition stands for archives, libraries, and service providers specializing in conservation, restoration, and reuse throughout the entire duration of the event.

**audio network**   
by Rocket Music Publishing

 **BEELD & GELUID**



**BLU  
TEK**

  
BRITISH  
**PATHÉ**

**çiçliç**  
● CENTRE ● VAL DE LOIRE ●

 **Centro Internazionale  
CROCEVIA**

**FONDAZIONE  
HOME MOVIES** ■ ■ ■  
Archivio Nazionale del Film di Famiglia

 **LUCE**  
ARCHIVIO

  
**MNE MONICA**

NORNE  LEGACY

**Rai Teche**

 **RI-PRESE**  
MEMORY KEEPERS

**RSI**  
Radiotelevisione  
svizzera

# UNARCHIVE FORUM

*The  
Image  
Reuse  
Ecosystem*

## May 27 - Wednesday

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**Aranciera - 9:30 a.m.**

**PROJECT AMPLIFIER**  
Untitled Bicentennial Film  
(Sierra Pettengill)  
**The Toruń Trial**  
(Tomasz Wolski)  
**L'invenzione delle Alpi**  
(Lisa Bosi)

**Aranciera - 11:30 a.m.**

**PITCHING THE ARCHIVE**  
Fondazione CSC – Cineteca  
Nazionale e Archivio Nazionale  
Cinema Impresa di Ivrea  
British Pathé  
Ciclic Centre-Val de Loire  
agency

**Aranciera - 2:00 p.m.**

**PITCHING THE ARCHIVE**  
Archivi di Cinemazero  
Sound & Vision  
British Film Institute

**Aranciera - 4:00 p.m.**

**CASE STUDY**  
Make Film History: A Platform  
for Archive-inspired  
Storytelling Education

**Aranciera - 4:30 p.m.**

**CASE STUDY**  
SAFE: Sustainable Non-fiction  
Film Heritage – Between  
Preservation and Digital  
Ecosystems

**Aranciera - 5:00 p.m.**

**TECHNICAL PANEL**  
Future Heritage: Living in the  
cloud to preserve the legacy  
of digital cinema  
powered by Mnemonica

**The Botanist Bar- 5:30 p.m.**  
**BRINDISI AL FORUM!**

## May 28 - Thursday

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**Aranciera - 9:30 a.m.**

**PROJECT AMPLIFIER**  
Garden of Ashes  
(Arielle de Saint Phalle)  
**Tiziano Terzani.**  
**The betrayed lover**  
(Simone Manetti)  
**Retaken**  
(Bill Morrison)

**Aranciera - 11:30 a.m.**

**PROJECT AMPLIFIER**  
**A Return**  
(Federico Ferrone,  
Michele Manzolini)  
**Unarchiving Gay Desire**  
(Simon Dickel)  
**Costa, Me & An Endless Film**  
(Alexander Markov)

**Aranciera - 2:00 p.m.**

**PITCHING THE ARCHIVE**  
Cinémémoire  
Cineteca del Museo Nazionale  
del Cinema di Torino  
Cinémathèque Québécoise

**Aranciera - 4:00 p.m.**

**TECHNICAL PANEL**  
Preservation and Digital Access  
to the Media Library of the  
Archivio Storico della Biennale  
di Venezia – ASAC  
powered by ArchiveOn

## May 29 - Friday

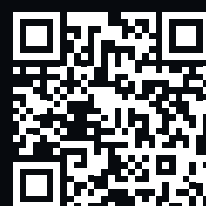
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**Aranciera - 9:30 a.m.**

**PANEL**  
Archival algorithms:  
description, restoration  
and artistic practices  
through AI

**Aranciera - 11:30 a.m.**

**ROUND TABLE**  
Archivio bene comune.  
For an Italian image  
reuse ecosystem



[unarchivefest.it/unarchive-forum/](https://unarchivefest.it/unarchive-forum/)



