

VIDEO ERGO SOUND

LUCCA FILM FESTIVAL 2024 **ART, MUSIC AND CULTURE ON THE BIG SCREEN**

CURATED BY
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The Lucca Film Festival once again focuses attention on the close synergies between cinema and other visual and sound arts, concentrating on the space that becomes a tool for expression, relationships, and identity building, on the strength and originality of female expression in the history of art and culture and in the contemporary world, while also casting a special look at the art and creativity of the African continent.

Art in its many forms and its relationship with space is one of the focuses; space designed by architecture (Palladio) or space traversed in search of beauty (Grand Tour) but also spaces of entertainment and social interaction through music, such as Italian nightclubs (Cocoricò Tapes) and those of foreign metropolises, which become places of socialization for those who have left their homeland (Pacific Club).

But also confined and oppressive spaces, like those of the central prison of Douala in Cameroon, from which one can ideally fly away and imagine a better future thanks to the power of music and a musical creation program accessible to inmates, as shown in the documentary *Jail Time Records*.

The power of music and imagination is also illustrated in the competing documentary film *Mogwai: If the Stars Has a Sound*.

Cities and metropolises, where walls and public spaces become spaces for democratic and often subversive expression (Banksy-Unauthorized), but also places of underground musical invention where creativity is expressed in the streets or makeshift spaces as in Africa—another focus of the 2024 edition—in Lagos, Nigeria, or Accra, Ghana (*Taxi Waves*).

Africa, the global South, from where some of the most interesting and original suggestions in the fields of music, cinema, literature, fashion design, and contemporary art come, liberated from the rigid Western production standards and a Eurocentric vision.

African cinema, which began in the 1960s after independence from European colonial nations, was able to develop stories, techniques, and styles tied to the African continent and its traditions, as evidenced by *Borrom Sarret*, a 1963 “neorealist” short film by Ousmane Sembène, considered the father of the Seventh Art in those latitudes.

But also a vision of Africa in continuous search for identity for those who have left their homeland (*African Giants*) and the restitution of the artistic and cultural heritage representing the roots of the community, which was taken away by the predations carried out during the colonial administration of European countries.

On this last subject, a rare document will be shown: the 1963 documentary film *Les Statues Meurent Aussi*, directed by two filmmakers who would go on to gain international fame, Chris Marker and Alain Resnais, for which the Lucca Film Festival obtained the screening rights from the original producer, Presence Africaine—an publishing house that published anti-colonial and Pan-African magazines and books and that organized the First Congress of African Writers and Artists at the Sorbonne in Paris in 1956—and provided Italian subtitles.

In this context, the Lucca Film Festival collaborates with UNESCO Paris, IMT School of Advanced Studies, and Presence Africaine Paris to promote the round table *The African Creativity and the Restitution of Heritage According to the UNESCO 1970 Convention*, which will be held on Monday, September 23, at 4:00 PM at the Auditorium of the Palazzo delle Esposizioni (Piazza San Martino 7, Lucca).

If one considers that until the 1980s edition of Gombrich's famous *History of Art*—the most widely read in the world—there were no female artist figures (Kathe Kollwitz appeared only in the last edition), one can see how far we still have to go to bridge the gap in visibility and rightful recognition in the international artistic community of female creativity.

The Lucca Film Festival seeks to give visibility to the historical figures of female creation (*Atlans Feminae*) and to the often subversive force and imagination of contemporary ones (*Guerrilla Girls*).

Cinema continues to demonstrate its ability to convey meanings, images, and sounds from other artistic disciplines, the big screen as an amplifier of the demands of contemporary art, as shown by the film *The Square* by this year's festival guest director, Robert Ostlund.