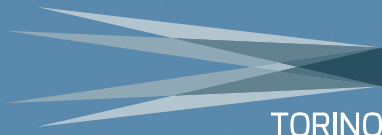




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TORINO
FILM FESTIVAL



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2020

38 TORINO FILM FESTIVAL

20/28 NOVEMBRE 2020

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38th TORINO FILM FESTIVAL

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For the first time in its 38-year history, the Torino Film Festival will only and exclusively be accessible online.

Originally, it had been planned as a composite formula, bringing together the pleasure of cinemas with the broader accessibility of network viewing; but this year, everything has had to be transferred online. It was not an easy transition, but it was strongly advocated by the National Cinema Museum, which, aware of the great value of cinema's cultural message, and despite the difficult moment, believed it was right to invest a substantial budget in the gamble that the festival's director, Stefano Francia di Celle, has always pursued, without ever losing heart.

The result is a different festival, which backs up the programmed films with a wide-ranging cultural complement of contents: daily installments of encounters with the filmmakers, movie and book presentations, masterclasses, special events, tributes, educational programs, and focuses on subjects that are always topical.

The idea is to recreate, at least in part, that feeling of enchanting welcome which is emblematic of the Torino Film Festival, a gathering and meeting in a virtual piazza. With the intent of putting a festival online, recreating its emotions and going beyond the idea of enjoying on-demand contents.

Enzo Ghigo
President of the National Cinema Museum

"Innovation" is one of the key words of the National Cinema Museum and it has become one of the Torino Film Festival's, as well.

We had planned to make a festival that was in step with the times, offering cultural changes and technological transformations. This online version of the TFF has gone even further, blazing a trail along which it will be hard to turn back. A different accessibility, which goes beyond geographical limitations, enhanced with numerous events that make it unique.

The movies presented on the MYmovies platform are paired with a multifaceted, TV-like schedule that, per time slot, recounts the different souls of this edition, underscoring that, above and beyond the screenings, everything else that revolves around movies is very important, too. The programming brings together past, present and future; it ranges from the restoration of movies that have made film history to book presentations, encounters with filmmakers, and masterclasses, highlighting the festival's fundamental educational role, which is to bring in young people and create the audiences of tomorrow, in close affinity with the museum's mission.

The Mole Antonelliana, crowned with a star that became, first, a logo and then an award, has transformed itself into the TFF general headquarters, the pulsing heart from which all the live events will be broadcast. Physical community inside the cinemas will perforce be missing but the social component will undoubtedly be present through the network. Therefore, the full program of this 38th Torino Film Festival awaits a fervent audience, even more numerous than those which have always attended the festival with enthusiasm.

Domenico De Gaetano
Director of the National Cinema Museum



From the outset I undertook the task of organizing this new edition of the Torino Film Festival with great enthusiasm and sense of responsibility and the pandemic has even strengthened this spirit.

Embarking on such a demanding adventure is a bit like attempting an Alpine ascent; and now we can say it, despite all the difficulties, we have reached the summit with that mix of effort and satisfaction that binds all those who have taken on such a complex challenge. Arriving means in fact arriving together and for this reason my thanks go to the institutions that have guaranteed the work of the festival team - the historical one with its experience and wisdom, and the new team members included in the production machinery of the Festival. Together, all have welcomed my guidance even when it was necessary to change direction, find a new pathway and explore unbeaten paths. We reached the summit also thanks to the many collaborations established in recent months that will find their space. TFF will continue to respond to its metropolitan calling throughout the year, when we will be able to start experiencing the emotions of cinema all physically together again, thanks to these new bonds.

However, through this digital edition, for the first time the Torino Film Festival will reach all audiences, wherever they are. And this also thanks to the availability of the international community formed by artists, producers and distributors who have allowed us to create this new version: a small piece of the great mosaic of international cultural life that at this moment in time is necessary to firmly affirm the political importance of culture for the improvement of everyone's life.

Stefano Francia di Celle
Director of Torino Film Festival

The 38th edition of TFF takes place during an unprecedented global crisis. As the world struggles to find a way forward, our priorities are shifting. Many things that we took for granted are at risk. Then there is cinema. The creative community and the audience of film-lovers are also trying to navigate this uncertain time. Notably, making and watching stories have turned out to be a life-essential.

Although we miss coming together in person, TFF goes on. This is the magic of cinema: turning dark into light, a difficult story into something inspiring. We recognize the power of cinema to unite and guide us. Our selection of films from all over the world reflects the universal language of movies that remind us that we are one.

This year, we focus on cinema as a tool of social justice advocacy. As it is hard to make change in the real world, first we imagine the world that we want through cinema. We imagine a just world where the voice of every woman and man is valued. TFF is doing its part by supporting gender equality with an all-female jury and a selection of films that includes women's voices. We are supporting social justice by celebrating filmmakers who focus our attention on the awkward truths that we often don't have the courage to acknowledge. Our movies are the light to keep our eyes and hearts open as the darkness obscures our path. Thank you to the filmmakers, the teams on both side of the camera and our audiences for making this year unforgettable.

Fedra Fateh
Vice-director of Torino Film Festival

With the 2020 edition, the Torino Film Festival affirms its commitment to the goals of the United Nations 2030 Agenda, focusing in particular on the achievement of goals number 4 (Providing quality, fair and inclusive education and learning opportunities for all), 5 (Achieving gender equality and empowering all women and girls), 10 (Reducing inequality within and between nations) and 16 (Peace, justice and strong institutions).

Useful info

The Torino Film Festival presents the program of its 38th edition - composed of 133 movies, divided among feature films, medium-length films, and shorts, and available entirely online on the MYmovies streaming platform.

Every day at 2 p.m., MYmovies will publish the day's new films, which will be available for 48 hours following their publication on the platform.

This rule will not apply for any screenings whose starting time and length of availability are clearly indicated on the program.

The films can be viewed on PCs and Macs that have the latest version of Google Chrome installed, or on last-generation tablets and smartphones. TV viewing is available only via Chromecast or AppleTV via AirPlay.

Starting from November 16th, individual accesses to view a specific movie, as well as passes to the entire festival, may be purchased.

Pass holders may access all the films, until capacity is reached.

Prices

Individual screening: 3.50 euros

Book of 10 screenings: 30.00 euros (films are to be chosen when the book of screenings is purchased)

Pass to the entire festival: 49.00 euros

Supporter pass: 100.00 euros (includes receipt by mail of various Torino Film Festival publications)

Minors are not permitted to view films that do not have a censor rating.

For this digital edition, besides the virtual cinema on MYmovies, the Torino Film Festival has organized a series of encounters and initiatives that will be broadcast in streaming, free of charge for everyone, on the YouTube festival channel > <https://www.youtube.com/user/TorinoFilmFestival>.

The opening and the closing events of the Festival will be streamed online as well, besides two special events, *RadioAMARCORD* (produced by Fonderia Mercury for the direction of Sergio Ferrentino) and *VisioniResistenti* (curated by Maurizio Pisani for the direction of Federico Mazzi) and the awarding of the Stella della Mole prize for Artistic Innovation to Isabella Rossellini.

The audience will also find presentations, Q&As and special contents to know better the selected films and their authors on the Torino Film Festival's site.

A detailed program and the method for accessing this content will be made available at the www.torinofilmfest.org website before the festival begins.

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The numbers of 38th Torino Film Festival

133 films

of which

64 feature films

15 medium length films

54 short films

29 first time director films

52 world premieres

16 international premieres

4 European premieres

40 Italian premieres

selected from more than

4000 works viewed

(among features, medium length features and shorts)

Torino 38

In the selection of the films for the Torino38 competition, the festival's main competitive section dedicated to international feature films, the aim was to capture the rising stars of tomorrow's cinema. Breathtaking visions of far-reaching imagination and innovation, first and second films resounding with passion that offer a varied aesthetic range of original and strong visions.

One of the essential aspects of the work of selecting films was to maintain the commitment to fully support the international "50/50 by 2020" policy launched by the Toronto Film Festival. Indeed, for the first time in the competition equal space has been given to productions by female and male directors. It was not easy to work by reducing the numbers of the program, but thanks to the enthusiasm, collaboration and dialogue of everyone, a surprising result was achieved, a result capable of keeping up attention to new forms and new trends in cinema, typical of the TFF.

BOTOX

Kaveh Mazaheri (Iran-Canada, 2020, 97', col.)

Akram and Azar are sisters. They both lie about their brother's disappearance, telling everyone he fled to Germany. Day after day the lie becomes bigger and more unmanageable, leading everyone to a dark and mysterious destiny. A domestic drama conducted around themes such as double, truth and lies, and capable of passing with extreme naturalness from black comedy to thriller, from visionary to a dreamlike world. Extravagant in form, geometric in style, it blends slapstick comedy, Tex Avery and Blake Edwards with echoes of Ioseliani's cinema and elements of surreal poetry.

CAMP DE MECI POPPY FIELD

Eugen Jebeleanu (Romania, 2020, 81', col.)

Cristi, a young Romanian gendarme, lives with two apparently opposing and socially not accepted part of his identity: he works in a macho hierarchical environment but he's a closeted homosexual young man who tries to keep his private life secret. While Hadi, the French boy with whom he has a long distance relationship, is visiting him, Cristi is called for an intervention: an ultra-nationalist and homophobic group has interrupted the screening of a queer film. When one of the demonstrators threatens to expose him, Cristi goes out of control.

CASA DE ANTIGUIDADES MEMORY HOUSE

João Paulo Miranda Maria (Brasile/Francia, 2020, 93', col.)

Cristovam, a black man originally from a rural area in northern Brazil, moves to a city in the south, a rich, former Austrian colony, to work at a dairy farm. He is surrounded by xenophobic, conservative people and feels like a stranger in the community and alone. When he discovers an abandoned stone house full of objects that remind him of his origins, he decides to move into that place, where the memories slowly seem to come to life and push him toward a radical transformation. A magical debut that delves into Brazilian folklore tradition to depict today's social and cultural tensions.

THE EVENING HOUR

Braden King (USA, 2020, 115', col.)

Dove Creek, West Virginia, was once a flourishing American mining town. Now, this post-industrial community is in decline. Cole Freeman works as a nursing home aide looking after the elderly, but he can hardly make ends meet even by dealing in illegal painkillers on the side. Like many of his generation, he is looking for a way out, but opportunities are few in this rapidly changing landscape. Cole belongs to a generation who feel trapped by a toxic combination of existential fear, lack of opportunity and powerlessness.

EYIMOFE THIS IS MY DESIRE

Arie & Chuko Esiri (Nigeria, 2020, 110', col.)

Mofe and Rosa live in Lagos, Nigeria. He works in a factory; she is a hairdresser. They plan together to emigrate in the hope of finding a better life abroad than the one they have in Nigeria. But destiny seems to thwart their plans and when their dream evaporates, they are forced to reconsider the possibility of constructing their longed-for future at home. From Nigeria, a powerful debut in which drama, but also patience and the ability to come up with solutions, take on the form of daily life.

HOCHWALD WHY NOT YOU

Evi Romen (Austria/Belgio, 2020, 107', col.)

Mario just loves to dance but for someone like him to make a career of it is impossible. He lives poorly with his mother, fighting his addiction to drugs. During a stay in Rome, he and his friend Lenz become victims of a terrorist attack: Lenz dies, Mario survives uninjured. After his return, villagers' reactions get him destabilized as he finds no support whatsoever. One day he meets Nadim, who distributes Korans in the street. Nadim and his brothers help him overcoming his addiction. Mario's transformation into a Muslim is an affront to the whole village. Besides all sorrows, yet his heart beats for dancing.

LAS NIÑAS SCHOOLGIRLS

Pilar Palomero (Spagna, 2020, 97', col.)

Celia is eleven years old and studies at a nuns' school in Zaragoza, where she lives with her mother. She and Brisa, a new classmate who has just moved there from Barcelona, head into adolescence. As they grow up, in the Spain of the Expo and the 1992 Olympics, Celia discovers that life is made of many truths and also a few lies. The directing debut of Pilar Palomero isn't only the story of her life; it is also a portrait of many Spanish women who grew up during the 1990s, torn between a traditional way of life and a much more modern, highly emancipated one.

MI ZHOU GUANGZHOU MICKEY ON THE ROAD

Lu Mian Mian (Taiwan, 2020, 95', col.)

Mickey and Gin Gin are best friend. Mickey looks after her depressed mother and spends her free time at the temple, trying to join the all-male martial art group. Gin Gin, more impulsive, makes money dancing in nightclubs. When Gin Gin came up with a plan to meet Jay in Guangzhou, China, Mickey decides to devote herself finding her father, who abandoned her and her mother years before. Facing sometimes comic and sometimes brutal situations, Mickey and Gin Gin strengthen their friendship and achieve a mature self-awareness.

NAM-MAE-WUL YEO-REUM-BAM MOVING ON

Yoon Dan-bi (Korea, 2020, 105', col.)

Okju and Dongju move into their grandpa's house during their summer vacation after their father went broke. While young Dongju well adapts to his new home, Okju rather feels awkward about this new environment. Soon after their soon-to-be-divorced aunt also moves in, and as Okju spends time with her family, the house and her grandpa start to grow on her. However, when her grandpa gets sick, father and aunt decide to send him to the sanatorium and sell the house.

REGINA

Alessandro Grande (Italia, 2020, 82', col.)

Regina, a 15-year-old girl who lost her mother years earlier, dreams of becoming a singer. Her father, Luigi, her only family at that point, firmly believes in his daughter's talent and supports her unceasingly. After all, Luigi had given up his own musical career to be near his daughter. Their relationship seems rock-solid, indissoluble, until one day an unexpected event changes their lives.

SIN SEÑAS PARTICULARES IDENTIFYING FEATURES

Fernanda Valadez (Messico-Spagna, 2020, 97', col.)

Magdalena hasn't had any news from her son since he left Mexico to cross the border into the United States, months earlier. The authorities want her to sign his death certificate but when Magdalena meets a parent in mourning, she decides to embark on a journey through Mexico to discover her son's destiny. When she meets Miguel, a young man who was forced to repatriate from the United States, the two find themselves together, facing the violence and desolation of a country that has changed profoundly. A terse debut on a private history about a drama that an entire country shares.

WILDFIRE

Cathy Brady (Regno Unito/Irlanda, 2020, 85', col.)

Lauren and Kelly are inseparable sisters who grew up in a small town in Ireland. Their lives go different ways after their mother dies and Lauren is left alone to face their family's dark and traumatic past. One day, after having disappeared for over one year, Kelly suddenly returns home and after the initial tension, the two women regain the equilibrium that had perforce been lost. Closer than ever, Lauren and Kelly want to clear up their family's secrets: nevertheless, their investigation isn't well received in town, where spiteful talk scuttles the truth and those who are searching for it.

Torino 38 Short Films

In recent years, short films have carved out an increasingly important and independent role on the international film scene, giving emerging filmmakers the opportunity to develop film techniques and refine their auteur vision in a production structure that is less demanding than feature films but encompasses all its dynamics. Short films have generated excellent creative results and renewed public interest.

The new competition section **Torino 38 Short Films** presents an international selection of 12 films unreleased in Italy, covering a wide variety of themes and styles, which will be screened together with the feature films of the Torino 38 competition. In accordance with gender equality, 6 films by male and 6 by female directors will be screened.

Renewing the tradition of Youth Cinema, **Torino 38 Short Films** aims to be an open outlook on the present and the future, a showcase of talents capable of involving the entire audience of the Torino Film Festival.

BEFORE THE TYPHOON COMES

Chen Yun (Cina, 2020, 14', col.)

The father takes Chen to the beach, but unfortunately there's a typhoon coming. Chen is determined to swim. In the choppy sea, Chen meets his past and tries to have a reconciliation with it. This is a story about family relationship from the child's perspective.

A BETTER YOU

Eamonn Murphy (Irlanda, 2019, 16', col.)

Douglas, an introverted young man who wants to win over the girl of his dreams, decides to invest in a carbon clone that seems like an improved version of himself. Part dystopia and part steampunk, a metaphor about the extreme consequences of using the social media.

L'ESCALE

Pieter De Cnudde (Belgio, 2020, 14', col.)

Three lives come together at a gas station. A bag of money and a biro disrupts each of their hopes and dreams.

LOS HONORES

Sergio Barrejón (Spagna, 2020, 14', b/n.)

Sara is a terrorist. After spending more than twenty years in prison for the murder of a police officer, she now asks to speak with the victim's son as a sign of her repentance. Andoni, a prison officer, calls and receives her in his office to check the correctness of her intentions.

JUST A GUY

Shoko Hara (Germania, 2020, 15', col.)

During an interview, three women recount their relationship with Richard Ramirez, the famous serial killer from the 1980s, whom they contacted after he was arrested. The animated documentary shows the letters and the reciprocal feelings of the protagonists and the inmate, revealing elements that are as familiar as they are disturbing and obsessive.

MÜNHASIR

Yeşim Tonbaz Güler (Turchia, 2020, 10', col.)

Fazilet was left alone after the death of her daughter who was ill for a long time. While trying to cope with the feeling of death, she finds a package left from her daughter. With each door knocking for information, the package will be more and more important for Fazilet.

MY SISTER'S MERCY

Vladimir Koptsev (Russia, 2020, 9', col.)

During the Soviet-Afghan War, in the days when general secretary of the Communist Party was Leonid Breznev, in a military hospital a young lieutenant wounded almost to death meets a young military nurse, tired almost to death. One meeting. One night. One candle. A short from Vladimir Koptsev, Alexander Sokurov's pupil.

SLOUGH

Haruna Tanaka (Giappone, 2020, 14', col.)

In the morning, Hibari wakes up as if someone was next to her and finds the skin of a snake in the garden. It's been six months since her son Tatsumi died in a traffic accident. Her husband, Seiji, is kind but they can't seem to fill the void the death of their son created between them. Hibari goes out to visit the site of her son's accident and takes his umbrella, which he hardly used, with her. While she is out, she meets a man who is soaking wet in the rain, out in front of a tobacco shop. When Hibari lends him Tatsumi's umbrella, the memory of Tatsumi is transferred to the man in a vision of sorts.

O NOSSO REINO / OUR KINGDOM

Luís Costa (Portogallo, 2020, 15', col.)

In a fantasy kingdom made of stone, a boy lives in a vortex of death and abandonment. Every day, he wanders through the streets of his village and when he returns home in the evening, all he finds is the silence of adults. Only the sound and the warmth of fire can ease his pain. The boy has nobody but he only cries when he finds himself back out on the street again, alone and without a direction.

SEALSKIN

Ugla Hauksdóttir (Islanda, 2020, 13', col.)

Five-year-old Sol and her father live in an isolated house by the sea. Sol spends lonely days with her imagination while her father, a composer, struggles with his music. When Sol senses that her father is burdened by sorrow, she finds solace in an old Iceland folk tale.

THE LAST MERMAID

Fi Kelly (Scozia/Regno Unito, 2019, 16', col.)

Pearl, a middle-aged, chain smoking mermaid who can't swim, is the owner of Scotland's premier aquatic fantasy sex line. She lives a totally different life from her enchanting ancestors, but, when Sadie, her best friend, reveals her a shocking truth, Pearl is forced to face her fears: she is the last mermaid alive and if she wants to save her race from extinction she must get pregnant quick.

UNA NUOVA PROSPETTIVA

Emanuela Ponzano (Italia/Francia, 2020, 15', col.)

We follow a young boy playing in a forest with some friends. Bit by bit, through his eyes, we see a distressed child of a different ethnic race, then a long line of people amassed together, police guards with dogs and a high wall covered with barbed wire. Where are we? And when?

Out of Competition

There are many facets to an 'Out of Competition' section of a festival. In putting together the program of this varied section we moved in different directions in an attempt to offer the audience the most interesting outlooks of this year's production. The Out of Competition section is the one that pays the highest price for not being released, but we believe we have nevertheless managed to present innumerable points of view that tell us a lot about the present-day world. For example, we decided to present some first and second films not included in the Torino 38 competition that we wanted to reward, in the hope of giving them the necessary visibility to be distributed (*Toorbos* by Rene Van Rooyen, *A Shot Trough the Wall* by Aimee Long, *Cleaners* by Glen Barit). There are collaborations with two important independent festivals of the city, such as SeeYouSound and Fish&Chips, that we wanted to support with two special screenings: *Billie* (documentary by James Erskine on Billie Holiday) and *Une dernière fois* (last film by Olympe de G.); there are the collaborations with players of the Turin motion picture system, such as Film Commission Torino Piemonte (*1974-1979 Le nostre ferite* by Monica Repetto, *Nuovo cinema paralitico* by Davide Ferrario), Torino Film Lab (*The Salt in our Waters*, the debut movie by Bengali director Rezwan Shahriar Sumit) or Associazione Museo Nazionale del Cinema which this year awards the Maria Adriana Prolo Prize to the great director and photographer Cecilia Mangini whose latest film, made with Paolo Pisanelli, *Due scatole dimenticate - Viaggio in Vietnam*, will be screened. An absolute novelty is the significant number of short films out of competition grouped in the special programs Issues and Schools of Cinema dedicated respectively to themes of social relevance and some films from cinema schools around the world. A special case is the moving *R(e)sisti*, Davide Bongiovanni's nightmare journey through the healthcare facilities in the Aosta Valley during the spring lockdown. And again an overview of the world of theater with the film by the great master of French cinema, Paul Vecchiali, (*Une soupçon d'amour*) and that of an emerging and extremely talented Italian direct Francesco Lagi who presents *Quasi Natale*. A great deal of space has also been given to cinema of reality with numerous projects on great artists and intellectuals. Italians, like Franca Valeri star of *Zona Franca* by Steve Della Casa, or Turinese artist Ezio Gribaudo in *Ezio Gribaudo - La bellezza ci salverà* by Alberto Bader or Goffredo Fofi narrated by Felice Pesoli in the beautiful *Suole di vento - Storie di Goffredo*. And foreigners like the portrait of legendary photographer Helmut Newton by Gero von Boehm, *Helmut Newton: The Bad and the Beautiful*. In the selection, we also included various ensemble documentaries that express the sense of community, each in a different way, whose importance this period has often called us to reflect on. Films influenced by the production difficulties of the last few months and yet, perhaps for this very reason, capable of conveying a further dimension such as *La scuola prossima* and *L'anfora di Clio*, closely linked to important educational institutions. But also films that give voice to a place or society, deepening crucial issues such as the circulation of weapons in the United States at the center of Barbara Cupisti's *My America*, or describing a microcosm, as in *Rione Sanità, la certezza dei sogni* by Massimo Ferrari or narrating the transformations of social life thanks to culture and art as in *La rivoluzione siamo noi* by Ilenia Freccia. So, many Italian films that we are very pleased to be able to present as previews; in fact, in addition to the aforementioned films, there are also brave films such as *Io sono Vera* by Beniamino Catena, daring films such as the ideal continuation of a cult movie of Italian cinema by Toni D'Angelo (*Calibro 9*) and rigorous films such as *Il buco in testa* by Antonio Capuano.

- **Out of Competition**

BILLIE by James Erskine (UK, 2019, 96', col & b/n)
Collaboration with SeeYouSound

IL BUCO IN TESTA by Antonio Capuano (Italy, 2020, 95', col)

CALIBRO 9 by Tony D'Angelo (Italy, 2020, 90', col)

CLEANERS by Glenn Barit (Philippines, 2019, 78', col & b/n)

UNE DERNIÈRE FOIS by Olympe de G. (France, 2020, 70', col)
Collaborazione con Fish&Chips

HELMUT NEWTON: THE BAD AND THE BEAUTIFUL by Gero von Boehm (USA/Germany 2020, 93', col & b/n)

IN THE MOOD FOR LOVE by Kar-Wai Wong (Hong Kong/China, 2000, 98', col)

VERA DE VERDAD by Beniamino Catena (Italy/Chile, 2020, 101', col)

THE SALT IN OUR WATERS by Rezwan Shahriar Sumit (Bangladesh/France 2020, 100', col)
TorinoFilmLab

A SHOT THROUGH THE WALL by Aimee Long (USA 2020, 90', col)

TOORBOS - DREAM FOREST by Rene Van Rooyen (South Africa 2020, 117', col)

- **Out of Competition - Documentary**

L'ANFORA DI CLIO by Mario Acampa, Riccardo Alessandri (Italy 2020, 55', col)

EZIO GRIBAUDO - LA BELLEZZA CI SALVERÀ by Alberto Bader (Italy 2020, 84', col)

SUOLE DI VENTO - STORIE DI GOFFREDO FOFI by Felice Pesoli (Italy 2020, 81', col)

MY AMERICA by Barbara Cupisti (Italy 2020, 96', col)

RIONE SANITÀ, LA CERTEZZA DEI SOGNI by Massimo Ferrari (Italy 2020, 57', col)

LA RIVOLUZIONE SIAMO NOI by Ilaria Freccia (Italy 2020, 83', col e b/n)

LA SCUOLA PROSSIMA by Alberto Momo (Italy 2020, 69', col)

TORINO 2020 - STORIE DA UN ALTRO MONDO by Alessandro Bignami (Italy 2020, 36', col)

ZONA FRANCA by Steve Della Casa (Italy 2020, 55', col e b/n)

- **Out of Competition - Tracce di teatro**

QUASI NATALE by Francesco Lagi (Italy 2020, 87', col)

UN SOUPÇON D'AMOUR di Paul Vecchiali (France 2020, 92', col)

- **Out of Competition - Short**

(R)ESISTI di Davide Bongiovanni (Italy 2020, 20', col)

- **Out of Competition - Short / Programme ISSUES**

THE BONEFISH di Daniel Houghton (USA 2020, 8', col)

IN THE IMAGE OF GOD di Bianca Rondolino (Italy 2020, 15', col)

LET US FORGET di Marcus Hanisch (Germany 2020, 15', col)

SHUT UP di Noa Aharoni Maor (Israel 2020, 16', col)

SILENCE di Sean Lìonadh (UK 2020, 11', col)

TESLIMAT / THE DELIVERY di Dogus Ozokutan (Cyprus 2020, 11', col)

- **Out of Competition - Short / Programme SCHOOLS OF CINEMA**

39 di Anat Schwartz (Israel 2020, 14', col)

DOWNBOUND WAYFARER di Juan-Felipe Balcazar (UK/Colombia 2019, 16', col)

EXTRA SAUCE di Alireza Ghasemi (Germany 2019, 13', col)

EYES OF THE SEA di Tang Li (China 2020, 14' col)

FIRUL ROSU / THE RED STRING di Alexandra Fuscas (Romania 2019, 5', col)

LA VIRGEN, LA VIEJA, EL VIAJE di Natalia Luque (Chile/USA/Spain 2020, 9', col)

- **Out of Competition - Short / Programme EDUCATIONAL**

AFRICA BIANCA di Filippo Foscari, Marta Violante (Italy 2020, 25', b/n)

SCENE DA UN LABORATORIO di Luigi Barletta (Italy 2020, 51', col)

- **Out of Competition - Film Commission**

1974 1979. LE NOSTRE FERITE di Monica Repetto (Italy 2020, 58', col e b/n)

NUOVO CINEMA PARALITICO di Davide Ferrario (Italy 2020, 86', col)

- **Out of Competition - Premio Maria Adriana Prolo**

DUE SCATOLE DIMENTICATE - VIAGGIO IN VIETNAM di Cecilia Mangini (Italy 2020, 57', col e b/n)

Le stanze di Rol

Endowed with unrivaled flair, Federico Fellini was a very good friend of Gustavo Adolfo Rol, the renowned, Turin-born explorer of parallel worlds. If filmmaking is – among other things – imagination and creation, the rooms that Rol opened (or could have opened) symbolize both their mirror image and a liberation. Thus, Le Stanze di Rol (i.e. The Rooms of Rol) is not simply a section dedicated to genre films: it is a free port, an off-limits space whose entry is only forbidden to skeptics; it is a place of mystery and the unknown, of the inexplicable and the bizarre. The doors of these rooms open and close, revealing their secrets. A word to the wary: in these rooms, all of which are perfectly soundproofed, nothing familiar will happen. The movies that are the section's voice and gaze fill its perimeter in an exclusive way. And the genres succeed one another, as a super-scary horror film (*The Dark and the Wicked* by Bryan Bertino) passes the baton to an abstract and theoretical slasher movie (*Lucky* by Natasha Kermani), a midnight movie (*Fried Barry* by Ryan Kruger) goes arm-in-arm with an unexpected Kammerspiel film (*The Oak Room* by Cody Calahan), a visual essay (*The Philosophy of Horror: A Symphony of Film Theory* by Péter Lichter and Bori Máté) dialogues with electro-existential video art (*El elemento enigmático* di Alejandro Fadel) and with a love story about a disturbing reality that is one step away from dystopia (*Funny Face* by Tim Sutton). In these rooms, even the lengths of the movies are irregular – feature films, shorts, medium-length films – because time is a concept to bend and create at will, not a given framework. Le Stanze di Rol offers curious and fervid viewers a broad selection of this year's productions, as it avoids stereotypes and predictability. With just one credo: cinema and images, the freest and the least domesticated, the boldest and the most jarring, are a sign of life and therefore, by their very nature, reject any form of obscurantism.

Pier Maria Bocchi

ANINSRI DAENG / RED ANINSTI; OR TIPTOEING ON THE STILL TREMBLING BERLIN WALL by Ratchapoom Boonbunchachoke (Thailand, 2020, 30', col.)

ANTIDISTURBIOS / RIOT POLICE by Rodrigo Sorogoyen (Spain, 2020, col.)

BREEDER by Jens Dahl (Denmark, 2020, 107', col.)

THE DARK AND THE WICKED by Bryan Bertino (USA, 2020, 93', col.)

EL ELEMENTO ENIGMÁTICO / ANONYMOUS ANIMALS by Alejandro Fadel (Argentina, 2020, 40', col.)

FRIED BARRY by Ryan Kruger (Sudafrica, 2020, 99', col.)

FUNNY FACE by Tim Sutton (USA, 2020, 95', col.)

LUCKY by Natasha Kermani (USA, 2020, 81', col.)

MOM, I BEFRIENDED GHOSTS by Sasha Voronov (Russia, 2020, 66', col.)

THE OAK ROOM by Cody Calahan (Canada, 2019, 89', col.)

THE PHILOSOPHY OF HORROR – A SYMPHONY OF FILM THEORY by Péter Lichter, Bori Máté (Hungary, 2020, 60', col.)

REGRET by Santiago Menghini (Canada, 2020, 16', col.)

TFFdoc

"*Depuis longtemps je me vantais de posséder tous les paysages possible*" Arthur Rimbaud, *Une saison en enfer*

The figurative arts have traditionally considered landscapes an object of aesthetic or religious contemplation: an isolated window onto the rest of nature that helps the observer reflect on the forms of creation, on mankind's position in the world, on the wonders of the world itself.

With the Industrial Revolution, the landscape started to become "dirty;" it was invaded by industrial outskirts and mankind's meditative relationship with the landscape created neuroses rather than a sense of the sublime.

Cinema arrived during the watershed moment of that Revolution, in the early 1900s, documenting and narrating a landscape that suffered two world wars, ecological disasters, and epochal migrations. It also recorded a radically different way of representing the landscape, making it a protagonist that can "dialogue," and conflict, with mankind; that can provoke actions and passions but also demonstrate its total indifference to human events. Right from the start, early cinema represented a constant endeavor to find a relationship with the landscape, a relationship that still exists, primarily thanks to documentary cinema, even though so-called "fiction cinema" often relegates it to the secondary role of scenery. Contemporary documentaries have maintained this close relationship with the landscape and therefore, TFFdoc has decided to make landscapes the focus of this year's Torino Film Festival. The focus will be composed of 7 films divided into 5 programs.

The first name that comes to mind is Werner Herzog, who has always traversed landscapes with his characteristically unneutral movies; the closing film of this year's focus pays tribute to him: *Dear Werner* (Walking on Cinema) by Pablo Maqueda. The opening film, *Virar Mar / Becoming Sea* by Philipp Hartmann and Danilo Carvalho, is a mediation on water, from Brazil's Sertão desert to the Dithmarschen marshlands in northern Germany.

There is also the Italian landscape, which the renowned German stage director Peter Stein recounts in his *Viaggio in Sicilia* as, in the company of a landscape illustrator, he retraces the stages of Goethe's journey on the island.

Lastly, the landscape becomes virtual, but also poignant, in a video game and the protagonist of *My Own Landscape* by Antonine Chapon, and of *Operation Jane Walk* by Leonhard Müllner and Robin Klengel; thanks to *Backyard* by Khaled Abdulwahed, a unique virtual landscape restores a physical presence to the memory of a landscape that war (in this case, the war in Syria) has destroyed forever.

A landscape from an animal's point of view also pervades the Out of Competition *Gunda*, by the Russian director Victor Kossakovsky, in which the story of the sow Gunda and other animals on a farm in the Black Forest unhinges the perspective of human narration.

The framework of this focus on the landscape offers ample space for the broad prairies of the two competitions, international documentaries and the historic italiana.doc, which celebrates its twentieth anniversary this year. This longevity rewards the great gamble the Torino Film Festival made when it wagered on documentary cinema, recognizing it as the film genre that puts itself on the line best, challenging the very language of cinema. Above all, the 16 films that compose the two competitions recount how documentaries are increasingly unclassifiable and increasingly able to portray the complexity of the world.

Davide Oberto

In 2019, the winners of the international competition were *143 Rue du desert* by Hassen Ferhani (best film) and *Khamsin* by Grégoire Couvert and Grégoire Orio (Special Jury Award); the Italian competition was won by *Fuori tutto* by Gianluca Matarrese (Best film) and *L'apprendistato* by Davide Maldì (Special Jury Award).

TFFdoc PAESAGGIO

DEAR WERNER – WALKING ON CINEMA

Spain, 2020, 80', col.

In 1974 Werner Herzog walked from Munich to Paris, an act of faith to prevent the death of his mentor, film critic Lotte Eisner. In 2020, a young filmmaker walks following in Herzog's footsteps in an act of love to one of the best filmmakers of our time. A journey through villages, nature, loneliness and cold, looking for the meaning of filmmaking. Including fragments of the book *Of Walking in Ice* by legendary filmmaker Werner Herzog narrated by himself exclusively for the film.

BACKYARD

Khaled Abdulwahed, Germany, 2018, 26', col.

In the Middle East, the cactus – a symbol of resilience because of its spines and hardness – is used for its fruit and to separate houses and villages. In 1998, Khaled Abdulwahed took a few photographs of a cactus field near his home, southwest of Damascus. In 2012, those cactus fields were destroyed by the war, creating a new landscape. On the wall in a courtyard in Berlin, Abdulwahed deconstructs and reconstructs the photographs: between the deformation of the field and that of the image, between the original and the copy, his movie rewrites his memory.

A MACHINE TO LIVE IN

Yoni Goldstein, Meredith Zielke, USA/Brazil, 2020, 87', col.

At the end of 19th century a French astronomer discovered an asteroid that he called Brasilia. Between 1956 and 1960, under the supervision of Oscar Niemeyer, a city was built in Brazil based on the theories of Le Corbusier, which was given the same name as the asteroid: Brasilia, a "cosmo-futurist" utopia become reality. The city has attracted a spate of cults (masonic, spiritualist), inspired writers such as Clarice Lispector, in which the Esperanto invented by Ludwik Zamenhof is spoken, as if this abstract city, rising out of nowhere, considered itself as the new Babel of humanity. *A Machine to Live In* proposes a documentary cosmogony of Brasilia between past and future.

SULLE TRACCE DI GOETHE IN SICILIA

Peter Stein, Italia, 2020, 89', col.

Il grande regista teatrale Peter Stein ripercorre con una troupe le orme del viaggio in Sicilia di Wolfgang von Goethe, iniziato a Palermo il 2 aprile 1787 e raccontato in *Viaggio in Italia*. Dopo la grandiosa rappresentazione del Faust, punto culminante della riflessione di Stein su Goethe, questo nuovo viaggio serve al regista per mettere a confronto la Sicilia di fine XVIII secolo con quella di oggi, mostrando differenze inaspettate e sorprendenti somiglianze. In Sicilia Goethe cercava e trovò la classicità; allo stesso modo fa ora Stein, andando egli stessi alle origini della cultura europea.

VIRAR MAR - MEER WERDEN / BECOMING SEA

Philipp Hartmann, Danilo Carvalho, Germany/Brazil, 2020, 85', col.

Drama is intertwined with daily life in time of climate change, between the flood areas of the province of Dithmarschen, Germany, and the Brazilian Sertão's periodical droughts. While a musician refuses to be evacuated and a firefighter enjoys the last summer before the flood, in Brazil a sunken city re-emerges from a dried-out water reservoir and three young women go swimming before they might leave their home. With associative staging and not without humor, this docu-fictional film observes, first of all, the people, and the water as a physical and metaphysical base of existence.

MY OWN LANDSCAPES

Antonine Chapon, France, 2020, 19', col.

A former military game designer was spotted in a video game competition organized by the army. Before going to war, he made video game scenarios that prepared soldiers to cultural shocks and healed trauma. Once back from the war, his relationship with his identity, with life and with the video game radically changed.

OPERATION JANE WALK

Leonhard Müllner, Robin Klengel, Austria, 2018, 17'

Operation Jane Walk is a live, online performance that uses the post-apocalyptic universe of the shooter video game *Tom Clancy's: The Division* to change the rules. Avoiding armed combat, the characters in the video game retool their own war equipment to turn themselves into peaceful tourists who explore a New York that has been digitally reconstructed in every detail. People cross the dystopian city, that has been digitally recreated, as they talk about the history of architecture and urbanism and New York becomes the context for exploring the possibilities – and the impossibilities – of new technologies.

TFFdoc/OUT OF COMPETITION

GUNDA

Victor Kossakovsky, Norway-USA, 2020, 93', b/n.

Even though we share the planet with billions of farm animals, we often consider them merely a resource to be exploited, completely ignoring their sensitivity. *Gunda* uses the point of view of a pig and the mooing of a cow to show that we are not the only species that is able to feel emotions, have a conscience, or want things. The encounter with a sow and her piglets, two ingenious cows, and a one-legged chicken remind us of the value of life of every animal that lives on the planet, including our own.

Italiana.corti

Italiana.corti stubbornly continues on its mission to search out new cinema, impertinent cinema, young cinema. This year, nine films in competition and a disturbing out of competition movie recount a special vitality that is even more significant in this suspended time we have been living in since March 9. A variety of heartening genres let us board a Circumvesuviana train and, in a sort of return to the future, get off in an Elsewhere to visit an overseas exhibit that was never inaugurated. Turn the corner and we find ourselves in a neighborhood animated by bad moods but drawn with affection. We hadn't realized it before but now it's impossible not to, so we try to escape by getting onto the rollerblades of a young Palestinian and we try to finally learn how to kiss and not get tangled in traditions that are overly suffocating. We search for refuge in faraway lands, hoping in the protection of benevolent spirits but out of the lake emerges a monster with the voice of Vincent Price... *Theend*, the gift of Jacopo Benassi, a photographer from La Spezia whose black and white photos dazzled by flashbulbs have given new meaning to the word Underground.

In 2019, the winning films were *Spera Teresa* by Damiano Giacomelli (Best Short Film) and *La Buca* by Dario Fedele (Special Jury Award ex-aequo).

ALL'ALDILA'DIQUA by Alessandra Cianelli, Opher Thomson, Italy, 2020, 30', col.

Eighty years have passed since the monumental exhibition of "Altrove" was inaugurated and then quickly closed again in Naples. A lifetime. The discovery of a family letter launches a journey to find the missing grandfather who disappeared overseas that same year in that same war, setting out from the overgrown ruins and remains of the exhibition complex — archives hidden in plain sight. An exploration of wonder and longing, and of the cultural formation and persistence of western colonial thought.

ISSA by Stefano Cau, Italy, 2019, 12', col.

A small isolated village of the countryside is dying since no babies have been born in a long time. A man doesn't give up and places a few speakers to play the sound of "extinct things". The village is inhabited by few elders and a single pregnant woman. She feels the burden of responsibility and wants to run away. One day she tried to escape, but in the run, she was caught by the labour pain. The inhabitants will then force her to give birth in the village square, a sacrifice that recalls a fertility ceremony.

MALUMORE

Loris Giuseppe Nese, Italy, 2020, 12', col.

There are districts filled with a bad moon. A mother is working as a caretaker for elder people at their residences, where the hands' ticking signals the working day clock, among the sounds of heavy breaths that heighten the fear of the void...

'NA COSA SOLA

Enzo Romano, Italy, 2020, 24', col.

In South Italy, surrounding the Vesuvius, a railway runs as startled as its motherland. People moves about on concrete boarders, within iron couches, lined up one behind the other. They touch each other in a movement that blurs them into the landscape. They transform train stations in spaces where life is delayed, and the wait eats out the everyday. Every station takes the shape of its inhabitants so that everything is merging in a single human and natural environment.

NON CE NE SIAMO RESI CONTO / WE DIDN'T HAVE TIME TO REALIZE by Giordano Viozzi, Alfredo Dante Vallesi, Italy, 2020, 3', col. e b/n.

Pierpaolo Capovilla gives voice to two pivotal points of Pasolini's thought through an animated short film, shaped with Dadaistic and hallucinatory traits. from within his car, Pasolini is observing Italy's society in transformation and decay under the neo-fascist danger of consumerism and the development which will never lead to a progress.

OLD CHILD

Elettra Bisogno, Belgium, 2020, 16', col.

A journey torn into ghostly images. Found footage which is shivering and tied together through Hazem's explosive and intimate stories. Hazem is a young rollerblader who has been separated from Gaza.

SRISARAYA - UN BALSAMO PER LO SPIRITO by Patricia Boillat, Elena Gugliuzza, Switzerland/Italy, 2020, col., 10'

In a faraway land, venerable spirits repose below canopies, ignoring the progressive extinction of mankind. Every so often, to distract themselves they pinch themselves hard and lacerate themselves, after which they recompose themselves emitting small cries or long howls. Elsewhere, a number of odd customs endure, such as the ancestral ritual of the magic lantern. But now, only the sanctuaries of this world remain. The movie is a digression of *Phnom* (i.e. the hillside), an experimental film to be released in 2021.

LA TECNICA

Clemente De Muro, Davide Mardegan, Italy, 2020, 9', col.

This film is an initiation story: the story of Leonardo, the son of a shepherd, and of Cesare, a tourist who has just shown in town. Cesare will teach Leonardo the best hints to chat with girls.

- **Italiana.corti/Out of Competition**

THEEND

Jacopo Benassi, Italy, 2020, 6', col.

A couple is making out on the seashore, a monster observes them from the water, a man kills two other monsters and the movie begins: a list of names, a list of friends, a list of monsters... *Theend*, the suicide of the underground culture.

Back to Life

Back to Life. Thanks to digital technology, above all, this is what happens to restored films. They come back to life in all their splendor, full of stories and memories, recounting the authorial sensitivity that lies behind their creation, as well as the system that produced them and the social context that inspired them. To dedicate a section to these restorations also means to retrace the memory of cinema through its protagonists, precious witnesses of a time, a story, an artistic experience, a society.

Sometimes the restoration is a tribute to an epoch-making film (*In the Mood for Love* screened on Out of Competition section), other times it is a form of reparation for the distribution network that ignored them, the critics who neglected them, history that forgot them (*July Rain*). Other times, it is a restitution of the possibility to understand why a movie had that specific destiny, why it sparked so many polemics (*To Be Twenty*), why it represented a watershed moment or helped highlight topics and people who otherwise would have remained in the shadows (*The Seasonal Worker*, *La Suisse s'interroge*, *Il Nero* by Giovanni Vento, a true gem that has been restored by the National Cinema Museum and Compass Film, the forerunner of a very contemporary sensitivity, a "prophetic work," as Fabio Ferzetti called it; this film helps us grasp the social and anthropological impact of rediscovering the cinema of the past. For this very reason, this year we wanted to dedicate special attention to Italian cinema and its protagonists, who are able to take us on a journey through the country's extraordinary, tormented history.

This section also presents a special tribute to Antonella Rucci, with two episodes of the legendary RaiTre program she helped write: *Blob* isn't only yesterday's TV, the editing and critical reformulation of the magma that flows every day inside the cathode ray tube; it is also a free space that opens up to the wonders of its repertory, using the goldmine of images that are conserved in the Teche Rai archives.

AVERE VENT'ANNI / TO BE TWENTY by Fernando By Leo (Italy, 1978, 94', col.)

BLOB - OMAGGIO A ANTONELLA RUCCI by Antonella Rucci (Italy, 2020, 58' col e b/n)

UN BRINDISI GEORGIANO by Giuliano Fratini (Italy/Russia, 2020, 16', col.)

IL FEDERALE by Luciano Salce (Italy, 1961, 100, b/n)

IYULSKIY DOZHD / PIOGGIA DI LUGLIO by Marlen Khutsiev (Urss, 1967, 107', b/n)

IL NERO by Giovanni Vento (Italy, 1967, 108', b/n)

LO STAGIONALE by Alvaro Bizzarri (Switzerland, 1970/1973, 55', b/n)

LA SUISSE S'INTERROGE by Henry Brandt (Switzerland, 1964, 16', col.)

The 'Pillole Luce' Turin and Piedmont

The two places where Italian cinema was founded. Turin, where our cinema took its first steps; Cinecittà, where its legend was born. It is due to this common election that the Turin Film Festival and Istituto Luce-Cinecittà have always collaborated naturally, especially regarding major documentaries.

This relationship is renewed this year, with the archive video-extracts that Luce-Cinecittà brings to TFF, in a year of important changes. 12 very small films, having a running time of one minute or slightly more, with images taken from the immense Luce historical archives, to show - before each film in the international feature film competition - Turin and Piedmont as they once were and as many viewers have perhaps never seen before.

They range from Piazza Castello in 1912, to a day in costume along the Po in 1929; from the songs of the rice weeders of a century ago, to a pre-war truffle fair in Alba; from the disquieting order of the girls of the Littoria Youth parading in front of Göring's sister, to the discreet beauty - despite the overemphatic speaker - of the feast of San Michele; until we see, as perhaps never before so closely, the big star on top of the Mole, the new symbol of the Festival. This is the magic of cinema and the Archives: to show us something that has been on film for decades as new, and also make us dream through history.

Project by Nathalie Giacobino

Edited by David Paparozzi

Pillole:

Turin city of art (1912)

Sparkling Wine Industry (1925)

Soccer match Juventus 2 - Sparta 1 (1931)

Lake life on the banks of the Po' (1929)

Europe's largest swimming pool in Aqui (1932)

Piedmontese rice weeders at work (1933)

Drills of the Fire Brigade on the Mole Antonelliana (1933)

Turin, the canonization of Don Bosco (1934)

The feast of San Michele in Val di Susa (1937)

The "Carpano Cup" of cross-country skiing Val di Susa (1937)

10th Truffle Fair in Alba (1938)

GIL's women's departments fashion show in Turin (1939)

Masterclass

The Torino Film Festival organizes a program of masterclasses, a series of meetings with great actors and directors of international contemporary cinema, conceived as an open conversation that is not merely a cinema lesson but goes beyond, highlighting lesser-known peculiarities of the protagonists. The Masterclasses are organized in collaboration with the University of Turin and the Turin Polytechnic that have selected and trained twenty students who will actively take part in the meetings with the speakers.

Women in Cinema: The Evolving Voices of Women in Cinema with the jurors of the competition Torino38

The meeting, organized by Fedra Fateh, will address the role of women in cinema and the progress, challenges and strategies put in place to achieve gender equality in every aspect of cinema. Women represent half of the world and also create the other half. Yet they are underrepresented in cinema. Female directors, producers and film editors are less than their male counterparts. They are often silent or even absent from the screen. Progress has been made over time, but not enough. During the dialogue, the influences that the representation of women on the big screen has on the lives of girls and women all over the world will be discussed too. The protagonists of the meeting will be the members of the official jury of Turin 38.

For Sama, Waad Al Kateab (Uk, 2019, 100')

Saturday November 21th, on streaming at 6 p.m.

Turinese Expedition

with Aleksandr Sokurov and his students from St. Petersburg State University

The meeting, organized by Alena Shumakova, centers the dialogue with Alexandr Sokurov on the course in "Directing fiction and documentary cinema and editing" that the great master of contemporary Russian cinema has held since 2019 at the State University for Film and Television in St. Petersburg. "Working with already trained persons requires special attention. Least of all I would like to change them or change their point of view on the world. Our task is to help students find their own way in art, to direct them, to answer the questions they have at heart," says Sokurov, whose extraordinary work is recognized worldwide.

Il tempo degli inizi, 12 shorts from Aleksandr Sokurov's students

Sunday November 22th, on streaming at 6 p.m.

Film and Social Justice for a Fairer and more Sustainable World

with Taghi Amirani and Walter Much

The meeting, organized by Fedra Fateh, focuses on cinema as a tool in the struggle for social justice and human rights, exploring the way motion pictures educate and move the audience on controversial issues that politics is not always able to address. Documentaries and fictional works raise complex issues that can unite and divide people. From independent productions to Hollywood blockbusters, films push us towards a more inclusive, fairer and sustainable world. In the dialogue with Iranian physicist and documentary-maker Taghi Amirani and Walter Murch (editor of *The Godfather III*, *The Conversation*, *English Patient*), we will look back at the making of their difficult film, discussing how movies can elicit legal action and push audiences towards greater social responsibility.

Coup 53, Taghi Amirani (Ireland, 2019, 120')

Wednesday November 25th, on streaming at 6 p.m.

Training New Generations of Filmmakers and Activists
with Mohsen Makhmalbaf

The meeting, organized by Fedra Fateh and Vahid Rastgou, starts from the cinema of Mohsen Makhmalbaf, one of the greatest Iranian directors, who has always used the power of cinema to promote change in the world. Starting from cinema and Makhmalbaf's films, and also delving into his role as an educator, we will arrive at the concept - essential to the director - according to which if cinema is unable to change society, then it is useless. Among his many films capable of inspiring ideas and actions, we have chosen *The Afghan Alphabet* (2002) to show the practical and material potential of cinema: shot with a small digital camera, the film pushed the Iranian government to allow Afghan children to attend school, thus influencing the lives of hundreds of thousands of people. Also on the program, *Hello Cinema*, another form of reflection on the power of cinema.

The Afghan Alphabet, Mohsen Makhmalbaf (Iran, 2002, 45')

Hello Cinema, Mohsen Makhmalbaf (Iran, 1995, 75')

Thursday November 26th, on streaming at 6 p.m.

Il cinema è a scuola

by Daniele De Cicco

Through a number of initiatives resulting from dialogue and collaboration with Italian and international vocational training institutions and bodies, the Turin Film Festival promotes a composite program of events focusing on film culture as a fundamental tool for personal growth.

A Film Theater For Schools

The dialogue with the Foundation for Schools of the San Paolo company has spawned the project "Torino Film Festival and Riconessioni. A film theater for schools." During the Turin Film Festival virtual meetings between some young directors and students will be organized using the fiber optic network and the Riconessioni network of schools. The filmmakers, connected from the IC Rita Levi Montalcini-Pascoli school, will present their short films to numerous schools in Turin and its province and students will be able to interact at a distance by talking directly with the artists. The schools involved (IC Rita Levi Montalcini-Pascoli, IC Vittorino Da Feltré-Fermi, IC Foscolo, IC Pacinotti, IC Ilaria Alpi and IC Pertini) have all significantly developed educational innovation and digitalisation of learning. The initiative is coordinated by Prof. Chiara Alpestre for the Turin Film Festival and Elisabetta De Martino for the Foundation for Schools of the San Paolo Company, and is sponsored by the Regional School Bureau of Piedmont.

The scheduled events:

October 20th – Test-Screening of *Star Stuff* by Milad Tangshir, presented at the 37th TFF; students will talk with the director, producer Davide Ferrario and sound engineer Vito Martinelli.

November 25th – Screening of two short films from the Torino 38 Shorts competition; students will talk with the directors.

La scuola prossima

In the Out of Competition section is also screened as a national preview the documentary *La scuola prossima* by Alberto Momo, produced by Zomia with the contribution of the Foundation for Schools of the San Paolo Company.

MYMovies – Wednesday, November 25th

Talenti per il Fundraising

In the 2020 advanced training course "Talents for Fundraising" organized by the CRT Foundation, the module "Fundraising for film festivals" held by Daniele De Cicco will be introduced. Following face-to-face lessons, from January 2021, two students of the course will be included as interns in the staff of the Cinema Museum and the Turin Film Festival. For the CRT Foundation the initiative is coordinated by Luigi Somenzari (Institutional activity - Research and Education) and Matteo Fabbrini (Project Management Talents for Fundraising).

Opera Movie Show

In the Out of Competition section is also screened as a national preview the "opera movie show" *L'anfora di Clio*, created by the CRT Foundation and the Perosi Academy Foundation. Written and directed by Mario Acampa and Riccardo Alessandri, the film was shot just after the lockdown in the brand new Tech area of the OGR in Torino and deals with themes of cyber bullying, love and friendship in the days of social media. The soundtrack, which contains opera arias, was created by the CRT Foundation's Musical Talents Orchestra. The film is part of the Diderot project which offers students of secondary and high school in Piemonte and Valle d'Aosta the opportunity to deepen traditional subjects with innovative methodologies, approaching disciplines that go beyond the narrow curricular context .

MYMovies – Tuesday, November 24th

Two Italian Cinema Schools by Luigi Barletta

Cinema is an established subject of study, practice and deepening and has led to the creation of places for the teaching of audiovisuals. Numerous professionals have been trained at film schools such as the New York Film Academy, the school in Łódź, UCLA in Los Angeles or VGIK in Moscow, and have become famous all over the world. At the center of the program of meetings that will be held at the Mole Antonelliana are two Italian schools:

National School of Cinema of the Experimental Centre of Cinematography – Palermo branch
headed by Costanza Quatriglio.

The short film *Africa Bianca*, by Filippo Foscari and Marta Violante, produced during the course, will be presented as a national preview. The documentary narrates the story of the Italian invasion of Ethiopia through the school notebook of a child and the extraordinary archive material of the Istituto Luce-Cinecittà.

The Istituto Statale Alfonso Casanova of Naples

The documentary *Scene da un laboratorio* shot inside the school with the support of Ministry of Education, University and Research and the Ministry of Cultural Heritage and Activities, will be presented. The film narrates the dreams and fears of a group of teenagers through videos shot with their own smartphones alternated with moments from a theater workshop.

International Film Schools Short Films

In the Out of Competition section, there is a special program that presents a selection of short films produced and made within important international film schools.

The London Film School

Downbound Wayfarer by Juan-Felipe Balcazar (United Kingdom/Colombia, 2019, 16')

Filmakademie Baden-Württemberg (Ludwigsburg)

Extra Sauce by Alireza Ghasemi (Germany, 2019, 13')

Shanghai Vancouver Film School

Eyes of the Sea by Tang Li (China, 2020, 14')

The Steve Tisch School of Film and Television (Tel Aviv)

39 by Anat Schwartz (Israel, 2020, 14')

Columbia University School of the Arts (New York)

La virgen, la vieja, el viaje by Natalia Luque (Chile/USA/Spain, 2020, 9')

Universitatea Nationala de Arta Teatrala si Cinematografica I.L. Caragiale (Bucarest)

Firul Rosu di/by Alexandra Fuscas (Romania, 2019, 5')

MYMovies – Saturday, November 21th

Xké. The Laboratory of Curiosities

In this strange year, for the first time, Xké? The laboratory of curiosity organizes and implements a laboratory activity in streaming, open to all, which crosses cinema with visual perception. During the connection, experiences and reflections related to the sense of sight will be proposed, extrapolated from a didactic path structured in several stages, aimed at primary and secondary schools: activities and games to ask questions, become curious in the name of scientific rigor.

Live Events

RadioAMARCORD

On the 100th anniversary of Federico Fellini's birth, RadioAMARCORD presents a revived part of the Italian director's artistic repertoire: his radio production. In the early 1940s Fellini began to collaborate with the Ente Italiano Audizioni Radiofoniche (EIAR, whose general office was in Turin) as a radio author. Alone, or together with Ruggero Maccari, he wrote dozens of scripts: sketches, fantasies, magazines and short comedies that marked his debut in the entertainment world. During the Turin Film Festival, four of these scripts, preserved in the Federico Fellini Archives – Film Archives of the Municipality of Rimini, will be staged. With the transformation of sounds into human voices and their dreamy tirades, these texts represent in audio a significant cross-section of Fellini's poetic and visionary universe. RadioAMARCORD is an original idea of Sergio Ferrentino for RETE2 of the Italian Swiss Radio.

The live versions of the short radio dramas are: *Di notte le cose parlano*, *Una lettera d'amore*, *Dalla finestra* and *Un signore molto sensibile*. Texts by Federico Fellini and Ruggero Maccari. Original music score by Gianluigi Carlone. Directed by Sergio Ferrentino. Featuring Alessandro Castellucci, Daniele Ornatelli, Eleni Molos, Maurizio Pellegrini, Carlotta Viscovo, Dario Sansalone. Assistant director: Luca Bozzoli. Production assistant: Caterina Mariani. Sound engineer: Luca Masiero. Production: Fonderia Mercury.

Thursday November 26th, on streaming at 9 pm

Enduring Visions | Show in three acts on cultural resilience

Three performances, three historical places, three reasons not to stop dreaming.

The First Act will be held at the Le Roi dancing where music-teller Federico Sacchi, accompanied by the Ukulele Turin Orchestra, will narrate the great musician Bill Withers through legendary song "Lean on me".

In Act Two, in the suggestive setting of the Maffei cinema and theater, satirical author Teresa Cinque presents "Frida and Barbie", some ironic reflections on the relationship between cinema and female image that not even the pandemic has affected.

The Third Act, set at the Massimo film theater, is "Explora", an oniric journey created by Project-TO, the duo formed by composer and multimedia artist Riccardo Mazza and photographer and videomaker Laura Pol. Spatial coordinates are gesturally controlled in real time and historical images of dance halls chosen from the Istituto Luce Archives, connect the past with the future and become the space within which everything moves. The musical score is generated in live-coding and constitutes the fourth dimension, namely time: pulsation and sound amplitude influence the images, contaminating the visual plane.

Directed and video editing by: Federico Mazzi

Artistic curator of the event: Maurizio Mao Pisani.

Friday November 27th, on streaming at 9 pm

On the same day at 5.30 pm, always in streaming, the first meeting of Schermi Eretici. Caterina Taricano and Fabrizio Divid will interview Toni Campa, the historical manager of Le Roi Dancing inaugurated in the Sixties with Luciana De Biase. Starting from a small town in the province of Taranto to make his fortune, Toni Campa arrives in Turin at the age of thirteen, with the firm belief that becoming an actor. He will do it, managing to realize many other dreams as well, such as open the famous Le Roi Dancing, a large club to allow all the singers he loves most to perform.

Schermi Eretici is a program of meetings that will continue in 2021 to narrate the many stories of unconventional films and characters from the world of cinema.

Friday November 27th, on streaming at 17:30 pm

JURIES

- **Torino 38 / Torino 38 Short**

Waad Al-Kateab is a London based Syrian filmmaker. She documented the horrors of the war Aleppo for Channel 4 News, in the series *Inside Aleppo*. Her first feature documentary *For Sama*, directed with Edward Watts, won numerous awards, including the Prix L'Œil d'or in Cannes and Best Documentary at the BAFTAs, and a nomination for the Academy Awards. At the Festival she will hold with Taghi Amirani the masterclass, "Film & Social Justice: Cinema Leading Us to a More Just and Sustainable World".

Martha Fiennes is a filmmaker, writer and artist. Her sumptuous Russian period piece *Onegin* (1999), starring Liv Tyler and Ralph Fiennes, won the Tokyo Film Festival, and was also nominated for a BAFTA for Best British Film in 1999 and won the London Critics Award for Best Newcomer. The second feature *Chromophobia* closed the 2005 Cannes Film Festival. Since 2011, she has been working on a new series of projects which use a pioneering form of generative AI computer technologies, applied in films such as *Yugen*, that premiered at the Palazzo Grassi, Venice Film Festival in 2018.

Jun Ichikawa, born in Japan, moved to Italy at the age of eight with her opera singers parents. She studied acting and ballet, but also Engineer of Architecture and Oriental Languages at the La Sapienza University of Rome. She then became an actress of theater, cinema, television and a dubber. At the age of 20 she made her film debut with Ermanno Olmi in *Singing behind the screens* (2002), and then worked among others with Dario Argento, Giuseppe Tornatore, Lamberto Bava. Her latest film is *Addio al nubilitato*, an all-female comedy directed by Francesco Apolloni who has just finished shooting.

Martina Scarpelli is an Italian filmmaker with a bachelor in Animation from Centro sperimentale di cinematografia in Torino. Former member of European workshops ASF - Animation sans frontiers and Anidox, she is member of Viborg based Art Collective "Plastic." Her first short film *Egg* won several awards in international film festivals: among others, Annecy, Dok Leipzig, and at AFI Fest. She is now working on her first feature film *Psychomachia*, an animated opera.

Homayra Sellier (Iran) is the founder and CEO of Innocence in Danger, an independent "non-governmental organization" created in France, then followed by Germany, Austria, Switzerland, Colombia, and lately in UK and Belgium, to protect minors against all forms of abuse and exploitation online and off-line, including trafficking. Bachelored from two French universities she has written four books and participated in a number of documentaries for international tv. Awarded for her work in child trafficking in the US, she is a collaborator of the Tryon International Film Festival.

- **Internazionale.Doc / Italiana.Doc**

Stefano Cravero, editor and director, among his most recent films as editor *Miss Marx* (2020) and *Nico* (1988) by Susanna Nicchiarelli (for which he received a nomination for the David di Donatello 2018), *Palazzo di giustizia* (2020) by Chiara Bellosi and *Spaccapietre* (2020) by the De Serio brothers. Together with Pietro Jona, in 2018 he directed the documentary *Country for old men*; he also wrote and co-directed two animation shorts including *Sputnik 5* (2010), winner of a Nastro d'Argento. In 2018 he founded, with Enrico Bisi, the company Base Zero that focuses on documentary cinema.

Gaia Furrer, a graduate in History and Film Criticism from the University La Sapienza in Rome, collaborated for several years with Italia Cinema (later FilmItalia) dealing with national and international projects. Since 2004 she has been working as head of programming for the Noir in Festival, a film and literature festival on thrillers and mystery stories. In 2020 she was appointed artistic director of Venice Days, the independent section of the Venice Film Festival for which she has worked since its first edition in 2003.

Paola Piacenza, head of the cinema section of "Io donna," weekly magazine of "Corriere della Sera," also writes about culture and world affairs. Since 2003 she has collaborated with Radiotre Rai for Piazza Verdi. As a reporter and filmmaker, she made *The Land of Jerry Cans* (2009), filmed along the Iran-Iraq border, *In nessuna lingua del mondo* (2011), on the Russian enclave of Kaliningrad and the Tropoje region in Albania, *In un stato libero* (2012), filmed in southern Tunisia during and after the Arab Spring, and *Ombre dal fondo* (2016), on war correspondent Domenico Quirico.

- **Italiana.Corti**

Martina Angelotti (Italy), art curator and writer, works on the creation and production of multidisciplinary curatorial projects. For six years she was artistic director of Careof, a non-profit organization for contemporary art founded in 1987. Since 2007 she has been curator and founder of ON, a project that investigates the relationship between art and the public sphere through research, dialogue and the commissioning of new works to artists and researchers at international level. She holds contemporary art history lectures at the Catholic University of Milan, the Alpen Adria Universität in Klagenfurt and the IUAV in Venice.

Francesco Dongiovanni (Gioia del Colle, Bari, 1978), lives and works in Puglia. Interested in ethnography, landscape, archives and memory, in his works he moves between observation documentaries and research cinema. He works for the production company Murex, which he founded with his co-workers. He shot a feature film *I giorni e le opere* (2019), which was in competition at the Torino Film Festival, as were, in the past years, the short films *Anapeson* (2015), *Studio* (2016) and *The Riddle* (2017). In 2020 he directed *Non si sazia l'occhio* (2020).

Elisa Talentino (Italy), works in the field of illustration, art graphics, painting and animation. She has collaborated with "The New York Times," "The Washington Post," Goethe Institut, Arizona Theatre Company, Einaudi, Mondadori, "La Repubblica," "Corriere della Sera," Bompiani, *Il Saggiatore* and many others. For two consecutive years she won the Gold Medal in the 3 x 3 International Illustration Awards in New York. In 2017 she made the short animated film *Dandelion* which also became a book. In October 2020 she published "Quando il mondo era tutto azzurro".

- **Fipresci Jury**

Hala EL Mawy (Egypt), journalist, film critic and radio presenter at the European service of Radio Cairo (French Department), she produces and presents weekly Cinema Reviews and live discussions on Radio Le Caire. She has a weekly column on cinema in the French Speaking daily "Le Progres Egyptien." She is actively involved in organizing International Film Festivals in Egypt and, since 2015, she is a curator at Luxor African Film Festival. She served as coordinator and debates moderator for Ismailia International Film Festival for Documentary and Short Films for several years.

Ariel Schweitzer (Israel), film historian and critic for "Les Cahiers du Cinema," teaches at the Paris VII University and the University of Tel-Aviv. He is the author of books in French and Hebrew on Israeli cinema such as *Le nouveau cinema israélien* or *Le cinéma israélien de la modernité* and is co-curator of the Italian volume *Il cinema israeliano contemporaneo* (Marsilio, 2009). He has organized numerous retrospectives in Israel, Europe and South America on Robert Bresson, Jean-Luc Godard, Jacques Rivette, Vittorio De Sica, David Perlov, Amos Gitai, and Uri Zohar.

Silvana Silvestri (Italy), professional journalist and film critic, curates "Alias," the cultural insert of "Il manifesto", a newspaper with which she has collaborated since its foundation. She has participated as a jury member in numerous international festivals and has collaborated with various specialized magazines and the Treccani Encyclopedia. She has published *Otar Iosseliani* (Leuto), *Kevin Costner* (Gremese), *Lucian Pintilie* (Festival di Pesaro), *Il caso Véronique* (with Francesca Massaro), which the film *L'età d'oro* by Emanuela Piovano is based on.

Official Awards

Stella Della Mole Award for artistic innovation 2020 to Isabella Rossellini

Torino 38 | Feature Film Competition

Best Film: 18.000 euros

Special Jury Award

Best Actress

Best Actor

Best Screenplay

Torino 38 Corti | International Short Film Competition

Best Film: 2.000 euros

Special Jury Award

TFFDoc – Internazionale.doc | International Documentary Competition

Best Film: 6.000 euros

Special Jury Award

TFFDoc – Italiana.doc | Italian Documentary Competition

Best film: 6.000 euros

Special Jury Award

Italiana.corti | Italian Short Film Competition

Best Film: 2.000 euros

Special Jury Award

Fipresci Award

Best Film Torino 38

Collateral Awards

RAI Cinema Channel Award

Best film among those in the Torino 38 Corti and Italiana.corti competition: 3.000 euros and acquisition of web and free TV rights for Italy

Achille Valdata Award:

Readers of TorinoSette – La Stampa jury

Best film Torino 38

Stella Della Mole Award For Artistic Innovation 2020 to Isabella Rossellini

Novelty of the 38th Torino Film Festival is the Stella della Mole Award for Artistic Innovation which will be awarded every year to artists who contribute in an original, universal and timeless way to film culture. The Stella della Mole Award for Artistic Innovation is awarded this year to Isabella Rossellini in recognition of her endless creativity, her exploration of every art form and her enormous ability to transform herself. With her elegant grace, refinement and fearless ability to explore new horizons, she has been able to bring beauty to every art form which she has taken up, from cinema to theater, music videos, fashion, and the arts.

Isabella Rossellini grew up in Paris and Rome and moved to New York City when she was nineteen years old. She had a very successful modeling career appearing on numerous covers of magazines such as "Vogue," "Elle," "Harper's Bazaar" and "Vanity Fair." She also worked as an actress appearing in numerous films, directed by extraordinary talents such as Robert Zemeckis, David O. Russell, David Lynch, Robert Wilson, Taylor Hackford, Marjane Satrapi, Guy Maddin. Most notable of her American features include *Blue Velvet*, *Wild at Heart*, *White Nights*, *Cousins*, *Death Becomes Her*, *Fearless*, *Big Night* and more recently *Joy*. Rossellini's interests embrace preservation of her family's extraordinary cinematic heritage, including the films directed by her father, Roberto Rossellini and those featuring her mother, Ingrid Bergman. Isabella has a master's degree in Animal Behavior and Conservation. She made the award-winning series of shorts, *Green Porno*, *Seduce Me* and *Mammas* that offer comical and scientifically insightful studies of animal behaviors. She toured in 50 different cities with a monologue based on her shorts written with Academy Award winner Jean Claude Carriere. Recently she toured her new theatrical show, *Link Link Circus* that deals with animals' behavior and cognition.

La Stella del Torino Film Festival

The Mole Antonelliana is the symbolic building of the City of Turin and, since 2000, also the seat of the National Cinema Museum.

Looking up, at the top of the spire of the Mole, anyone passing at the foot of the monument can see a star that is not only the highest point of the Mole, but also a complex, multi-faceted, mysterious object with a fascinating history that makes it a perfect icon.

For this reason the Torino Film Festival has decided to dedicate its new visual identity to it, making it symbolically the emblem of the event.

By choosing the Star as its symbol, the Torino Film Festival wants to celebrate its commitment to innovation, diversity and collaboration by connecting the historical technological excellence of Turin with its innovative spirit and ever-evolving creativity.

The Stella della Mole, the highest award the Festival winners will receive, connects Turin's past with its future, the "cradle" of Italian cinema with the talents of young cinema from around the world that the festival discovers and makes known every year.

The **Stella della Mole Award** is designed based on the drawings of architects Ferdinando Carrella and Giuseppe Mura thanks to the collaboration with the Turin Polytechnic and Competence Industry Manufacturing 4.0.

The award is made in aluminum, in 3D, using the technique of additive manufacturing that makes it possible to "create" an object anywhere using digital data: a great opportunity in terms of environmental sustainability.

The Museo Ferroviario Piemontese in Savigliano has created a life-size model of the Stella della Mole that will be visible during the Torino Film Festival in Piazza Castello.