

ER

EMILIA
ROMAGNA

N.2
2010

LA SQUADRA

THE TEAM
Vasco Errani presented
the new Executive Committee
of Emilia-Romagna with
reconfirmations and renewal.

Vasco Errani presenta
la nuova Giunta regionale.
Con riconferme e novità.

REGIONE EMILIA-ROMAGNA

GIUNTA REGIONALE

ECONOMIA ECONOMY
Vetrina Shanghai
The Shanghai showcase

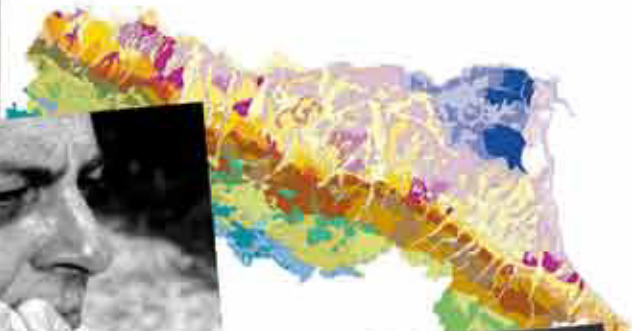
PROFILI PROFILES
Viaggiatori tra i ghiacci
Ice travellers



EMILIA ROMAGNA



l'ITALIA
expo shanghai 2010
上海世博会意大利馆



Regione Emilia-Romagna

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ALL THE PRESIDENT'S MEN

by Anna Maria Martina

“I'm truly satisfied with the work I have done based on two fundamental elements: skills and government experience”. This is how Vasco Errani, President of the Regional Council presented his new government team for the 2010-15 legislature, following regional elections in March. The council, in which the President kept information about programme agreements, integration, network and research coordination policies to himself, has three reconfirmed Chairmen (Gian Carlo Muzzarelli, Tiberio Rabboni and Alfredo Peri) as well as Undersecretary Alfredo Bertelli. Other than this, Errani announced, “clear signals have been given regarding female presences (increased from 2 to 5), renewal (9 out of 12) and the relationship with the territories within a clear idea of regional government”. Choices regarding Health and Education (“two strategic sectors not only for their weight in the budget but also for the role we have in these fields on a national scale) – Errani continues – are “choices that have unquestionable credibility and authority”. The different composition, compared to the previous Council, on the topic of productive activities and sustainable development “is an important key for Emilia-Romagna, for the construction of new production lines and all things concerning changes in a part of our manufacturing”.

Errani has given a fundamental role to the delegation concerning the simplification entrusted to vice-president Simonetta Saliera: “This term, we absolutely must give more efficiency, transparency and new forms of participation, increasing the effectiveness of our system also through the telecommunications network”. Then the integration of networks (“with the backbone of our basic reference for the construction of the regional system, the PTR”), transversal policies for youth and welfare “that centres on people and families”.

Here, in summary, are the profiles of the new Regional Chairmen of the new Regional Executive Committee:

Alfredo Bertelli, Undersecretary to the presidency. Fifty-nine years old, outgoing Undersecretary. Mayor of Copparo from 1976 to 1982; from 1985 to 1995, elected Town Councillor in Ferrara, he was Chair of Public Works.

He joined the Region in the 1995-2000 term. He has worked for the School, culture and tourism committee - of which he was also Vice-president – and for the Land and Environment committee. In 2000, the Region's president Vasco Errani appointed him as advisor to the presidency, a role he fulfilled until 2005.

Patrizio Bianchi, School, vocational training, universities and research, work. Fifty-eight years old, rector at the University of Ferrara. He graduated in political science at the University of Bologna in 1976. He has taught at the universities of Bologna and Udine. He was lecturer and

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then dean of the Faculty of Economics at the University of Ferrara.

Donatella Bortolazzi, Development of human resources and organization, cooperation development, youth projects, equal opportunities. Fifty-two years old, outgoing Regional Councillor. Twice elected for two terms in the town council of Baricella: the first with responsibility for Culture and equal opportunities, the second as Deputy Mayor and Chair of Budget, staff and taxes.

Sabrina Freda, Environment, urban redevelopment. Forty years old, engineer. From 2007, she was Chair of Urban redevelopment, commerce, urban marketing for the City of Piacenza.

Paola Gazzolo, Ground and coast defence, civil defence. Forty-three years old.

In the former administration he was Provincial Chairman in Piacenza with responsibility for Social Services.

Carlo Lucenti, Health policies. Fifty-four years old, head physician of Urology and director of the Surgery Department of the Bufalini Hospital in Cesena. National Secretary of Anao-Assomed (Association of medical directors).

Teresa Marzocchi, Social and integration policies, voluntary work, associations and third sector. Fifty-six years old, a teacher until 1989. From 1972 to 1983 she was involved in sports associations. In 1984 she founded the Help Centre 'La Rupe', now a social cooperative. She deals with social and health policies and is spokeswoman for the Council against the social exclusion of the Council of Bologna.



of Vice-president of the Province.

Tiberio Rabboni. Agriculture, fishing and hunting activities. Fifty-eight years old, outgoing Regional Chair of Agriculture. In 1975, he was Councillor and Chairman for the town of Galliera (Bologna). In 1985 he was elected to the provincial Council and three years later became Chair of School, vocational training and social security. In 1995 he became Provincial Chair of Land planning, public housing, transport and roads. From 1996 to 2004 he was Vice-president of the Province of Bologna.

Simonetta Saliera. Vice-president. Europe, budget, cooperation with the autonomies system, regulation of public services, simplification and transparency, security policies. Fifty-four years old, she was Town Councillor in Pianoro (Bologna), then Chair of Social Services and Public House, then Mayor from 1990. From 1995 to 1999 she was Chair of Urban Planning and Budget. She was re-elected as Mayor for a further two terms. Lastly, she was Chair of Traffic for the City of Bologna.

THE REGION DISCOVERS IT IS YOUNGER

by Silvia Giovannelli

A steadily growing and younger population. This is the picture of the population of Emilia-Romagna presented, in January 2010, by the strategic and statistical control service of the Emilia-Romagna Region. The complete data, divided also into provinces, is available on the region's website (www.regione.emilia-romagna.it/wcm/statistica/index.htm).

In the 348 Municipalities of Emilia-Romagna there are 4,390,606 residents (2,259,640 females and 2,135,966 males), showing an increase of 39,439 people compared to the same period in 2009 (+0.9%). This increase can be entirely put down to the old 341 Municipalities of the region (39,507 people), while the 7 new Municipalities of Alta Valmarecchia (Casteldecio, Maiolo, Novafeltria, Pennabilli, San Leo, Sant'Agata Feltria and Talamello) show a slight decrease (-68 compared to 2009). “With a population that is changing in structure, and whose changes are substantially linked to migratory dynamics, we must – highlights Donatella Bortolazzi, Regional Chair of Development of Human Resources and Organization – timely and accordingly, evaluate the impact in order to better adjust regional policies and the services deriving from them.

The understanding of these dynamics is indispensable for suitable policies on social and health programmes, and also for the creation of new development models”. Data confirms once again the population growth trend that began around the mid-nineties. Although there has been a decrease compared to the 1.5 % recorded in 2009, the growth rate is still in line with the averages registered over the last decade.

Alfredo Peri, Land planning, infrastructure and intangible assets, logistics and transport. Fifty-three years old, outgoing Regional Chair of Mobility and transport. From 1985, he was a Town Councillor in Collecchio (Parma), Deputy Mayor from 1993 to 1995 and Mayor from 1995 to 1999. He was President of the Boschi Di Carrega regional park from 1991 to 1999. Provincial Councillor in Parma in 1999, he covered the role

FIELD RESEARCH

by Piergiorgio Sallusti

The Emilia-Romagna Region is part of the AGER project for research and innovation in agriculture. This initiative was created by 13 Italian banking foundations and can count on a financial endowment of 27 million euro.

“To make our agriculture ever more competitive and to combat the crisis – Regional Chairman Tiberio Rabboni explains – more research, quality and innovation are needed. Research relevant to general interest that is able to respond to climate change, the reduction of natural resources, demographic growth and changed lifestyles. Emilia-Romagna's joining AGER represents the continuation of a strong commitment on this front, which has allowed us to have already reached the goal of 2.5% of agriculture GDP destined to research studies fixed by the Lisbon strategy for 2010”.

AGER, an acronym of *agroalimentare e ricerca* (food agriculture and research), will last three years and aims, through announcements, to support research projects with a strong potential to effectively impact various strategic sectors of Italian and Emilia-Romagna agriculture: durum wheat, pig farming and products, fruit and vegetable and wine-growing. In particular, the Region is committed to spreading AGER supported initiatives in its territory, sharing results and co-funding projects of regional interest. The Cariplo Foundation, also on behalf of the other Foundations, is in turn committed to increasing the value of initiatives in its own business which are of particular interest to the economy of Emilia-Romagna. From 1998 to today, the Region has funded 885 research projects amounting to 85 million euro, which rises to 210 million euro if we also take resources for technical assistance and training into account. In 2009, the year of the crisis, the Region launched a special research programme providing 21.5 million euros of resources, 40% more than in the past.

Among the Foundations taking part in AGER there is also Fondazione Cassa di Risparmio in Bologna, with whom the Region recently renewed a collaboration that began in 2004 and has, in recent years, allowed resources of 2.7 million euros (of which 1,000,050 from the Region, 1,500,000 from the Foundation and the rest from other sources) to be used for 10 research projects. Fondazione Cassa di Risparmio of Parma, Fondazione Cassa di Risparmio of Modena and Fondazione Cassa di Risparmio di Ferrara are other foundations of Emilia-Romagna who have joined AGER.

Alongside the 4 Emilia-Romagna foundations and Fondazione Cariplo at the head, the AGER group is completed by: Ente Cassa di Risparmio di Firenze, Fondazione Cassa di Risparmio of the Province of Teramo, Fondazione Cassa di Risparmio di Cuneo, Fondazione Cassa di Risparmio di Padova and Rovigo, Fondazione

Cassa di Risparmio di Trento and Rovereto, Fondazione Cassa di Risparmio di Udine and Pordenone, Fondazione Cassa di Risparmio di Vercelli, Fondazione di Venezia.

SHANGHAI SHOWCASE

by Giorgio Soave

From 1st -15th September, Emilia-Romagna will be at the centre of the Shanghai Expo in China, a universal exhibition with two hundred Countries and international organizations taking part. More than 70 million visitors are expected to attend.

In the Expo initiatives planned for the Italian Pavilion, particular attention has been paid to the involvement of Emilia-Romagna's entrepreneurial system. In actual fact, the Region has involved around 300 businesses offering an ad hoc public competition for temporary business associations and a show of interest and targeted consulting carried out by a company engaged through a bid. In reference to the show of interest, records show an overall balance of the territories with a slight prevalence of businesses in the province of Bologna (43%), followed by Ravenna (23%) and Modena (20%). The most represented productions are housing-construction (36%) and mechanics (26%).

In the public competition for temporary business associations, records confirm a prevalence of housing-construction (23%), mechanics (17%) and food (16%).

On a territorial level, the province of Modena is the most represented with 23% of total businesses, followed by Bologna with 19% and Ravenna with 12%. Results show around 90 businesses taking part in the announcement and 30 shows of interest, for which the Region has guaranteed 1.5 million euro of resources to be spent on co-funding and services. Emilia-Romagna will participate in Expo 2010 through initiatives designed to present cultural, productive and social excellences in the Italian Pavilion and in the Bologna Pavilion (also promoted and co-funded by the Region).

The Tongji University of Shanghai has planned a great deal of activities concerning sector-specific relations, promotion, exhibition and conventions. The main events will be centred on the various regional productions of excellence such as mechanics and automobile, food, housing-construction, health and wellbeing.

FAREWELL TO THE CANTOR OF EMILIA

by Renato Bertacchini

He was very influential, and then some. Edmondo Berselli, director of Il Mulino

magazine of Bologna, columnist of Repubblica, Espresso and Resto del Carlino, passed away in April 2010. His was an impromptu hold on the reader, spatial and generational, immediate and motivated, cultural and social, economic and political; variously, intentionally applied to our region in the paradigmatic book *Quel gran pezzo dell'Emilia* (That great piece of...Emilia) (Milan, Mondadori, 2004). The cover title is mischievously suggestive of sheep-farming cinema (quel gran pezzo dell'Ubalda), which highlights the carnality of Emilians. Above the title, a Marxist sickle entwined with a fork and tortellino can be seen. Under the same title, a Ferrari racing car stands out, alongside the explicit writing summarizing: Land of communists, motors, music, good play, fat cuisine and classy Italians. Emilia has a primary identity of Communist Party activism, “red” governments that have been uninterrupted locally. Out with the communist public management, there are free private initiatives and individual and talented behaviours. Berselli travelled far and wide in the today and tomorrow of the “model” region. He spoke of how the post-war desire for revolution was held in check and blocked by Togliatti. On the 23rd of September 1946, Palmiro Togliatti The Best descended upon Reggio Emilia. He shut himself in a room with communist Mayor Cesare Campioli and another two “red” Mayors, Giuseppe Dozza from Bologna and Alfeo Corassori from Modena. He energetically sets forth the line of his party, no disarrays, no violent partisans, extremists or drifters taking to the streets. Certain unrealistic and dangerous tendencies are thus practised or at least kept under control.

Practical and fantastic prototypes, under Berselli, regional politicians enjoyed his extraordinary combining talent for finding a balance between the intellectual and the emotional. Here is cardinal Lercaro who, in 1956, when the soviets invaded Hungary, rang all the bells of all the churches in the diocese. Here is Christian Democrat Giuseppe Dossetti, one of the fathers of the Constitution, who ends up being a monk in Montevoglio.

Dozza and Corassori are exemplaries, two red Mayor “composers”. Of short, persuasive political fortune the “butcher” Guazzaloca (Guazza), Prodi from Reggio-Emilia, identified intellectual, merged with the world of production. Lastly, the Modenese Mayor Pighi, who Berselli defines as “continuist”, overly aligned successor of former Mayor Barbolini.

Without wasting time, let's say that the polarized and radiated space in *Quel gran pezzo dell'Emilia* was and is the region where Berselli was born on 2nd February 1951: the Po valley-Apenine in the province of Modena that the native of Campogalliano grew up in.

A Modenese quality, therefore, the sound and ring of the bell tower, the background of a domestic environment: “My mother and father lived on opposite sides of the square of Campogalliano before they got married: she faced Reggio and he faced Modena. They spoke in

different accents and made fun of each other all their lives”. His third obsession was music. Robust sweetness, simple local chords that make the music ductile and permanent. “Naturally, music has been a fantastic and incredible idea in Modena in these years: Guccini, I Nomadi, and Equipe 84. Then there's the story about Ponte Radio and the rise of Vasco Rossi, the star, the “licensed mountain-dweller”, the “king of nerds”. In the memorable and gripping *Quel gran pezzo dell'Emilia*, Berselli comes closer to “fat cooking” with itineraries that are still valid today. Blocks of gastronomic specialities, foods and dishes that generate interest and enthusiasm and are never eclipsed or overshadowed: “Waiters, tagliatelle with ragout sauce, a lasagne, veal parmigiana, anything as long as it's stodge”. Next to music and Lambrusco we find football, in this case a treasure-ball hunt, among concrete metaphors (“the lowest of shots”) and lively allegories (Un dubbing a Bologna (a doubling in Bologna), Un pallone per il popolo (a ball for the people), Una partita platonica (a platonic game)).

The main star of Emilia is the engine. ‘La testa nel motore’ (Head in an engine), here and nowhere else, means Emilian passion and know-how for cars, tractors and motorbikes.

Champions and symbols of speed, rumbling rides on nocturnal roads for the Mille Miglia race or on improvised circuits, enclosed within the avenues of the outskirts. Mechanics training – existential of entire generations observed and confirmed by Berselli: “Those engines are fetishes from a time when Guzzino motorbike engines flooded and began to cough and splutter. The expert driver would get off the saddle, balance the bike on the fork, take out the spark plug with a box wrench and carefully clean the electrode with some emery-paper then set off again perfectly satisfied...”

Berselli has written other no less taxing works on the roots and “spirit” of Emilia's economy and culture: *Venerati maestri*, subtitled *Operetta immorale sugli intellettuali d'Italia* (Revered masters, immoral operetta on Italian intellectuals) (Mondadori, 2001).

Clear, frank portraits of Indro Montanelli, P. Pasolini, Nanni Moretti; *Cronache di un paese provvisorio* (Tales of a provisional country) (Mondadori, 2004), on our typical local qualities of “adults with reserve”, of the Vespa boom and the recurring fashion of the miniskirt; *Sinistrati. Storia sentimentale di una catastrofe* (Injured. Love story of a catastrophe) (Mondadori, 2008) on the pitiful agony of the centre-left. The last effort, *Liù. Biografia morale di un cane* (Liù. Biography of a dog), his Labrador, was finished when the illness had already taken over. Yet Berselli still believed it possible that the illness could regress.

The ingredients of Emilia roll by, leap into the foreground and do not fade in this goodbye to Berselli: culatello of Zibello, salami of Felino and Langhirano ham, Salvarani and Barilla, Reggio's knitters, parmigiano, Fiat Trattori of Modena,

cooperatives, local banks and dance halls, 3-star boarding houses in Cesenatico, warm nights in Rimini and Fellini's Amarcord.

Moments and profiles to be expressed as an industrious, and not only affectionately and painfully nostalgic, farewell to say why and how Emilia, "this little-known lady", is a good match and a promise that has been kept for our country. ☘

THREE MASTERPIECES

by Renato Bertacchini

Casa d'altri (Home of others) is a classic by Silvio D'Arzo of Reggio, a beautiful and perfect tale of our literary culture. Silence and night, autumn in agony, winter and snow in the town of Monselice, in the gorges and ravines of the Apennines.

There are two main characters, the old washer-woman called Zelinda Icci who washes rags and bowels in the canal from morning to night; and her alter ego, a poor priest fit for town festivals and lotteries, a subtly ironic Falstaff. He too is dramatically lost among "seven houses, seven roofs and countless mountains". The old woman has nobody, says hello to nobody and nobody takes an interest in her. For her eternal, daily misery, she has only one thing to ask of God: if "without spiting anybody" she might "be allowed to finish a little earlier", yes "even kill herself" she tells the priest in the calm, childlike honesty of desperation.

A tale of exile and death, Casa d'altri was reprinted by MUP publishers in January 2010, alongside the other masterpieces by D'Arzo, Penny Wirton and Il pinguino senza frac (The penguin without a tailcoat).

A book apparently only for children, Penny Wirton took a long time to write and is full of personal references (you can easily recognize the elderly mother of the fatherless writer in Anna Wirton), changed for literary reasons. A bizarre and enchanting balance stretches the tale along the thread of a cultured imagery that joins Kipling to Dickens, the Spoon River Anthology to Lazzarillo di Tormes.

A penguin without a tailcoat isn't even a penguin. The parents of Limpo, the poorest penguin in the world, can't afford to buy him a tailcoat and so "life will really be a serious business for him". There's nothing left to do but leave home and save up for the fateful tailcoat. Thankless and tough jobs. It's hard to get by amidst wheezing walruses and shrewish seals. Polar storms are nightmares to endure. In the end, Limpo returns with a Sunday-best tailcoat, a watch chain and a strong, virile sentiment for life. The triple, updated reprint demonstrates how D'Arzo was and still is a cult author who writes in an Emilian-style for knowledgeable readers from Montale to Bertolucci and from Pasolini to Tondelli. ☘

ICE TRAVELLERS

by Claudio Bacilieri

Magnetic North. The North that has attracted adventure seekers and crazy explorers like the prelate Francesco Negri from Ravenna, the first European traveller to arrive at Cape North by land; like the Jesuit Pasquale Tosi from Santarcangelo di Romagna, founder of the Church of Alaska who was the first to travel the length and breadth of the previously unexplored Yukon valley; like Felice Pedroni from Fanano, who found gold in Alaska and founded the city of Fairbanks. Three stories, three different lives linked by Emilia-Romagna roots and, especially, by a crazy tenacity and the ability to withstand indescribable efforts in order to achieve their goals. Theirs was a journey towards truth where, in the end, they found only themselves.

Let's begin in chronological order. The resurrected Viaggio Settenzionale fatto e descritto da Francesco Negri da Ravenna (Northern Journey made and described by Francesco Negri of Ravenna), reprinted 300 years after the first edition in 1700 brings us the chronicles of a seventeenth-century traveller who longed for the sea ice as a place of sobriety and humbleness. At least this is what he would have us believe from his description of the habits and customs of Laplanders and other Northern peoples. He reached them through a trek that he himself defined as "one of the most pitiful and dangerous in the world". Francesco Negri's journey was carried out in 1663, when he was in his forties, through a thirst for knowledge. It lasted three years and he did it in solitude, in no hurry and with the northernmost tip of Europe as his destination. He attempted to reach Cape North through Sweden but he only managed to get there by taking a different route along the coasts of Norway. He was probably the first continental to wear skis, those "boards" that the Swedes wear and "never raise from the ground by lifting their feet, but slide softly", thus making progress as easily as if they were walking.

Francesco Negri structured Viaggio Settenzionale in the form of eight letters. The first contains the journey to Lapland; the second describes the qualities of Sweden; the third is about seal hunting; the fourth recounts "two wondrous effects of nature that happen in Sweden: one about swallows (...), the other about submerged men (...)", the fifth letter describes the journey in Norway until Bergen; the sixth until Trondheim and the seventh from Trondheim to Cape North. They are full of curious details from "the outsized serpent to be found in the Sea of Norway" to the "famous abyss that geographers call Maelstrom". The book ends with the eighth letter containing news on "Finmark", that is the northernmost point of Norway and whale hunting. The priest from Ravenna wasn't a lofty writer but he was a curious traveller. His

enthusiasm makes up for the simplicity of his sentences, at times complicated by Latin citations. He is able to transmit the emotions of the North as a source of differences. A land of extremes and full of wonder. The first of these differences lies in the moral quality of Northern peoples. The priest describes Laplanders as being humble and meek, not given to anger or pride. "These people lose no sleep over the hopes of honours and dignity, or the fear of losing them, or over the graces and disgraces of superiors". In northern lands, a man can shape his soul without worrying too much about external factors, about the great baroque theatre of appearances or the perverse system of reward and punishment.

The South is female and the North is male? This is how it seems to our seventeenth-century traveller. The longings that are born from loose habits and warm climates are almost unknown here, he says.

The coldness of the air implies fewer pleasures: "Ceres and Bacchus can't arrive here, Venus can, but with little heat". The extreme heat of torrid climates and the extreme cold of glacial climates – he observes – also affect animals. Over there, there are tigers, lions, poisonous snakes and ferocious animals. Here, there are only reindeer, seals and squirrels, "nice animals; there are no poisonous ones, and people are peaceful". With a body made strong by the rigid climate, a Scandinavian soul can benefit from living in safety and goodness. Their cities have no walls or ditches, travellers do not carry weapons, the thick forests could conceal anybody yet crimes are rare. Francesco Negri's admiration for people from the North and their good government is boundless: after returning to his home country in his sixties, he tried everything but without success to return to Scandinavia. Around two centuries later we find Pasquale Tosi, born in San Vito in 1837, a hamlet of Santarcangelo di Romagna. After studying in the seminary of Bertinoro, he joined the Society of Jesus. It was 1862 and missionary activities in the New World, where the frontier dream was pursued, were intense. Father Tosi was sent to the Indians of the Rocky Mountains and worked there for around twenty years in the missions of Cheney, Colville Valley and Coeur d'Alene. In 1886, elders sent him and another Jesuit, a Frenchman called Louis Robaut, to accompany the Bishop of Victoria, Belgian Charles Seghers, on an expedition to explore North Alaska. The first ever in the Arctic region. You can imagine what it meant to be the first to set foot in an unknown, cold and inhospitable region between the Yukon and Stewart rivers. After the Bishop was mysteriously assassinated by a guide, it was up to the Jesuit from Romagna to take over the expedition and found the first Jesuit mission in Alaska in 1887, in Nulato. From then on, numerous journeys followed. These led to the creation of eleven residences and missions in total and he wrote many journals, used also by palaeontologists, published

over six editions in "Civiltà Cattolica" (Catholic Culture). That same year Father Pasquale Tosi had Tipografia Befani in Rome print his memoirs entitled La missione dell'Alaska (The Alaska mission). He had come back to Italy to raise funds for his mission with the Eskimos. In 1894 Pope Leon XIII made him head of the new apostolic prefecture of Alaska, where he remained until September 1897. Made weak by the hard work of organizing the Church of Alaska under extreme conditions, Tosi was replaced and sent to Juneau for a period of rest. When the ship left the port of St. Michael, the missionary from Romagna received a four cannon-shot salute. Shortly after, he died in Juneau in January 1898, after having taken in the polar night and the unabated whiteness of the North, a place where winter keeps you prisoner.

A few years after the death of Tosi, in 1902, a strange thing happened in Alaska featuring another person from Emilia-Romagna called Felice Pedroni, alias Felix Pedro. He was a mountain-dweller from the Apennines near Modena who had immigrated to United States from a meagre village of four stone houses. Following long years of research in the Tahana region, Pedro discovered gold after panning the river bed of Pedro Creek, the stream that was named after him. A novel on this topic called "Felix Pedro" and a play entitled "Il mistero di Felix Pedro" (The mystery of Felix Pedro), by Giorgio Comaschi, Bolognese actor and journalist, have now been released. Pedroni also made a journey off the map, towards the North, the direction of his adventures. Months and years passed in the solitude and silence of the Alaskan forests. He panned for detritus in streams with frozen hands, slept in huts fearing bears, overcame his exhaustion and worries in saloons among hunters, gold prospectors, adventurers and prostitutes. Felix Pedro is the quintessential immigrant; he went from having hunger pains to the mirage of America, from life in the mines to the silence of the Indians who accompanied his movements into the wild mountains of the North. Snow, sleet and frozen faces aged by effort moving in a single file along the terrible Chilkoot Pass. One day, when his companions had already abandoned him and he was at the end of his tether, he followed a moose along the banks of a stream and saw something glittering in the soil. It was gold dust: this moment would bring about the Gold Rush and give life to the town of Fairbanks, now the second largest town of Alaska, which can consider itself born from the intuition, courage and tenacity of Felice Pedroni. Having become rich, the mountain-dweller of Frignano didn't find happiness. In fact, he died under mysterious circumstances. His story demonstrates the strength of all the people who left the mountains, or any place, in search of a better life, or a thirst for adventure. The North pushed Negri, Tosi, Pedroni and many others to grasp the twilight on the line of perennial snow. ☘

THE LANDSCAPE BY THE CENTIMETRE

by Anna Maria Martina

The new website dedicated to the soil of Emilia-Romagna is online. It is a resource based on the platform of Google Earth and it makes complete maps available for viewing. Putting geography in context in a simple way makes it easier to understand the link between soil and landscapes (including settlements, manufacturing, infrastructures and farming), in which they are found. Just "click" on the place on the map you are interested in and you'll see the description and images of the land, related links and lots of useful data and information. In particular, when you select a location, another window/page opens up with references on maps and names of the soils, a description of the environment and the year of update.

The soil map was made using information from studies carried out on the flatlands of Emilia-Romagna from the mid-seventies up until 2005. The description of the soils of the flatlands was carried out here examining 183 different types of soils. In addition to appealing to professionals in this field, the project is a tool for further investigation and knowledge of the soil in order to better promote its countless strategic functions: from the support of living species (biodiversity) to agricultural production, up to the function of pollutant filters or carbon tanks, with subsequent storage of carbon dioxide. If the land and territory isn't protected, serious damage may be caused to the environment, with dangerous consequences for food and the health of the population.

The creation of this new site joins the recent Web-GIS on the geological heritage of Emilia-Romagna, where you can find the individual websites and available, in-depth scientific documentation on a conspicuous heritage that includes 775 grottos to date. Surfing on the Web-GIS you also can retrace "geological paths", suggestions for geo-tourist itineraries, areas set up for the observation of geological peculiarities and various types of informative material. ☘

ARGENTINEAN PANORAMAS

By Claudio Bacilieri

The Italian contribution to Argentinean architecture is well-known: it gave rise to important monumental works such as Casa Rosada, Palacio Del Congreso, Palacio Barolo, Teatro Colón, Confeitería Del Molino and many others. Among these works, it's interesting to see those "labelled" – if we can say this – Emilia-Romagna: The church of the Italians (dedicated to the Mater Misericordiae) in Buenos Aires, by the engineer Emilio Rosetti (1870) from Romagna; still in the capital, Hotel Windsor was

designed by Raúl Levacher, an architect from Parma, who, alongside Emilio Aegrelo, also designed the splendid Galerías Pacifico in 1889, heart of porteño shopping; in Córdoba, the Galería La Central and the Gran Hotel Victoria in Art Nouveau style by Ubaldo Emiliani, from Faenza; in Buenos Aires, the Tattersal building at the racecourse and the elephant enclosure at the Zoo are works of Virgilio Cestari from Ferrara. For us, however, the most interesting figure is that of Augusto César Ferrari. On the impulse of his daughter Susana, the Centro Cultural Recoleta of Buenos Aires paid a well-deserved homage to him in 2002.

The Recoleta exhibition and the book of the Licopodio editions released in 2003 have allowed the work of Augusto C. Ferrari, born in San Possidonio in the province of Modena in 1871, to be seen in a new perspective.

His work stands out for its obvious eclecticism that ranges from architecture to painting and photography, a cross between naturalism and stylistic abstractism.

Ferrari became an architect upon his father's wishes: brought up in Modena by a nanny from the Apennines, he studied architecture at the University of Genoa and finished his studies in 1892. He then moved to Turin to study painting at the Albertine Academy of Fine Arts at the Royal Industrial Museum.

His painting master in Turin was Giacomo Grosso, author of the scandalous "Sacro Convengo" exhibited at the Venice Biennale in 1895 (the last convention of Don Giovanni lovers around the dead body of their seducer). He perhaps got a taste for subtle irony from Grosso, highlighting how religious iconography, used for his works in churches, implies an underlying sexual impulse. This relationship between art and religion will be much more explicit, however, in the works of his son León, as we will see.

In Turin, Augusto Ferrari also dedicated himself to photography. He specialized in "panoramas" under the advice of Giacomo Grosso. Panoramas were a painting genre of the nineteenth-century, a precursor of hyper-realism, of installations and of virtual reality. They were large, moveable murals that occupied the walls of a circular room and stunned onlookers, sitting in the middle of the room, into feeling they were in a different scene; in an exotic setting or in a famous battle for example. Ferrari worked with Grosso on the panorama of La Battaglia di Torino and, in 1910, on La Battaglia di Maipú, commissioned by the Argentinean government for the centenary of the Revolution of May. It was 124m long and 15m high. In the same period, a company called Cine-Films asked Ferrari to create the panorama of Messina destroyed by the 1908 earthquake; this was shown for the first time on 7th July 1908 in Turin, in the circular Pavilion of Valentino.

In 1914 Ferrari arrived in Buenos Aires to manage the exhibition of the panorama of Messina on behalf of its owners. This was then cancelled

due to the economic crisis. The Modenese painter went to stay in the Convent of Capuchins in Nueva Pompeya, a neighbourhood of the capital. He decorated the walls of the refectory for his guests and painted portraits of the priests. During works in the Chapel of the Divine Rostrum, he met Susana Celia from Pardo and they married in 1917. Two years earlier he had been requested to make the panorama of La Battaglia di Tucumán and that of La Battaglia di Salta, both 95m long and 11m high. He fell in love with Argentina as he travelled to the battle zones to take notes and photographs.

Between 1917 and 1922 he renovated and decorated the church of San Miguel in Buenos Aires, which caught fire during the 1995 revolution. This was the year in which he was injured during a protest march and lost an eye. As well as changing the external architecture of this church, he also painted 120 paintings. Photographs of the models Ferrari used to make sketches of paintings like The Wedding at Cana or The Last Supper that cite the Roman Renaissance are very interesting: he, his wife, other family members and passers-by are dressed up as biblical characters, with turbans, cardboard crowns, false beards, canvass tunics and improbable headwear.

Their great enjoyment shines through this re-enactment of prophets, saints, messiahs and naked martyrs, and perhaps even a desecratory intent. The same can be said of the nude female photographs used as models for his easel painting. These were taken in Italy, when he stayed there with his family from 1922 to 1926, on the coast of Tuscany or in the garden of his home in Turin, with a curtain so that the neighbours couldn't see. In Italy, Ferrari dedicated himself to studying figures, nudes, landscapes and views of Venice, staying in Viareggio, Turin and in the city of the Doges.

Back in Argentina, he built the cloister of the church of Nueva Pompeya in 1927. He built it in an eclectic style, joining Romanesque, Arab and Norman influences in Sicily and the Neapolitan convent style.

The following year he was asked to make a new panorama for the centenary of the Bahía Blanca foundation. His most important architectural work is still the great cathedral of Córdoba commissioned by the Capuchins. It is in a neo-gothic style, decorated with pinnacles and rose windows, a show of eclecticism that harks back to the history of Italian art.

In the decade of 1930-40, just outside Córdoba, he built the church of Villa Allende and ten or so houses such as "La Cigarra" and "El Castillo". The latter is also known as "San Possidonio" in memory of his place of birth. In the province of Córdoba he also built the church of Unquillo and with his son León, the church of Rio Cuarto. There were many architectural projects that didn't end well and of which the preparatory drawings remain.

With a small beard and a secret glass eye, Augusto Ferrari lived through an entire century

(he died in 1970 aged 99 years old), linking the nineteenth century, in which he was born, to the virtual world of contemporary times. He skipped the twentieth century and the avant-garde like a true heretical academic.

The artistic experience of Augusto's son León Ferrari, on the other hand, is entirely within the twentieth century and the avant-garde. Born in Buenos Aires in 1920, he followed his father's wishes and studied engineering. He worked as an engineer for many years. For his young daughter's health problem, he and his family moved to Italy in 1954 in search of a cure. In Florence, during the child's convalescence, León began experimenting with different techniques. Using materials like polyurethane, chalk, metal, ceramics and wood, he created art that spoke of power and religion, mindful of the punishment and hell-based education he had received as a child from the German priests of the college. In 1964 he illustrated the poems of Rafael Alberti in the book 'Escrito en el aire'. The following year we find his most famous work: it's entitled 'La Civilización Occidental y Cristiana' and depicts a crucified Christ on an American bomber, a protest against the Vietnam War. In the meantime he became interested in abstract writing and made paper textures sprayed with phrases.

In San Paolo of Brazil, where he exiled himself in 1976 to escape dictatorship (his son Ariel is a desaparecido), he experimented with heliography, photocopying, collages and video-texts. The collages, in particular, link Christian iconography and eastern eroticism.

Back in Argentina, he took his abstract and poetic research further, using wire drawings and sculptures and continually changing supports, from sculptures using dried twigs to backlights. His surrealist and Dadaist vein is mixed with his passion for writing applied to canvas and paper: from this he creates an "infuriated alphabet" of signs; a deformed writing that reveals what is hidden and unsaid. From performances with earthworms to the tactile signs of Braille, it unfolds over a system of lines, phosphorescence and writing (written paintings) that a critic interpreted as "poema de amor a la vida". León Ferrari is one of the most famous Argentinean artists.

New York's MoMA has hosted an exhibition of his sculptures in polyurethane. In 2007 he won the Golden Lion award at the 52nd Venice Biennale. He has exhibited all over the world: the latest exhibitions in 2009-2010 were "L'alfabeto infuriato" at the Reina Sofía Museum of Madrid and "Fosforescienze" at the Zavaleta Gallery of Buenos Aires. León Ferrari will be 90 years old in September and he still goes to work in his studio in the old heart of Buenos Aires almost every day.

There will shortly be a Foundation that will put together the works of the two Ferraris, father and son, stars of a long history that began in the province of Modena and (not yet) finished in the incandescent territories of art. ☘

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 Felice
Pedroni

VIAGGIATORI TRA I GHIACCI

Il Nord del mondo ha attirato esploratori avventurosi, come il prelado ravennate Francesco Negri, il primo europeo arrivato via terra fino a Capo Nord, il gesuita Pasquale Tosi da Santarcangelo di Romagna, fondatore della Chiesa d'Alaska, e Felice Pedroni da Fanano, che proprio in Alaska scoprì l'oro e fondò la città di Fairbanks.

ICE TRAVELLERS | Translation at page 50

The northern part of the world has attracted adventurous explorers, like Francesco Negri the prelate from Ravenna, the first European to arrive at Cape North by land; the Jesuit Pasquale Tosi from Santarcangelo di Romagna, founder of the Church of Alaska; and Felice Pedroni from Fanano, who found gold in Alaska and founded the city of Fairbanks.

Felice Pedroni negli ultimi anni della sua vita e l'emporio di Jack McQuesten a Circle City, base delle sue spedizioni. Felice Pedroni in the last years of his life and Jack McQuesten's store in Circle City, the base of his expeditions.

Il Nord magnetico. Il Nord che attira gli avventurosi, gli esploratori folli. Come il prelado Francesco Negri da Ravenna, il primo viaggiatore europeo arrivato via terra fino a Capo Nord. Come il gesuita Pasquale Tosi da Santarcangelo di Romagna, fondatore della Chiesa d'Alaska, che per primo percorse in lungo e in largo l'inesplorata valle dello Yukon. Come Felice Pedroni da Fanano, che in Alaska scoprì l'oro e fu all'origine della fondazione della città di Fairbanks. Tre storie, tre vite diverse accomunate dalle radici emiliano-romagnole e, soprattutto, da una tenacia furibonda, dalla capacità di sopportare fatiche indescrivibili pur di arrivare allo scopo. Un viaggio – il loro – verso la verità, dove alla fine non s'incontra altro che se stessi. ►



Francesco Negri



Pasquale Tosi

Prendiamo il primo in ordine di tempo. La ristampa anastatica del *Viaggio Settentrionale fatto e descritto da Francesco Negri* da Ravenna, trecento anni dopo la prima edizione del 1700, ci consegna la cronaca di un viaggiatore del Seicento che anelava alla banchisa polare come al luogo della sobrietà e dell'umiltà. Così almeno ci fa intendere la sua descrizione degli usi e costumi dei lapponi e degli altri popoli del Nord, raggiunti attraverso un cammino da lui stesso definito "uno dei più penosi e pericolosi che possano farsi al mondo". Il viaggio di Francesco Negri si svolse nel 1663, quand'era quarantenne, per puro desiderio di conoscenza. Durò tre anni e fu compiuto in solitudine, senza fretta e con destinazione il punto più settentrionale d'Europa. Cercò di raggiungere Capo Nord attraverso la Svezia, ma vi riuscì solo con un secondo itinerario lungo le coste norvegesi. Fu probabilmente il primo continentale a indossare gli sci, quelle "tavollette" che gli svedesi non "sollevano mai dalla neve alzando il piede, ma leggermente strisciando", riuscendo così ad avanzare con la stessa facilità con cui camminano.

"UN VIAGGIO VERSO LA VERITÀ, DOVE ALLA FINE NON S'INCONTRA ALTRO CHE SE STESSI."

"A JOURNEY THROUGH TRUTH WHERE, IN THE END, YOU ONLY FIND YOURSELF."

Il racconto del *Viaggio Settentrionale* è organizzato da Francesco Negri sotto forma di otto lettere. La prima contiene il viaggio in Lapponia, la seconda descrive le qualità della Svezia, la terza la caccia alla foca, la quarta riporta "due mirabili effetti della natura che succedono in Svezia: uno delle rondini (...), l'altro degli uomini sommersi (...)".

La quinta lettera descrive il viaggio in Norvegia fino a Bergen, la sesta fino a Trondheim e la settima da Trondheim a Capo Nord, e sono piene di curiosità, dallo "smisurato serpente che si trova nel Mar di Norvegia" fino alla "famosa voragine detta dai geografi Maelstrom". Chiude il libro l'ottava lettera con le notizie sulla "Finmarkia", ovvero

l'estremità settentrionale della Norvegia, e sulla caccia alla balena. Il prete ravennate si rivela viaggiatore curioso, anche se scrittore non eccelso. Ma l'entusiasmo con cui scrive riscatta la semplicità della frase, talvolta complicata dalle citazioni latine, e riesce a trasmettere l'emozione di un Nord come fonte di differenze. Un luogo estremo e pieno di meraviglie. La prima di queste diversità è la qualità morale dei popoli nordici.

Il prete ravennate descrive i lapponi come umili e mansueti, non soggetti all'ira e alla superbia. "La speranza degli onori e delle dignità, come anche la paura di non conseguirli o il timore di perderli, e così la grazia e la disgrazia dei superiori, non fanno perdere il sonno a questa gente". Nelle terre del Nord, un uomo può dar forma alla propria anima senza preoccuparsi troppo delle circostanze esterne, del gran teatro barocco dell'apparire o del sistema perverso delle ricompense e delle punizioni.

Il Sud è femmina e il Nord è maschio? Così sembra anche al nostro viaggiatore secentesco.

La concupiscenza che nasce dai costumi molli dei climi caldi, qui è quasi sconosciuta - dice. La freddezza dell'aria implica minori piaceri: "Cerere e Bacco qua non possono giungere; Venere sì, ma con poco calore".

L'eccesso di calore della zona torrida e l'eccesso di freddo della zona glaciale - osserva - hanno effetti anche sugli animali. Di là, ci sono tigri, leoni, serpenti velenosi e animali feroci.

Qui solo renne, foche, scoiattoli, "gli animali piacevoli; non ci sono i velenosi, e gli uomini sono pacifici". Del corpo irrobustito dal rigido clima, si giova l'animo scandinavo per vivere in sicurezza e bontà. Le città non hanno mura o fossati, i viaggiatori non portano armi, le fitte foreste potrebbero nascondere chiunque, eppure i crimini sono rari. L'ammirazione di Francesco Negri per le genti del Nord e il loro buon governo è sconfitta: rientrato in patria, a sessant'anni cercò in tutti i modi di tornare in Scandinavia, senza riuscirci.

Circa due secoli più tardi si svolge l'esistenza di **Pasquale Tosi**, nato a San Vito, frazione di Santarcangelo di Romagna, nel 1837. Dopo gli studi nel seminario di Bertinoro, fa il suo ingresso nella Compagnia di Gesù. Siamo nel 1862 e l'attività missionaria è intensa nel Nuovo Mondo, dove s'insegue il sogno della frontiera. Padre Tosi è inviato tra gli indiani delle Montagne Rocciose e opera per una ventina d'anni nelle missioni di Cheney, Colville Valley e Coeur d'Alène. Nel 1886 i superiori lo incaricano, insieme a un altro gesuita, il francese Louis Robaut, di accompagnare il vescovo di Victoria, il belga Charles Seghers, in una spedizione esplorativa in Nord Alaska, la prima in assoluto nella regione artica. Si può immaginare cosa volesse dire, allora, mettere piede per primi nella zona sconosciuta, fredda e inospitale, tra i fiumi Yukon e Stewart.

Dopo il misterioso assassinio del vescovo per mano di una guida, toccò al gesuita romagnolo prendere in mano le redini della spedizione e a fondare nel 1887 la prima missione dei gesuiti in Alaska, a Nulato. Da lì in poi si susseguirono numerosi viaggi, che portarono alla costituzione di undici tra residenze e stazioni missionarie e alla redazione di diversi resoconti a uso, anche, dei paleontologi, pubblicati in sei puntate nel 1893 su "Civiltà Cattolica". Nello stesso anno Padre Pasquale Tosi fece uscire con la Tipografia Befani in Roma le sue memorie intitolate *La missione dell'Alaska*.

Era tomato, infatti, in Italia per sollecitare aiuti per la sua missione tra gli schimesi. Nel 1894 Papa Leone XIII lo pone a capo della nuova prefettura apostolica dell'Alaska, dove resta fino al settembre 1897. Fiaccato dal duro lavoro di organizzazione della Chiesa d'Alaska in condizioni estreme, Tosi fu sostituito e inviato a Juneau per un periodo di riposo. Quando la nave abbandonò il porto di St. Michael, la partenza del missionario romagnolo fu salutata con quattro colpi di cannone. Morì a Juneau di lì a poco, nel gennaio 1898, dopo aver assorbito la notte polare e l'implacabile bianchezza del Nord, il luogo dove l'inverno tiene prigionieri.

Pochi anni dopo la morte di Tosi, nel 1902, in Alaska accadde un fatto straordinario con un altro emiliano-romagnolo come protagonista, **Felice Pedroni** alias Felix Pedro, un montanaro dell'Appennino modenese emigrato negli Stati Uniti da un misero borgo di quattro case in pietra.

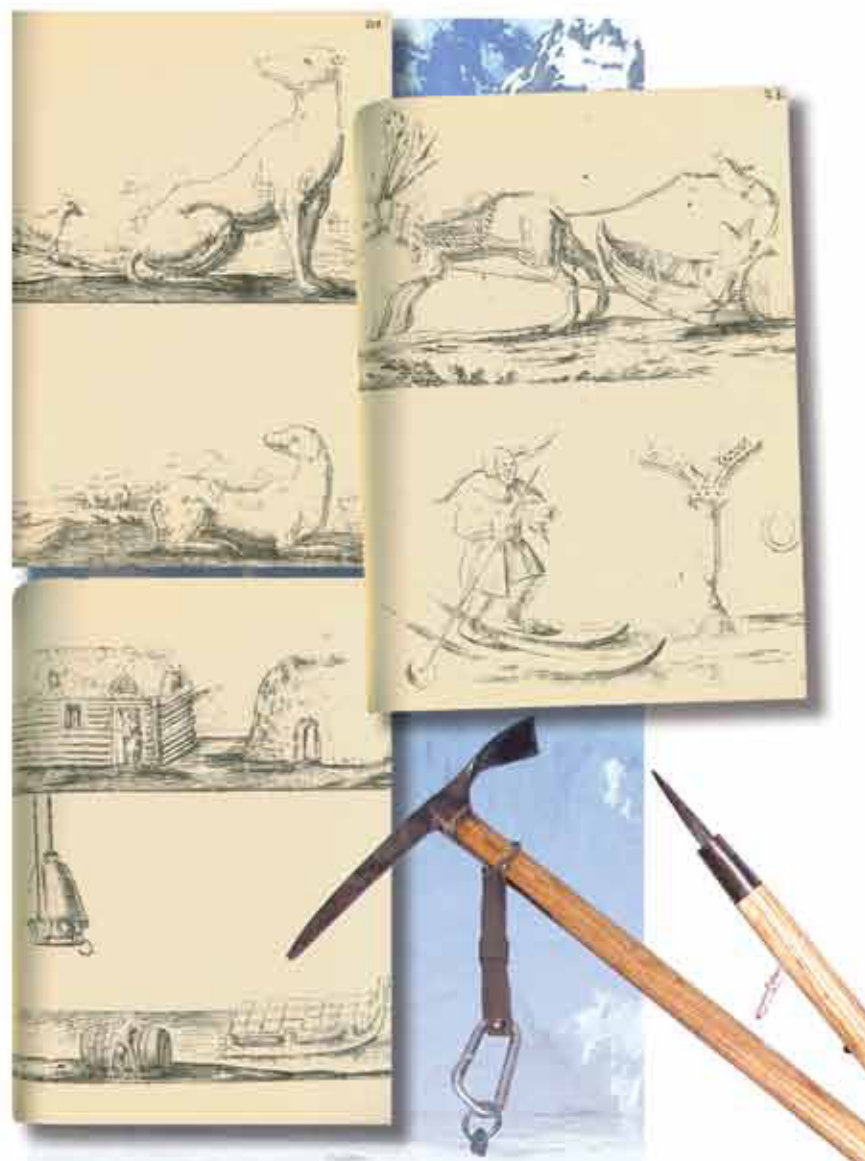
Dopo lunghi anni di ricerca nella regione del Tanana, Pedro scoprì l'oro setacciando le ghiaie del Pedro Creek, il torrente che da lui prese nome. Sulla vicenda sono usciti ora il romanzo "Felix Pedro" e lo spettacolo "Il mistero di Felix Pedro", a firma di Giorgio Comaschi, attore e giornalista bolognese.

Anche Pedroni fece un viaggio oltre le mappe, verso il Nord, che è la direzione delle avventure. Mesi, anni, passati nella solitudine e nel silenzio dei boschi dell'Alaska, a setacciare detriti nei corsi d'acqua con le mani ghiacciate, a dormire in capanne con la paura degli orsi, a scacciare la fatica e le preoccupazioni nei saloon, tra cacciatori, cercatori d'oro, avventurieri e prostitute. Felix Pedro è l'emigrante per antonomasia, passato dai morsi

della fame al miraggio dell'America, dalla vita di miniera al silenzio degli indiani che accompagnava i suoi spostamenti nelle selvette montagne del Nord. Neve, nevischio, volti ghiacciati, invecchiati dalla fatica, in fila indiana sul terribile Chilkoot Pass. E un giorno, quando già i compagni l'avevano abbandonato e la disperazione era al culmine, inseguendo un'alce sulla riva di un ruscello vide che tra il terriccio c'era qualcosa che brillava.

Era polvere d'oro: quella che avrebbe scatenato la *Gold Rush* e dato vita alla città di Fairbanks, oggi la seconda d'Alaska, che può dirsi figlia dell'intuito, del coraggio e della tenacia di Felice Pedroni. Diventato ricco, il montanaro del Frignano non avrebbe trovato la felicità, bensì la morte in circostanze misteriose. Dentro la sua storia c'è la forza di tutte le persone partite dalla montagna alla ricerca di una vita migliore, o da qualunque posto per desiderio d'avventura.

Il Nord ha spinto Negri, Tosi, Pedroni, e molti altri, ad afferrare il crepuscolo sulla linea delle nevi perenni.



Nella pagina a fianco, in alto: Francesco Negri e la copertina della prima edizione del 1700 del suo libro "Viaggio a Settentrione". Sotto, la copertina delle memorie di Pasquale Tosi, del 1893. In questa pagina alcune illustrazioni tratte ancora dal volume di Francesco Negri. On the other page, above: Francesco Negri and the cover of the first edition printed in 1700 of his book "Viaggio a Settentrione". Below, the cover of the memoirs of Pasquale Tosi, of 1893. On this page, some illustrations still from Francesco Negri's book.

PANORAMI D'ARGENTINA



León Ferrari, che compirà 90 anni in settembre, è uno dei più noti artisti argentini. Ha esposto in tutto il mondo, compreso il MoMa di New York, e ha vinto il Leone d'oro alla 52esima Biennale d'Arte di Venezia. Presto nascerà una Fondazione che raccoglierà le sue opere e quelle di suo padre, protagonisti di una lunga storia iniziata in provincia di Modena e proseguita in America Latina.

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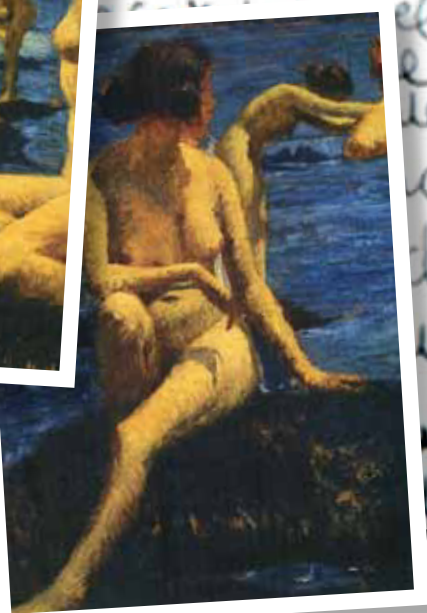
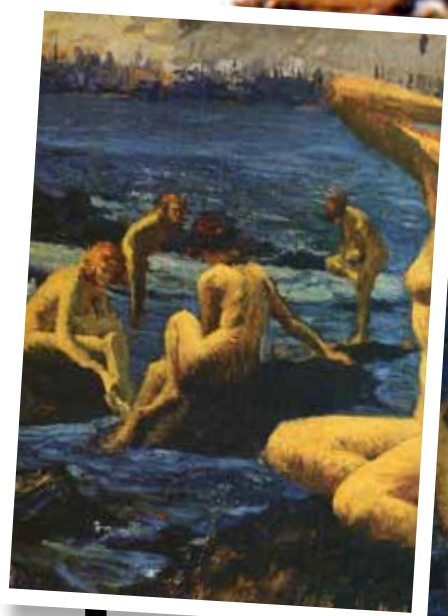
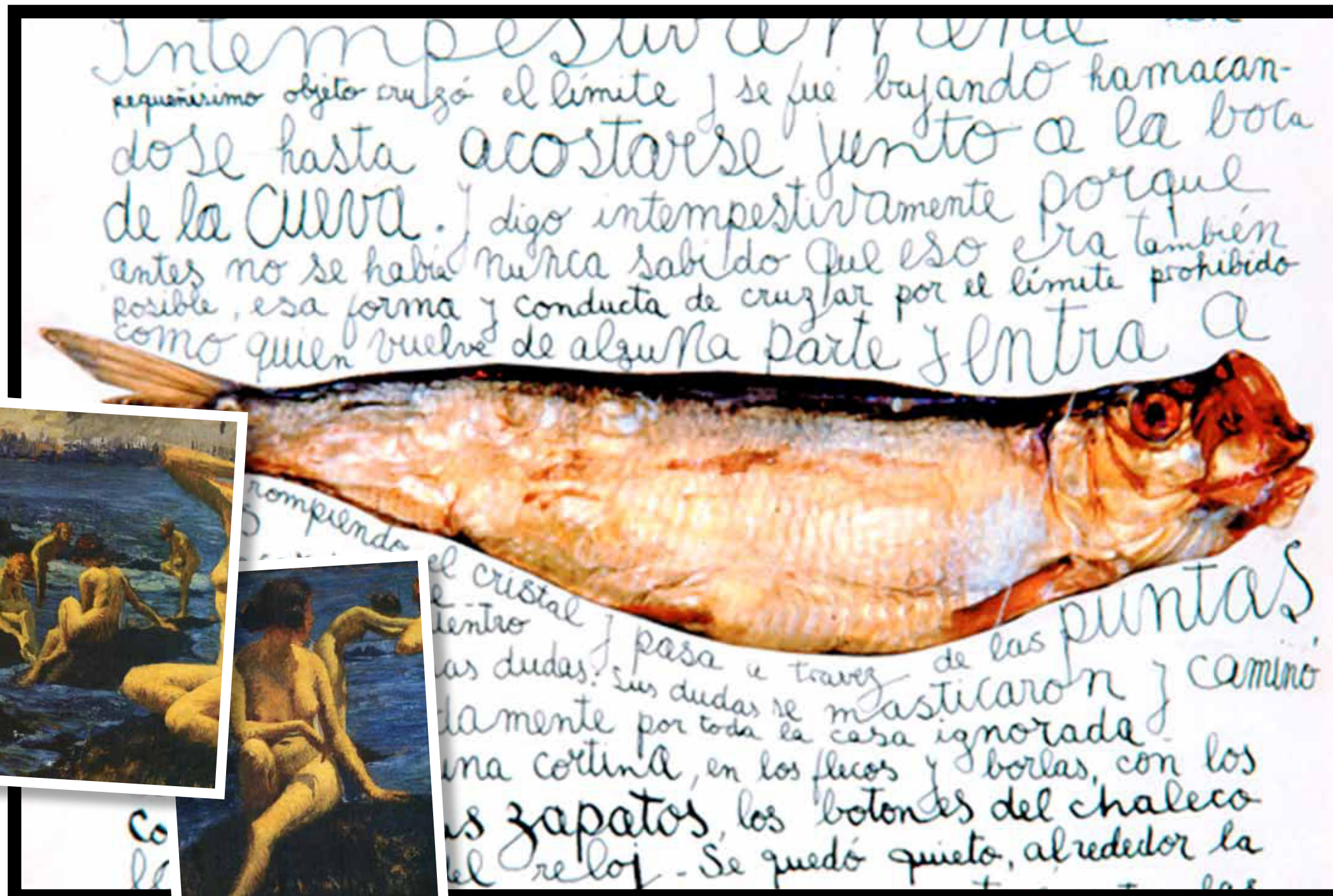
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León Ferrari, who will be 90 years old in September, is one of the most famous Argentinean artists. He has exhibited all over the world, including the New York MoMa, and he won the Golden Lion award at the 52nd Venice Biennale. There will soon be a Foundation dedicated to collecting his works, and those of his father, protagonists of a long history that began in the province of Modena and continued into Latin America.

IL

contributo italiano

alla cultura architettonica argentina è noto: ha dato luogo a opere monumentali e significative come Casa Rosada, Palacio del Congreso, Palacio Barolo, Teatro Colón, Confitería del Molino e molte altre. ►



Tra queste opere, è interessante riconoscere quelle "targate" – se così si può dire – Emilia-Romagna: la chiesa degli Italiani (dedicata alla Mater Misericordiae) a Buenos Aires, dell'ingegnere romagnolo Emilio Rosetti (1870); sempre nella capitale, l'Hotel Windsor dell'architetto parmense Raúl Levacher, che in coppia con Emilio Agrelo disegnò anche nel 1889 le splendide Galerías Pacifico, cuore dello shopping porteño; a Córdoba, la Galería La Central e il Gran Hotel Victoria in stile Art Nouveau di Ubaldo Emiliani, oriundo di Faenza; a Buenos Aires, l'edificio Tattersal nell'Ippodromo e il padiglione per gli elefanti allo Zoo, opera del ferrarese Virgilio Cestari. Ma la figura più interessante, per noi, è quella di Augusto César Ferrari, cui il Centro Cultural Recoleta di Buenos Aires, su impulso della figlia Susana, ha reso nel 2002 un meritato omaggio.

La mostra in Recoleta e il volume delle edizioni Lycopodio uscito nel 2003 hanno permesso di leggere in una prospettiva nuova l'opera di Augusto C. Ferrari, nato a San Possidonio, in provincia di Modena, nel 1871. Il suo lavoro si distingue per un evidente eclettismo che lo fa spaziare dall'architettura alla pittura e alla fotografia, all'incrocio tra naturalismo e astrazione stilistica. Ferrari diventò architetto per imposizione paterna: svezato a Modena da una balia scesa dall'Appennino, studiò architettura all'Università di Genova concludendo la sua formazione nel 1892. Si trasferì poi a Torino per studiare pittura all'Accademia Albertina e Stili antichi e moderni presso il Regio Museo Industriale.

A Torino ebbe come maestro di pittura Giacomo Grosso, autore dello scandaloso "Sacro Convegno" esposto alla Biennale di Venezia del 1895 (l'ultimo convegno delle amanti di Don Giovanni intorno al cadavere del loro seduttore), da cui prese forse il gusto di una pacata ironia, evidenziando come l'iconografia religiosa, utilizzata per i suoi lavori nelle chiese, sottintendeva un sottile impulso sensuale. Questa relazione tra arte e religione sarà però molto più esplicita nelle opere di suo figlio León, come vedremo.

Augusto Ferrari a Torino si dedicò anche alla fotografia e si specializzò sotto la guida di Giacomo Grosso nella realizzazione di "panorami". Il panorama era un genere pittorico dell'Ottocento, precursore dell'iperrealismo, delle installazioni e della realtà virtuale. Si trattava di grandi murali trasportabili che occupavano le pareti di una sala circolare e che spazzavano lo spettatore, sistemato al centro della sala, creandogli l'illusione di trovarsi in un altro scenario, ad esempio dentro un paesaggio esotico o una famosa battaglia. Ferrari collaborò con Grosso al panorama de *La Battaglia di Torino* e, nel 1910, a quello de *La Battaglia di Maipú*, commissionato dal Governo argentino per il centenario della Rivoluzione di maggio, e lungo 124 metri per 15 di altezza. Nello stesso periodo la società Cine-Films incaricò Ferrari della realizzazione del panorama di Messina distrutta dal terremoto del 1908, che fu inaugurato il 7 luglio 1910 a Torino nel Padiglione circolare del

Valentino. Nel 1914 Ferrari sbarcò a Buenos Aires per gestire, per conto dei proprietari, l'esposizione del panorama di Messina, annullata poi per la crisi economica. Il pittore modenese si sistemò presso il convento dei Padri Cappuccini a Nueva Pompeya, un quartiere della capitale. Per i suoi ospiti decorò le pareti del refettorio e dipinse ritratti di sacerdoti. Durante i lavori nella Cappella del Divino Rostro conobbe Susana Celia del Pardo che sposò nel 1917. Due anni prima era stato incaricato del panorama de *La Battaglia di Tucumán* e di quello de *La Battaglia di Salta*, entrambi lunghi 95 metri e alti 11. S'innamorò dell'Argentina viaggiando nelle zone delle battaglie per documentarsi e prendere fotografie.

Tra il 1917 e il 1922 restaurò e decorò la chiesa di San Miguel a Buenos Aires, incendiata durante la rivoluzione del 1955, l'anno in cui rimase ferito durante una manifestazione perdendo un occhio. Per questa chiesa, oltre a modificare l'architettura esterna, dipinse 120 quadri. Interessanti sono le fotografie dei modelli utilizzati da Ferrari per i bozzetti di dipinti come le Nozze di Cana o l'Ultima Cena che citano il Rinascimento romano: lui, la moglie, altri membri della famiglia o persone trovate in strada sono travestiti da personaggi biblici, con turbanti, corone di cartone, barbe posticce, tuniche di tela, copricapi improbabili. Traspare da questa messinscena di profeti, santi, messia e martiri nudi un gran divertimento e forse un intento dissacratorio. La stessa cosa può dirsi per le foto di nudi femminili usati come modelli per la sua pittura di cavalletto. Sono state realizzate durante la sua permanenza in Italia con la famiglia dal 1922 al 1926, sulla costa toscana o nel giardino della sua casa di Torino, tirando una tenda perché i vicini non vedessero. In Italia Ferrari si dedicò allo studio della figura, al nudo, al paesaggio e alle vedute di Venezia, soggiornando a Viareggio, Torino e nella città dei Dogi.

Tornato in Argentina, costruì nel 1927 il chiostro della chiesa di Nueva Pompeya, in uno stile eclettico che mette insieme il romanico, gli influssi arabi e normanni in Sicilia e lo stile conventuale napoletano. L'anno seguente fu incaricato di un nuovo panorama per il centenario della fondazione di Bahía Blanca. La sua opera architettonica più importante resta la grande cattedrale di Córdoba commissionatagli dai Padri Cappuccini, in stile neogotico, decorata con guglie e rosoni, manifesto di un eclettismo che cita la storia dell'arte italiana.

Nel decennio 1930-40 costruì appena fuori Córdoba la chiesa di Villa Allende e una decina di abitazioni tra le quali "La Cigarra" e "El Castillo", quest'ultima chiamata anche "San Possidonio" in ricordo del luogo natale. In provincia di Córdoba realizzò anche la chiesa di Unquillo e, in collaborazione con il figlio León, quella di Rio Cuarto. Numerosi, poi, i progetti architettonici non andati a buon fine, di cui ci rimangono i disegni preparatori. Barbetta e occhio di vetro segreto, Augusto Ferrari visse un secolo intero (morì nel 1970 a 99 anni), collegando con la sua opera l'Ottocento, di cui era figlio, e il mondo virtuale della contemporaneità. Saltò il Novecento e le avanguardie, da vero accademico eretico.

DUE ARTISTI A CONFRONTO: IL PADRE ACCADEMICO ERETICO, IL FIGLIO PROTAGONISTA DELLE AVANGUARDIE DEL NOVECENTO

TWO ARTISTS IN COMPARISON: THE HERETICAL ACADEMIC FATHER AND THE SON WHO WAS STAR OF THE AVANT- GARDE OF THE TWENTIETH CENTURY.

Interamente dentro il Novecento e le avanguardie si svolge, invece, l'esperienza artistica di León Ferrari, il figlio di Augusto. Nato nel 1920 a Buenos Aires, per compiacere il padre si laurea in ingegneria e per molti anni lavora come ingegnere. Per un problema di salute di sua figlia piccola, nel 1954 si trasferisce in Italia con la famiglia alla ricerca di una cura adatta. A Firenze, durante il periodo di guarigione della bambina, León comincia a sperimentare tecniche diverse. Usando materiali come poliuretano espanso, gesso, metallo, ceramica e legno, crea un'arte che affronta i temi del potere e della religione, memore dell'educazione basata su punizione e inferno ricevuta da piccolo nel collegio di preti tedeschi. Nel 1964 illustra i poemi di Rafael Alberti nel volume *Escrito en el aire*, l'anno dopo presenta la sua opera più famosa: s'intitola *La Civilización Occidental y Cristiana* e raffigura un Cristo crocifisso su un bombardiere americano, come protesta nei confronti della guerra in Vietnam. Intanto s'interessa alla scrittura astratta e realizza textures di carta spruzzata di frasi.

A San Paolo del Brasile, dove si autoesilia nel 1976 per sfuggire alla dittatura (suo figlio Ariel è un desaparecido) sperimenta eliografia, fotocopia, collage e videotesto. I collage, in particolare, collegano iconografia cristiana ed erotismo orientale. Tornato in Argentina, approfondisce la sua ricerca, astratta e poetica insieme, usando disegni e sculture di filo, e cambiando in continuazione supporti, dalle sculture di rami secchi ai backlights (retroilluminazione). La vena surrealista e dadaista si combina con la passione per la grafia applicata alla tela e alla carta: ne nasce un "alfabeto infuriato" di segni, una scrittura deformata che rivela il nascosto, il non detto. Dalle performance con lombrichi ai segni tattili del linguaggio Braille, si dispiega un sistema di linee, fosforescenze e scritture (dipinti scritti) che un critico ha interpretato come "poema de amor a la vida".

León Ferrari è uno dei più noti artisti argentini. Il MoMA di New York ha ospitato una mostra di sue sculture in poliuretano. Nel 2007 ha vinto il Leone d'oro alla 52esima Biennale d'Arte di Venezia. Ha esposto in tutto il mondo: le ultime mostre sono state, tra 2009 e 2010, "L'alfabeto infuriato" al Museo Reina Sofia di Madrid e "Fosforescenze" alla Galleria Zavaleta di Buenos Aires.

León Ferrari, che compirà novant'anni a settembre, si reca quasi ogni giorno a lavorare nel suo studio nel cuore antico di Buenos Aires. Presto nascerà una Fondazione che raccoglierà le opere dei due Ferrari, padre e figlio, protagonisti di una lunga storia iniziata in provincia di Modena e (non ancora) finita nei territori incandescenti dell'arte.



A fianco ritratti di León e Augusto Ferrari. Nelle pagine precedenti alcune delle opere più rappresentative di entrambi gli artisti. Adjacent: portraits of León and Augusto Ferrari. On the previous pages, some of the most representative works of the two artists.