



MUSEO  
NAZIONALE  
DEL CINEMA  
TORINO

TORINO  
FILM FESTIVAL



139  
TORINO  
FILM  
FESTIVAL  
26-11-4-12  
2021

Box Camera #1

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## PRESS KIT

### 39<sup>th</sup> TORINO FILM FESTIVAL

November 26 – December 4, 2021

PRESENTATION PRESS CONFERENCE  
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Turin, Cinema Massimo

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In streaming on Zoom  
and on the TFF Facebook and Youtube channels

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## **ENZO GHIGO, PRESIDENTE MUSEO NAZIONALE DEL CINEMA**

Cinemas reclaim their central role at the 39th Torino Film Festival, the second one with Stefano Francia di Celle at the helm. A wonderful, highly interesting program that is full of concepts and that goes hand in hand with our instinctive desire to once again be cocooned by the darkness of screening rooms. It is a pathway toward our longed-for return to normality, which considers cinema – and culture in general – a strong and fundamental step in the search for the protective serenity that cultural events can provide so well.

The role of an institution like the National Cinema Museum also means this, to know how to involve both visitors and spectators in an enveloping welcome, and to nourish them with knowledge and lightheartedness at the same time.

All the ingredients are there; may it be a fabulous Torino Film Festival.

## **DOMENICO DE GAETANO, DIRETTORE MUSEO NAZIONALE DEL CINEMA**

The 2021 edition of the Torino Film Festival marks its return in grand style. The festival knows how to keep in step with the times, with cultural changes, and with technological transformations. Its international placement can avail itself of the main media partnership with Rai and media partnerships with two of the most prestigious sector journals, “Ciak” for Italy and “Variety” for the rest of the world; top-tier guests; and a number of events that reflect the style of the festival, its soul, and its strong interaction with the National Cinema Museum. Two of the six programmed masterclasses will be held at the Mole Antonelliana and dovetail with the pathway that the museum began over one year ago with exponents of international film. The Festival’s educational role continues with events for students, while its young soul returns with the restoration of Santa Maradona by Marco Ponti, an emblematic movie for an entire generation.

## Editorial by the Artistic Director, Stefano Francia di Celle

Returning to the cinemas and encountering the general public (one of the festival's well-known characteristics) and the filmmakers is the soul of the entire event.

The 5 competitive sections are its pulsing heart and consolidate our primary commitment to protecting and promoting works by new authors, often made by independent producers and involving many young professionals. We are strongly convinced that giving prominence to this work is a useful contribution to the show business industry and to Italy's cultural output.

The spirit of research is very present in the non-competitive sections, as well, starting with the complete tribute to the resistance filmmakers Joana Hadjithomas and Khalil Joreige. But also in LE STANZE DI ROL – where we find the freest movies in the name of genre cinema; in the restored movies proposed by BACK TO LIFE; in the festival's events; in the NOI focus; in the masterclasses; all the way to a new section with movies that challenge the rules of representation, INCUBATOR; and in HERETICAL SCREENS, a space dedicated to stories of unconventional cinema.

At the same time, we want to foster the return to normality of a system in which screening rooms are the protagonists, and this is why we are presenting films from the upcoming movie season that impressed us, dialoguing with every viewing medium, from TV to platforms, sectors full of ferment and innovation.

This year, the Out-of-Competition section TRACCE DI TEATRO/IL RESPIRO DELLA SCENA, dedicated to the overlapping between film and theatre, shows great power and bears witness to the creativity that marks the long period when theatres were forced to close down.

Our attention to social topics is expressed through the contents of the works we choose, many activities with universities, and a brand new and specific program for middle schools and high schools, attention to accessibility and sustainability, and an unprecedented expansion of the program to urban cinemas.

The Festival takes place thanks to the National Cinema Museum, its founding partners, and many collaborations (always more numerous) with local and national cultural organizations, and the generosity of authors, producers, and distributors. But above all, it takes place through the daily work of our staff, colleagues of the Festival Area and the Museum, consultants, interns, thanks to whom the great framework of the Festival is constructed and completed: our grateful recognition goes to them all.

## NUMBERS AND GUESTS

Total number of movies 181

of which:

Feature films: 108

Medium-length films: 14

Shorts: 59

Premieres:

World: 68

International: 14

European: 4

Italian: 53

selected from over 4,500 movies viewed

### Attendance confirmed

Simone Aleandri, Nathalie Álvarez Mesén, Fausto Amodei, Ambra Angiolini, Alberto Anile, Riccardo Antonaroli, Andrea Arcangeli, Martina Arduino, Giulio Baffi, Cesare Barbieri, Fabrizio Bellomo, Monica Bellucci, Phaim Bhuiyan, Lorenzo Bianchini, Pierfrancesco Bigazzi, Bruno Bigoni, Catherine Bizern, Giuseppe Boccassini, Olivier Bohler, Matteo Botrugno, Simone Bozzelli, Riccardo Brun, Sergio Bruno, Antonello Buffardi De Curtis, Margherita Buy, Mimmo Calopresti, Giorgio Caponetti, Ivan Carlei, Giulia Carluccio, Paola Casella, Sergio Castellitto, Simone Chiapino, Marco Chiappetta, Gianni Chiffi, Carolyn Christov-Bakargiev, Mariangela Ciccarello, Valeria Ciceri, Daniele Coluccini, Alessandra Coppola, Ivan Cotroneo, Claudio Coviello, Cyop&Kaf, Luigi De Angelis, Tonino De Bernardi, Edoardo De Angelis, Matilda De Angelis, Nicola De Blasi, Steve Della Casa, Roberto D'Ettorre Piazzoli, Rà di Martino, Rosita Di Peri, Francesco Di Pace, Alice Diop, Tin Dirdamal, Marta Donzelli, Omar El Zohairy, Ildikó Enyedi, Extraliscio, Emanuela Fanelli, Davide Ferrario, Sara Fgaier, Anna Foglietta, Gaia Formenti, Chiara Francini, Federico Francioni, Matteo Fresi, Daniele Gaglianone, Giovanna Gagliardo, Alessandro Gaido, Céline Gailleurd, Charlotte Gainsbourg, Angelica Gallo, Evgeny Galperine, Giuliana Gamba, Antonio Gnoli, Dora Garcia, Alessandro Gassmann, Enrico Ghezzi, Aura Ghezzi, Demetrio Giacomelli, Beatrice Gibson, Khristine Gillard, Gabriella Giorgelli, Antonio Gnoli, Micaela Gonzalo, Marco Grba Singh, Philippe Grégoire, David Grieco, Nicola Guaglianone, Joana Hadjithomas, Mor Hanay, Mahamat-Saleh Haroun, Isabel Ivars, Garth Jennings, Khalil Joreige, Sandrine Kiberlain, Kaoru Koide, Kristina Konrad, Wilma Labate, Joachim Lafosse, Marina Lameiro, Gabriele Lavia, Annamaria Licciardello, Eugenio Lio, Francesca Lolli, Vladimir Luxuria, Giuseppe M. Gaudino, Enrico Magrelli, Davide Maldì, Michele Manca, Matteo Marelli, Anna Maria Osmólska-Metrak, Giovanna Marini, Emanuele Marini, René Marx, Vincent Meessen, Ellen Meiresonne, Sebastian Meise, Florence Mialhe, Damiano Michieletto, Mirkoeilcane, Kobi Mizrahi, Avi Mograbi, Alessandro Montali, Emiliano Morreale, Annalisa Mutariello, Selman Nacar, Dénes Nagy, Francesco Nardella, Carlotta Natoli, Angela Norelli, Giovanni Ortoleva, Luca Pallanch, Antongiulio Panizzi, Ginevra Panzetti, Maria Paola Pierini, Rocco Papaleo, Maria Pia Calzone, Paola Piacenza, Marco Piccarreda, Giuseppe Piccioni, Francesco Pinto, Antonio Pizzo, Fabrizio Polpettini, Marco Ponti, Marta Popivoda, Massimo Popolizio, Nic Postiglione, Rosanna Purchia, Costanza Quatriglio, Domenico Quirico, Hind R. Boukli, Davide Rabacchin, Paola Randi, Francesco Ranieri Martinotti, Luca Rea, Stefano Reali, Andrea Renzi, Monica Repetto, Marco Revelli, Alessio Rigo de Righi, Fulvio Risuleo, Chiara Ronchini, Paolo Rossetti, Flaviana Rossi, Patrizia Rotonda, Micol Roubini, Rosalba Ruggeri, Fabrizia Sacchi, Lucy Salani, Enrico Salvatori, Gida Salvino, Laura Samani, Arantza

Santesteban Perez, Andrea Sassano, Emanuele Scaringi, Giacomo Scarpelli, Fyodor Scherbakov, Pasquale Scimeca, Paola Sciommeri, Mario Sesti, Elisabetta Sgarbi, Konstantin Shavlovsky, Francesco Siciliano, Aleksandr Sokurov, Francesco Sossai, Luciano Sovenà, Maria Teresa Cascione, Elena Testa, Enrico Ticconi, Dario Tomasi, Thomas Trabacchi, Ronny Trocker, Alessandro Turci, Kenichi Ugana, Ale Ulman, Max Viale, Carla Vulpiani, Michael Wahrmann, Petr Zelinka, Matteo Zoppis

The authors of the short films of Ciak! Piemonte che spettacolo and Piemonte Movie.



## THE 2021 STELLA DELLA MOLE AWARD FOR ARTISTIC INNOVATION: MONICA BELLUCCI

Every year, the Stella della Mole Award for Artistic Innovation is given to artists who have made an original, universal, and timeless contribution to film culture.

This year, the Stella della Mole Award for Artistic Innovation will be given to **Monica Bellucci** in recognition of her artistic versatility, her willingness to promote the works of emerging filmmakers and thereby foster multifaceted projects with new content and languages, and her ability to magnificently master a creative potential that can enormously enrich the cinematographic art.

**MONICA BELLUCCI** began her career in the world of images as a model, capturing the lens of the foremost photographers: Helmut Newton, Peter Lindbergh, Richard Avedon, Steven Meisel, Michel Comte, Ferdinando Scianna, Oliviero Toscani, and Fabrizio Ferri, to name just a few. But ever since she was a child, her dream had always been cinema and she moved from fashion to the world of film thanks to Dino Risi and Francis Ford Coppola. Over the course of her career in Italy and France, she has worked with Giuseppe Tornatore, Gabriele Muccino, Giovanni Veronesi, Paolo Virzì, Marco Tullio Giordana, Maria Sole Tognazzi, Gaspard Noé, Bertrand Blier, Philippe Garrel, Alain Corneau, Alain Chabat, and Guillaume Nicloux. She received a nomination for a César for her first French movie, *L'Appartement* (1996) by Gilles Mimouni. The film won a BAFTA Award for Best Film Not in the English Language and this award paved the way for Monica's first American movie, *Under Suspicion*, co-starring Gene Hackman, which brought her to the Cannes Film Festival for the first time. Tornatore called on her for *Malèna*, an Italian movie that found worldwide success. This was the start of a true international career for Monica, who has worked with directors of the caliber of Wachowski, Spike Lee, Terry Gilliam, Antoine Fuqua, Rebecca Miller, and Mel Gibson, among others. In 2004, her first daughter Deva was born and in 2010, her second daughter, Leonie. Her international career continued between big-budget movies and independent art house films, such as *Rhino Season* by the Iranian filmmaker Bahman Ghobadi and *On the Milky Road* by Emir Kusturica, for which she received a European Silver Ribbon. In 2014, she was in Cannes to present the movie by Alice Rohrwacher *Le Meraviglie*, which received the Grand Prize of the Jury and in 2015 she shot *Spectre* by Sam Mendes, in which she plays Lucia Sciarra and sparked a revolution in the world of cinema: for the first time, a 50-year-old actress found herself in the arms of James Bond. She continued her career acting in American TV series such as *Mozart in the Jungle* alongside Gael García Bernal and in *Twin Peaks* by David Lynch. In 2018, she was in Australia shooting the film *Necromancer* by the brothers Kiah and Tristan Roche-Turner, in France for the TV series *Dix pour cents*, and, with Sir Ben Kingsley, the spy movie *Spider in the Web*, directed by the Israeli filmmaker Eran Riklis. Monica Bellucci has been the patroness of the Cannes Film Festival twice, an honor which has only been bestowed before on Jeanne Moreau and Isabelle Huppert. In 2017, she received and accepted the prestigious invitation to become a member of the Academy of Motion Picture Arts and Sciences, which assigns the Oscars. Monica has supported the association AGOP, which helps the parents of children with cancer, and Paroles des femmes, which helps women and children. At present, she is a member of the association S.O.S. Autisme, which helps autistic children. In 2019, she participated in the feature film directed by Claude Lelouch *Les plus belles années d'une vie* and in 2020, in the movie directed by Kaouther Ben Hania, *The Man Who Sold His Skin*, which was nominated for an Oscar for Best International Feature Film. In 2021, we will see her on the silver screen in two Italian movies: *Siccità*, the new feature film by the director Paolo Virzì, and *La befana vien di notte 2*, directed by Paola Randi. In 2021, Monica also won the international Flaiano Award for Lifetime Achievement, and a Special David at the 66<sup>th</sup> David di Donatello Awards. Since 2020, she is a producer with Musa, the Paris-based production company she opened in Paris and with which she participated in the making of the docu-film *The Girl in the Fountain* by Antongiulio Panizzi, in which she stars, and in the film-opera *Gianni Schicchi* directed by Damiano Michieletto. Monica will appear alongside Liam Neeson and Guy Pearce in the action thriller *Memory*, to be released in 2022, and she continues her international stage career in the starring role as Maria Callas in the play directed by Tom Volf, *Maria Callas: lettere e memorie*.

## TORINO 39

The selection committee – a small but heterogeneous group composed of movie critics, film historians, and curators – has chosen 12 international films to become the pulsing heart of the festival: the energy of first or second movies that are offered the possibility to be promoted and analyzed in Turin thanks to the eager audiences that await them and the press that will treat them with wisdom and interest. We know that making a first feature film is already an important arrival point that rewards not only a multifaceted training period but also a demanding professional moment in the areas of short films and visual communication. Our selection aims to valorize not only dazzling directorial debuts but also the courage, vision, and ability of producers, distributors, and film professionals who invest in innovative works.

### ALONERS

by Hong Seong-eun (South Korea, 2021, DCP, 91')

### BETWEEN TWO DAWNS

by Selman Nacar (Turkey / Romania / France / Spain, 2021, DCO, 91')

### LE BRUIT DES MOTEURS / THE NOISE OF ENGINES

by Philippe Grégoire (Canada, 2021, DCP, 79')

### LA CHICA NUEVA / THE NEW GIRL

by Micaela Gonzalo (Argentina, 2021, DCP, 80')

### CLARA SOLA

by Nathalie Álvarez Mesén (Sweden/Costa Rica/Belgium/Germany, 2021, DCP, 108')

### THE DAY IS OVER

by Rui Qi (China, 2021, DCP, 103')

### FEATHERS

by Omar El Zohairy (France/Egypt/Holland/Greece, 2021, DCP, 112')

### GROSSE FREIHEIT / GREAT FREEDOM

by Sebastian Meise (Austria / Germany, 2021, DCP, 117')

### UNE JEUNE FILLE QUI VA BIEN / A RADIANT GIRL

by Sandrine Kiberlain (France, 2021, DCP, 98') – International Preview

### IL MUTO DI GALLURA

by Matteo Fresi (Italy, 2021, DCP, 103')

### EL PLANETA

by Amalia Ulman (USA, 2021, DCP, 79')

### LA TRAVERSÉE / THE CROSSING

by Florence Miailhe (France/Czech Republic/Germany, 2021, DCP, 84')

## TORINO 39 CORTI

Short films have carved out an increasingly important and independent role for themselves on the international scene: emerging filmmakers have the chance to develop techniques, perfect their writing, train their gaze, experiment, in a productive structure that is less demanding than feature films but has all the dynamics. Torino 39 Corti presents 12 works that have yet to screen in Italy; they are characterized by a great variety of topics and styles, with the common denominator of the attention and care that is given to every aspect of the film machine. The shorts will be presented in combination with the Torino 39 feature films.

AIN'T NO MERCY FOR RABBITS

by Aliza Brugger (USA, 2021, DCP, 15')

BABATOURA

by Guillaume Colin (Canada, 2021, DCP, 15')

BACKYARD CAMPING

by Mor Hanay (Israel, 2021, DCP, 14')

LA CATTIVA NOVELLA

by Fulvio Risuleo (Italy, 2021, DCP, 13')

JUNKO

by Minsho Limbu (Nepal, 2021, DCP, 14')

LIBERTY / SWOBODA

by Joanna Rozniak (Poland, 2021, DCP, 14')

MAVKA

by Anastasia Ledkova (Russia, 2021, DCP, 14')

NEON MEETS ARGON

by James Doherty (Ireland, 2021, DCP, 14')

NIGHT / LAYL

by Ahmad Saleh (Palestine, 2021, DCP, 15')

LA NOTTE BRUCIA

by Angelica Gallo (Italy, 2021, DCP, 15')

RENDEZ-VOUS

by Roshanak Ajamian (Iran, 2021, DCP, 15')

LA ÚLTIMA PIEZA / PUZZLE

by Ricardo Muñoz Senior (Venezuela, 2021, DCP, 14')

## FUORI CONCORSO TORINO 39

The Out of Competition section of the 39<sup>th</sup> Torino Film Festival is a lively observatory of the creativity of contemporary film. In it, we find major international productions that let consolidated filmmakers dialogue with audiences throughout the world, as well as important works, many of which are Italian, by debuting filmmakers, revealing the vitality of production that, during the months of COVID-19, continued to work and carry out projects.

ALINE / ALINE, THE VOICE OF LOVE | *Closing Film 39 of the 39<sup>th</sup> Torino Film Festival*  
by Valérie Lemerrier (Canada/France, 2021, DCP, 128')

ALTRI PADRI  
by Mario Sesti (Italy, 2021, DCP, 106')

BANGLA – LA SERIE  
by Phaim Bhuiyan, Emanuele Scaringi (Italy, 2021, DCP, 60')

BLOOD ON THE CROWN  
by Davide Ferrario (Malta/Canada/USA, 2021, DCP, 102')

CLINT EASTWOOD: A CINEMATIC LEGACY  
(USA/UK, 2021, DCP, 135')

CODA – I SEGNI DEL CUORE  
by Sian Heder (USA/France, 2021, DCP, 111')

CRY MACHO  
by Clint Eastwood (USA, 2021, DCP, 104')

THE GIRL IN THE FOUNTAIN  
by Antongiulio Panizzi (Italy, 2021, DCP, 80')

IT SNOWS IN BENIDORM / NIEVA EN BENIDORM  
by Isabel Coixet (Spain/UK, 2020, DCP, 117')

DER MENSCHLICHE FAKTOR / HUMAN FACTORS  
by Ronny Trocker (Germany/Italy/Denmark, 2021, DCP, 102')

UN MONDE / PLAYGROUND  
by Laura Wandel (Belgium, 2021, DCP, 91')

LA NOTTE PIÙ LUNGA DELL'ANNO  
by Simone Aleandri (Italy, 2021, DCP, 91')

PEEPING BALLA (OMAGGIO A PIETRO BALLA)  
by Pietro Balla (Italy, 1992-2008, file, 128')

PIEMONTE FACTORY: UN LABORATORIO CINEMATOGRAFICO PER GIOVANI REGISTI  
by Various Authors (Italy, 2021, DCP, 80')

IL PRANZO DI FRANCESCO  
by Pasquale Scimeca (Italy, 2021, DCP, 52')

QUATTORDICI GIORNI  
by Ivan Cotroneo (Italy, 2021, DCP, 102')

RE GRANCHIO  
by Alessio Rigo de Righi, Matteo Zoppis (Italy/France/Argentina, 2021, DCP, 100')

SANTA LUCIA  
by Marco Chiappetta (Italy, 2021, DCP, 75')

SING 2 – SEMPRE PIÚ FORTE | *Opening film of the 39<sup>th</sup> Torino Film Festival*  
by Garth Jennings (USA, 2021, DCP, 100' circa)

LA SVOLTA  
by Riccardo Antonaroli (Italy, 2021, DCP, 95')

TRAFFICANTE DI VIRUS  
by Costanza Quatriglio (Italy, 2021, DCP, 116')

## TORINO 39 OUT OF COMPETITION – THE CHARM OF REALITY

The goal of this section is to valorize works of overwhelming power that draw their creative and artistic nourishment from the reality of the present and the past, often by making innovative use of the resources of worldwide audiovisual archives, which are collaborating more and more by putting their restored audiovisual heritage at the disposal of filmmakers.

C'È UN SOFFIO DI VITA SOLTANTO

by Matteo Botrugno, Daniele Coluccini (Italy/Germany, 2021, DCP, 95')

ESTERNO GIORNO

by Luca Rea (Italy, 2021, DCP, 50')

GIOVANNA, STORIE DI UNA VOCE

by Chiara Ronchini (Italy, 2021, DCP, 90')

ITALIA, IL FUOCO E LA CENERE

by Olivier Bohler, Céline Gailleurd (France/Italy, 2021, DCP, 93')

IL MIO ANNO STRANISSIMO

by Marco Ponti (Italy, 2021, DCP, 27')

L'ONDA LUNGA – STORIA EXTRA-ORDINARIA DI UN'ASSOCIAZIONE

by Francesco Ranieri Martinotti (Italy, 2021, DCP, 73')

PIANO LESSONS. THE LIFE AND ART OF GERMAN DIEZ NIETO

by Antongiulio Panizzi (Italy, 2021, DCP, 54')

SOTTO LO STESSO TEMPO

by Allievi CSC Palermo (Italy, 2021, DCP, 72')

IL TEMPO RIMASTO

by Daniele Gaglianone (Italy, 2021, DCP, 85')

TONINO DE BERNARDI: UNA RICERCA SENZA CONFINI

by Tonino De Bernardi, Tiziana Panizza, Simone Chiapino (Italy, 2021, file, 80')

Shorts:

CARDITELLO'S STORIES

by Pappi Corsicato (Italy, 2021, DCP, 5')

RETURN TO PAESTUM

by Pappi Corsicato (Italy, 2021, DCP, 5')

*In occasion of the assignment of the Collateral Award FLAT PARIOLI*

PARADOSSO CONTRADDITTORIO

By Pierpaolo Marcelli (Italy, 2021, DCP, 52')

## TORINO 39 OUT OF COMPETITION - SURPRISE

The productive and artistic vitality of French and French-speaking cinema is very strong and in recent months we have noted great ferment, both by affirmed authors who express themselves in full freedom as they make movies of great expressive maturity, and by young filmmakers. With the largest number of spectators, cinemas and screens in Europe, France remains an exemplary country, the result of systematic political support, attentive to cinema, in the name of free art.

BERGMAN ISLAND / SULL'ISOLA DI BERGMAN

by Mia Hansen-Løve (France/Belgium/Germany/Sweden/Mexico, 2021, DCP, 112')

LE COEUR NOIR DES FORETS / DARK HEART OF THE FOREST

by Serge Mirzabekiantz (Belgium/France, 2021, DCP, 104')

LES INTRANQUILLES / THE RESTLESS

by Joachim Lafosse (Belgium/France/Luxembourg, 2021, DCP, 86')

JANE PAR CHARLOTTE

by Charlotte Gainsbourg (France, 2021, DCP, 86')

UNA MADRE, UNA FIGLIA / LINGUI

by Mahamat-Saleh Haroun (France/Germany/Belgium, 2021, DCP, 87')

LE MONDE APRÈS NOUS / THE WORLD AFTER US

by Louda Ben Salah-Cazanas (France, 2021, DCP, 85')

RIEN À FOUTRE / ZERO FUCKS GIVEN

by Julie Lecoustre, Emmanuel Marre (France/Belgium, 2021, DCP, 110')

SUZANNA ANDLER

by Benoit Jacquot (France, 2021, DCP, 91')

TROMPERIE / DECEPTION

by Arnaud Desplechin (France, 2021, DCP, 105')

## TORINO 39 OUT OF COMPETITION – TRACES OF THEATRE/THE BREATH OF THE STAGE

The focus on the osmosis and influences between film and theatre continues this year, too, intercepting many movies that got their inspiration from theatrical works and reinterpreted them in an innovative way, deconstructing the usual distinctions between genres and formats.

“The title we have chosen for this section, which appears throughout the program, bears witness to how much and how the absence of theatre and live performances – during this year of lockdown, the first in contemporary history – was like a vital breath of air that nonetheless blew, attracting and encountering other languages and forms.” Rosalba Ruggeri

CIAK! PIEMONTE CHE SPETTACOLO

by Various Authors (Italy, 2021, DCP, 50' + 50')

GIANNI SCHICCHI

by Damiano Michieletto (Italy, 2021, DCP, 60' circa)

STREHLER, COM'E' LA NOTTE?

by Alessandro Turci (Italy, 2021, DCP, 105')

TRE VISIONI DI DANZA NELLO SPECCHIO DEL VIDEO

Three short films created in 2021, in which the overlapping of genres and visual and musical languages was fundamental and dynamic. Three generations and three choreographic styles, side-by-side: Turin's Panzetti&Ticconi with SILVER VEILED; Virgilio Sieni with PREISTORICO; gruppo nanou with PARADISO [video bozzetto].

L'UOMO DAL FIORE IN BOCCA

by Gabriele Lavia (Italy, 2021, DCP, 103')

GISELLE

by Riccardo Brun, Annalisa Mutariello, Paolo Rossetti, Francesco Siciliano (Italy, 2021, 90')



## SPECIAL EVENTS EDUARDO DE FILIPPO

After the success of the movie *Natale in casa Cupiello* that aired on Rai1 with over 5 million TV viewers, the director Edoardo De Angelis returns to the plays written by De Filippo and composes a sort of ideal trilogy in a key that opens the door to surreality and the colorful cinema of the 1960s. Sergio Castellitto stars in one of the roles played by Eduardo, in the company of some of the most interesting actors of the “amphibian” theatre-cinema genre.

At the 39<sup>th</sup> TFF, the world previews of:

NON TI PAGO

by Edoardo De Angelis (Italy, 2021, DCP, 109')

SABATO, DOMENICA E LUNEDÌ

by Edoardo De Angelis (Italy, 2021, DCP, 111')

"EDOARDO E NOI" an encounter on the occasion of the previews of the movies by Edoardo De Angelis

*Organized by the TFF, the University of Turin, Picomedia, and Rai Fiction*

An encounter full of participants to reflect on the contemporariness of a great author who deeply influenced Italian 20<sup>th</sup>-century culture. His modernity lies not only in the extraordinary richness of his opus, but also in his ability to traverse the entire range of communications, from theatre to film, all the way to television, using the language and the mise-en-scène of every single medium in a specific way. His goal as an “author” never changed: to “popularize” the great existential topics that traverse all his works, both on “even days” and on the “odd” ones.

Opening: Giulia Carluccio (Deputy Rector Università di Torino); Institutional Greetings: Rosanna Purchia (Councilor for Culture of the City of Turin). Participants: Sergio Castellitto, Maria Pia Calzone, Fabrizia Sacchi with Ivan Carlei and Francesco Nardella (Rai Fiction), Nicola de Blasi (Università Federico II di Napoli), Emiliano Morreale (Università Sapienza di Roma), Antonio Pizzo (Università di Torino), Giulio Baffi (Fondazione De Filippo) and Francesco Pinto (Picomedia).

## **TORINO 39 OUT OF COMPETITION - TORINO FILM LAB**

The Torino Film Lab is a precious and very active forge that supports directors, screenwriters, producers, and professionals from all over the world. The TFF closely collaborates on many activities and will present the Italian previews of four works that have enjoyed extraordinary public and critical success worldwide.

### **NATURAL LIGHT**

by Dénes Nagy (Hungary/Latvia/France/Germany, 2021, DCP, 103')

### **PICCOLO CORPO / SMALL BODY**

by Laura Samani (Italy/France/Slovenia, 2021, DCP, 89')

### **THE STAFFROOM**

by Sonja Tarokic (Croatia, 2021, DCP, 120')

### **TASTE**

by Lê Bảo (Vietnam/Singapore/France/Thailand, 2021, DCP, 97')

## TORINO 39 OUT OF COMPETITION - MARIA ADRIANA PROLO AWARD

Named for Maria Adriana Prolo, the founder of the Cinema Museum, the Award curated by the National Cinema Museum Association (AMNC) is an accolade given to people from the world of film who have particularly distinguished themselves on the Italian and the international scene. This year, the award will be given to Giuseppe Piccioni, a director who, right from his debut with the film *Il grande Blek*, has created an important and personal latitude for himself, proposing intimate movies that delve into emotions and investigate even the tiniest folds of the human soul. A cinema made of characters, in which women are almost always the protagonists and are portrayed with originality and depth. This is one of the reasons why the award's special "extoller" will be Margherita Buy, one of Piccioni's actresses of reference and the star of one of his most popular movies: *Fuori dal mondo* (*Not of this World*), which won five David di Donatello awards in 1999. The Maria Adriana Prolo Award will be accompanied by the presentation of the new issue of "Mondo Nuovo," the journal published by AMNC. "Mondo Nuovo 18-24 ft/s" is completely dedicated to Giuseppe Piccioni.

FUORI DAL MONDO

by Giuseppe Piccioni (Italy, 1999, 35mm, 100')

## INCUBATOR

The 39<sup>th</sup> Torino Film Festival welcomes a new section entitled “Incubator,” a non-competitive space dedicated to a small number of films that caught our attention during the selection process because of their unusual styles and structural aspects and for their use of a language that challenges the rules of representation. These are art house movies, many of which, like the movies In Competition, are first films and they show a profound directorial awareness. Our decision to give them visibility, albeit in a collateral section, mirrors our desire to support these works and those who made them. To delve into these films means to follow a disturbing and fascinating pathway.

### ALTRI CANNIBALI

by Francesco Sossai (Italy, 2021, DCP, 95')

### BIPOLAR

by Queena Li (China, 2021, DCP, 92')

### DISCARDS / JHILLI

by Ishaan Ghose (India, 2021, DCP, 92')

### THE EDGE OF DAYBREAK

by Taiki Sakpisit (Thailand, 2021, DCP 114')

### TRE DONNE

by Francesca Lolli, Bruno Bigoni (Italy, 2021, DCP, 54')

### TIN DIRDAMAL: UNA RIVELAZIONE.

With the movies:

#### LUZ VIAJE OSCURO / DARK LIGHT VOYAGE

by Eva Cadena, Tin Dirdamal (Mexico, 2021, DCP, 64')

#### LOST FUTURE: LIGHT AND THE BEGINNING OF THE FUTURE

by Tin Dirdamal (Mexico/Vietnam/Turkey/Albania, 2021, file, 60')

Short:

#### TRAVELLER

by Hind R. Boukli (France, 2021, DCP, 11')

## LE STANZE DI ROL

Once again, the ambition of Le stanze di Rol is to open doors, not close them. To open them onto unknown places, nonconforming geometries. Gustavo Adolfo Rol was an explorer of parallel worlds, he trusted in an elsewhere that is closer to us than we are willing to accept (and probably than we are willing to hope), and this section named after him is convinced that a parallel world exists, as does an elsewhere that is an alternative to a cinema that is more traditional, tested, expected, and predictable. Film genres represent this world and this elsewhere; they invent them, they believe in them, all the genres, from detective movies to noir and thrillers. Compared to last year's selection, Le stanze di Rol 2021 has followed different guidelines. This year, the most direct and straightforward – and thus the purest – genre shows extraordinary vitality and personality (*La abuela*, *Offseason*, *The Strings*), while demonstrating that it is still able to influence the other genres, to pollute and transform them (*What Josiah Saw*). This is a sign of strength and of tireless work. To search for traces of genres in movies that, on the surface, aren't genres, or are difficult to label as such (*Inmersión*, *Los plebes*, *Ste.Anne*), is a commitment that Le stanze di Rol 2021 is willing to undertake: out of fearless curiosity, out of love for the genres themselves, or out of respect for its audience, composed not only of aficionados but also of demanding cinephiles. Therefore, strength, freedom and research: starting with these three movements, Le stanze di Rol finds its shape, its features, and its goal. With one creed, the need to build bridges, not protective barriers: Le stanze di Rol searches for dialogue among different realities, not conflict. Genres aren't only modules of clichés, schemata: they help us see better, and they probably help us understand more, as well.

The movies in the section:

COMING HOME IN THE DARK | Opening film of the section, Italian preview  
by James Ashcroft (New Zealand, 2021, DCP, 93'), Italian distributor Koch Media

LA ABUELA | Italian preview  
by Paco Plaza (Spain-France, 2021, DCP, 54'), Italian distributor Koch Media

BULL | Italian preview  
by Paul Andrew Williams (UK, 2021, DCP, 88')

EXTRANEOUS MATTER – COMPLETE EDITION | Italian preview  
by Kenichi Ugana (Japan, 2021, DCP, 61')

INMERSIÓN / IMMERSION | World preview  
by Nic Postiglione (Chile/Mexico, 2021, DCP, 82')

GOOD MADAM / MLUNGU WAM - Good Madam | European preview  
by Jenna Cato Bass (South Africa, 2021, DCP, 92')

OFFSEASON | Italian preview  
by Mickey Keating (USA, 2021, DCP, 83')

LOS PLEBES | International preview  
by Eduardo Giralt, Emmanuel Massu (Mexico, 2021, DCP, 83')

RAGING FIRE | Italian preview  
by Benny Chan (Hong Kong/China, 2021, DCP, 126'), Italian distributor Koch Media  
In collaboration with FEFF – Far East Film Festival

STE. ANNE | Italian preview  
by Rhayne Vermette (Canada, 2021, DCP, 80')

THE STRINGS | Italian preview  
by Ryan Glover (USA, 2020, DCP, 94')

WHAT JOSIAH SAW | European preview  
by Vincent Grashaw (USA, 2021, DCP, 120')

L'ANGELO DEI MURI | Closing film of the section, world preview  
by Lorenzo Bianchini (Italy/Francy/Slovenia, 2021, DCP, 101'), Italian distributor Tucker Film

## TFFdoc/internazionale.doc

Composed of 8 films, 4 returns and 4 new entries, and 3 world premieres, the competition dedicated to international documentaries reflects the political and individual anxiety that marks the present time. In a continuous and different comparison with the past, each movie searches for new instruments for navigating the present and imagining a future.

In 2020, the winning films were *The Last Hillbilly* by Diane Sara Bouzgarrou and Thomas Jenkoe (Best Film) and *Ouvertures* by The Living and the Dead Ensemble (Special Jury Prize).

918 NIGHTS / 918 GAU

by Arantza Santesteban Perez (Spain, 2021, DCP, 109')

ALL LIGHT, EVERYWHERE

by Theo Anthony (USA, 2021, DCP, 109')

ANOTHER BRICK ON THE WALL

by Nan Zhang (China, 2021, DCP, 202')

JUSTE UN MOUVEMENT

by Vincent Meessen (Belgium/France, 2021, DCP, 108')

LANDSCAPES OF RESISTANCES

by Marta Popivoda (Serbia/Germany/France, 2021, DCP, 95')

LAS Y LOS MINUSCULES

by Kristine Gillard (Belgium, 2021, DCP, 150')

RAMPART

by Marco Grba Singh (Serbia, 2021, DCP, 62')

SI PUDIERA DESEAR ALGO

by Dora Garcia (Belgium/France/Mexico/Norway, 2021, DCP, 68')

## TFFdoc/italiana.doc

Created in 2000, the italiana.doc competition has been fundamental in freeing documentary film from its status as fiction film's younger sibling.

The 9 movies in this section are a continuous succession of stories, styles, landscapes, evocations, and hopes, showing documentary film's great ability to parse the present time.

In 2020, the winners were *Pino* by Walter Fasano (Best Film) and *Al largo* by Anna Marziano (Special Jury Prize).

### CALYPSO

by Mariangela Ciccarello (Italy/USA, 2021, DCP, 47')

### COMMEDIA ALL'ITALIANA

by Fabrizio Bellomo (Italy, 2021, DCP, 54')

### ESA CASA AMARILLA

by Valeria Ciceri, Marina Vota (Argentina/Italy, 2021, DCP, 71')

### I GIORNI DEL DESTINO

by Emanuele Marini (Italy, 2021, DCP, 67')

### LIEVITO

by Cyop&Kaf (Italy, 2021, DCP, 70')

### LOTTA DI CLASSE - IL CINEMA DEI RAGAZZI DI EMILIO SIDOTI

by Demetrio Giacomelli (Italy, 2021, DCP, 105')

### LA RESTANZA

by Alessandra Coppola (Belgium/Italy, 2021, DCP, 92')

### RUE GARIBALDI

by Federico Francioni (Italy, 2021, DCP, 72')

### UN USAGE DE LA MER

by Fabrizio Polpettini (France, 2021, DCP, 52')



## TFFdoc/noi

“The current amazement that the things we are experiencing are ‘still’ possible in the twentieth century is not philosophical. This amazement is not the beginning of knowledge – unless it is the knowledge that the view of history which gives rise to it is untenable.” (Walter Benjamin, On the Concept of History, Createspace Independent Publishing Platform, 2009).

The continuous state of emergency in which we have been living for almost two years, its indefiniteness, has transformed us into monads who are little inclined toward the collective dimension, or very inclined toward a collective dimension that is more psychotic than beneficial. The pandemic has created possibilities and impossibilities of life and thought that we must still confront and analyze. Through the movies and images – the “us” around which we have constructed the focus –, the aim of TFFdoc is to provide a few more instruments for understanding the potential of collective action and of public space and discussion. To remind us of their limits and let us hope in the energies they can spark: five programs for six movies that cross time and space to imagine a time and a space that are still unknown.

235000000

by Uldis Brauns (USSR, 1967, DCP, 102')

FRONTE INTERNO –

by Paola Piacenza (Italy, 2021, DCP, 110')

LITTLE PALESTINE, DIARY OF A SIEGE

by Abdallah Al-Khatib (Lebanon/France/Qatar, 2021, DCP, 89')

NOUS

by Alice Diop (France, 2021, DCP, 115')

UNDEAD VOICES

by Maria Iorio, Raphaël Cuomo (Italy/Switzerland, 2021, DCP, 39')

## TFFdoc/fuori concorso

Like Dioscuri in this continuous journey through space and time, the two Out-of-competition movies remind us of the annihilation of every possible us that wars and military occupation can catalyze and, at the same time, of cinema's infinite possibilities to give them life and imagination once more.

THE FIRST 54 YEARS - AN ABBREVIATED MANUAL FOR MILITARY OCCUPATION  
by Avi Mograbi (France/Finland/Israel/Germany, 2021, DCP, 110')

IL GIARDINO CHE NON C'È  
by Rà di Martino (Italy, 2021, DCP, 52')

## ITALIANA.CORTI

Perhaps the TFF's most joyously restless competitive section, Italiana.corti brings together narrative film and more experimental movies, creating surprising and continuous short circuits among the 9 films that compose the 2021 competition.

The tenth film is Out of Competition (*17122019 MAY THEM WHITE RISE WITH YOU* by Davide Maldi and Micol Roubini) and it takes us into the solemn and mysterious universe of the Museo Casa Mollino in the company of Freddie Murphy and Chiara Lee.

In 2020, the winning movies were *Old Child* by Elettra Bisogno (Best Short Film) and *Malumore* by Loris Giuseppe Nese (Special Jury Prize).

### AI BAMBINI PIACE NASCONDERSI

by Angela Norelli (Italy, 2021, DCP, 15')

### ARTHUR, 1973

by Cesare Barbieri (Italy, 2021, DCP, 5')

### AS IN A LAND, A VAGARY

by Giuseppe Boccassini (Germany/Italy, 2021, DCP, 15')

### AUTORITRATTO CON ARMA

by Giovanni Ortoleva (Italy, 2021, DCP, 11')

### THE FOUNTAIN OF LIFE

by Davide Rabacchin (Italy, 2021, DCP, 9')

### GIOCHI

by Simone Bozzelli (Italy, 2021, DCP, 19')

### L'INCANTESIMO DI CIRCE

by Alessandro Montali (Italy, 2021, DCP, 14')

### LA NASCITA DI UN REGNO

by Gaia Formenti, Marco Piccarda (Italy, 2021, DCP, 32')

### OFELIA

by Pierfrancesco Bigazzi (Italy, 2021, DCP, 11')

## ITALIANA.CORTI/out of competition

### 171219 - MAY THEM WHITE RISE WITH YOU

by Davide Maldi, Micol Roubini (Italy, 2021, 16')

## PERSONAL JOANA HADJITHOMAS & KHALIL JOREIGE

Io voglio vedere.

Il Cinema di Joana Hadjithomas e Khalil Joreige

The cinema of Joana Hadjithomas and Khalil Joreige can be situated in the space of memory, in the sense of a physical place of resistance. Actually, when we talk about these two Lebanese filmmakers and artists, we must refer to their opus in a broader sense, since their pathway is so innervated with movie and installation screens, exhibits, photos, objects, written and performative texts... An explosion of expressive vitality that opposes the wounds inflicted by Lebanon's past and present history. Their pathway is made of a myriad of exhibit projects, iconographic research, shorts, and four feature films, the last of which, *Memory Box*, opened like a joyous and doleful Pandora's box at the 71<sup>st</sup> Berlinale, lavishing spectators with the incredible ability of these two artists to materialize the theme of memory like an act of resistance against the annihilation of places and the dissolution of existences. The idea of the need to render concrete and physical that which History snatches away from life is the fulcrum of their work, and they conduct it with the dexterity of plastic artists who know how to work abstractly on images and the imagination. Whether it involves taking a diva like Catherine Deneuve among the ruins of Beirut (*Je veux voir*), filling life's empty spaces that tempt the people who survive in that city (*A Perfect Day*), or reconstructing Lebanese stories from the distance of exile, rummaging among the objects of the past like people do among the debris after a bombing raid (*Memory Box*), the cinema of Hadjithomas and Joreige is a tribute to the permanence of life within the impermanence of History. People are living witnesses of this theory, bodies to learn about as though they were history books (*Khiyam 2000-2007, Smyrna*), just like images and the imagination are the focus of research into identity that can be personal (*The Lost Film*) or collective (*The Lebanese Rocket Society*). The very persistence of their movies in a physical form (a good many of the films in this solo are projected in 35mm) bears witness to a way of confronting History that can be summarized in the imperative: "I want to see."

The films in the section:

AROUND THE PINK HOUSE / AL BAYT AL ZAHER

(France / Canada, 1999, 35mm, 92')

ROUNDS / BARMEH

(France / Lebanon, 2001, file, 8')

ASHES / RAMAD

(France / Lebanon, 2003, 35mm, 26')

THE LOST FILM / AL FILM AL MAFKOUD

(France / Lebanon, 2003, file, 42')

A PERFECT DAY / YAWMOUN AKHAR

(Lebanon / France, 2005, 35mm, 88')

OPEN THE DOOR, PLEASE

(France, 2006, 35mm, 12')

KHIAM 2000 - 2007

(Lebanon, 2008, file, 103')

JE VEUX VOIR

(Lebanon / France, 2008, 35mm, 75')

THE LEBANESE ROCKET SOCIETY  
(Lebanon / France, 2012, DCP, 92')

ISMYRNA  
(Lebanon / France, 2016, file, 53')

MEMORY BOX  
(France / Canada / Lebanon, 2021, DCP, 95', Italian)  
The film will be distributed by Movies Inspired.

performance AIDA SAUVE MOI  
(Lebanon / France, 2021, file, 80' circa)

## BACK TO LIFE

The section Back To Life, curated by Stefano Francia di Celle and Caterina Taricano, is the section that literally brings back to life movies which, for various reasons, have marked an important moment in film history. They can be great masterpieces that became invisible a long time ago, or movies that had to endure unprecedented difficulty in being made or distributed, or even films whose experimentation paved the way for the rise of new languages. In each case, they are unusual movies, able to satisfy the pleasure of cinephiles and, at the same time, blaze new trails in research for film historians. These are movies that have come back to life thanks to the work and dedication of major film libraries, in Italy and abroad.

### DON BOSCO

by Goffredo Alessandrini (Italy, 1935, DCP, 90')

Digital restoration by the Fondazione Centro Sperimentale di Cinematografia - Archivio Nazionale Cinema Impresa

### MOLOCH

by Aleksandr Nikolayevič Sokurov (Russia/Germany/Japan/Italy/France, 1999, DCP, 108')

(Digital restoration by the Cinestudi Lenfilm, with the supervision of Fyodor Scherbakov, Valery Tomilov, and Alexander Sokurov)

### NUMBER ONE

by Gianni Buffardi (Italy, 1973, 35mm, 95')

Restored in 35 mm by the Fondazione Centro Sperimentale di Cinematografia - Cineteca Nazionale in collaboration with RTI-Mediaset and Infinity+

### SANTA MARADONA

by Marco Ponti (Italia, 2001, DCP, 96')

Digital restoration in 4K by Augustus Color and Museo Nazionale del Cinema di Torino in collaboration with RaiCinema and Lucky Red

### TANGE SAZEN AND THE POT WORTH A MILLION RYO /

### TANGE SAZEN YOWA HYAKUMANRYO NO TSUBO

by Sadao Yamanaka (Japan, 1935, DCP, 92')

Restored in 4K by Nikkatsu Co. and The Japan Foundation

The screening of the movie is presented in collaboration with the Japan Cultural Institute of Rome.

### OMAGGIO A MARICLA BOGGIO

Digital restoration by Rai Teche

### MARISA DELLA MAGLIANA

by Maricla Boggio (Italy, 1976, DCP, 62')

### SONO ARRIVATI 4 FRATELLI

by Maricla Boggio (Italy, 1979, DCP, 60')

## LUCE SUL PIEMONTE. LE PILLOLE DELL'ARCHIVIO STORICO LUCE AL TFF 2021

In 2020, they delighted the public of the online Torino Film Festival on the small domestic screens. The surprising Archive Capsules are finally back in all the splendor of the silver screen, as they recount the history of the city and Piedmont to the Torino Film Festival audiences. Short films lasting one minute or just over, made using images from the extraordinary Istituto Luce Archive, will accompany the movies of Torino 39. Flashes of memories, in which spectators will find glimpses of a past that is sometimes unfamiliar.

We left the capsules' stories at the first half of the 20th century. This time, we will find the post-war period and the 1950s, when Turin established itself as Italy's industrial capital and the country lived between the transformations of turbulent progress and a stubborn desire for contact with its own roots. Thus, the capsules show us the city of fashion - of which Turin was still the capital - at the Royal Palace in 1946; and the city of automobiles, with Tazio Nuvolari racing his car in the Parco del Valentino, or Sophia Loren in legation at a Fiat assembly line, standing next to a car like a head of state. There is the city of social work, with Don Arbinole helping needy children; and the aristocratic world of high society, with the chansonnier par excellence Maurice Chevalier walking along the Po river in 1950. One gem, directed by Giorgio Arlorio, one of the great Italian screenwriters, and photographed by the future maestro of westerns, Duccio Tessari, is the capsule about the washerwomen of Bertolla, the suburb which used to send clean laundry back to Turin's families. Fausto Coppi leaves Galibier behind on the roads of Sestriere, in the stage of the 1952 Tour de France that handed him the victory. In 1949, a flood devastated fields and crops, and an aerial shot shows the perfect geometry of centuries of farmers' work. The capsules conclude up high, with a crystalline landscape of Alpine skiers, always in Sestriere, and in the urban depths, with a story worthy of Werner Herzog about firemen discovering a man who had lived in the sewers for three years, but who or what he was running away from, is unknown.

To seal the collection of 12 tiny films, the new promo of the Istituto Luce Archive, which, in 60 seconds, encapsulates a century of images, a world of surprises and knowledge in millions of meters of film. All of which can be viewed at the website [archivioluce.com](http://archivioluce.com)

**The 12 short films will be screened in the cinema pair with the films of the Torino 39 and Torino 39 Corti competitions.**

PRODUCTION: Luce Historical Archive. CURATED BY: Nathalie Giacobino. EDITING: Patrizia Penzo. THEME: Maria Zilli, Costanza Puma

### THE "LUCE SUL PIEMONTE" CAPSULES

Turin. Couture fashion show at the Royal Palace (1946)

Tazio Nuvolari alla Corsa dei Milioni a Torino (Tazio Nuvolari at the "Corsa dei Milioni" in Turin (1949)

Helping abandoned children and war orphans at the Città dei Ragazzi in Turin (1949)

A flood hits the fields and towns of Piedmont (1949)

The chansonnier Maurice Chevalier in Turin (1950)

The premiere of the movie *Amore e chiacchiere* by Alessandro Blasetti (1958)

The game of "pallone a bracciale" is played in Alba (1951)

Firemen capture a man who lived for three years in Turin's sewers (1951)

In Chiomonte, Val di Susa, "harvesting" codfish (1952)

Fausto Coppi's feat in Sestriere during the Tour de France (1952)

Bertolla, the town of the washerwomen (1955)

Winter vacation, skiers at Sestriere (1955)

Sophia Loren visits Fiat (1955) and Cosetta Greco visits Fila (1959)



## MASTERCLASS

The masterclass program includes a series of conversations with protagonists of contemporary cinema. The project is carried out in collaboration with Università di Torino, Politecnico di Torino, Accademia di Belle Arti di Torino and Conservatorio di Torino, from which come some students who actively participate in the meetings.

### **MERAVIGLIARSI with Monica Bellucci**

Moderated by Antongiulio Panizzi

The conversation between Monica Bellucci and Antongiulio Panizzi, the director of *The Girl in the Fountain*, will take its cue from the topics the movie deals with and recount them in a more detailed and personal way. What are the delicate passages that can turn a model into an actress, and an actress into a diva? How has the concept of fame changed between the 1960s and today, with the globalization and fragmentation that the new media have put at our disposal? During the conversation, they will also talk about how Monica Bellucci became involved with the world of show business and her passion for cinema. And how she has parsed and maintained this attraction over the years, without ever losing her ability to be amazed.

### **ROMAGNA VISTA DALLA LUNA - IL CINEMA DI ELISABETTA SGARBI**

Moderated by Alena Shumakova

In 2009, Elisabetta Sgarbi dedicated a work to the opus of Luigi Ghirri with commentary written by Alexander Sokurov and read by Toni Servillo, and with music by Franco Battiato. This work outlined two topics that would become important to her over the following years: the land of her origins, Emilia Romagna, and a river crossed by a Ship. Elisabetta Sgarbi's more recent works come from the world of ExtraLiscio, that re-elaborate the folk traditions of Romagna, and the image of a Ship on a river, such as in *La nave sul monte* and *In Amazzonia*, returns forcefully. Alexander Sokurov commented this research, reflecting on the anthropological value of this rarefied cinema. His testimony is part of a conversation-discussion with the protagonists of Elisabetta Sgarbi's movie: the musicians of Extraliscio and Eugenio Lio.

### **LA CURA DEL TALENTO - GIANNI CHIFFI E MATILDA DE ANGELIS**

In 2014, Gianni Chiffi founded, with Consuelo De Andreis, the agency Volver, with which he dedicates himself to managing the work of actors and actresses and using innovative strategies to outline original artistic pathways. Matilda De Angelis, who has been with Volver since the start, is now a very successful actress who has already won a David di Donatello. In fact, when she received the award, she emphasized how fundamental her agents are to her career. Gianni Chiffi and Matilda De Angelis will talk about how an actor (or an actress) is constructed, from both their perspectives: creative cues, planning, choices, the professional figures involved, psychological aspects, communicating a pathway that can help artists express their talent. And they will reflect on the phenomenon of contemporary fan worship, noting the differences in various cultural contexts.

### **MEMORY WORK - L'ESTETICA RESISTENTE NELL'OPERA DI HADJITHOMAS & JOREIGE**

Moderated by Massimo Causo

The authors of a concrete and theoretical reflection on the relationship between the gaze and images, urban spaces and individual reality, History and past experiences, Joana Hadjithomas and Khalil Joreige have always worked on the relationship that binds together memory and the present, offering their filmic and artistic productions as testimony of inalienable human and civil resistance. Starting with these coordinates, the two Lebanese filmmakers and artists will be the protagonists of a Masterclass moderated by Massimo Causo, with the participation of the curator, author, and art historian Carolyn Christof-Bacargiev, the director of the Museum of Contemporary Art at the Castello di Rivoli and of the Fondazione Cerruti; and Rosita Di Peri, Associate Professor of Political Science and International Relations (University of Turin).  
Organized in collaboration with the Sereno Regis Study Center of Turin.

## **BREVE MANUALE PER LIBERARE IL CINEMA DAL REALE - INCURSIONI DOCUMENTARIE DI AVI MOGRABI**

Moderated by Davide Oberto

Right from the start, Avi Mograbi's documentary cinema has stood out for the way it constantly questions the documentary genre and film genres in general, and offers precious instruments for interpreting and commenting reality. Attending the festival with his most recent movie, *The First 54 Years - An Abbreviated Manual for Military Occupation*, Avi Mograbi will conduct his masterclass like a dialogue between this movie and *Z32* (2008). The two films have a very similar departure point – encountering Israeli soldiers who talk about their military experiences – but they go in completely different directions: from the tragicomic musical *Z32* to the surreal and didactic pamphlet *The First 54 Years*. A masterclass that will also be a journey into the infinite possibilities of documentary film.

## **IL CASTING NEL CINEMA - Dario Ceruti and Maria Paola Pierini**

Casting directors play a fundamental role in determining the look of a movie, working in close contact with the production, the director, and the actors. The encounter, moderated by Dario Ceruti (casting director of *La pazza gioia* [*Like Crazy*] by Paolo Virzì and *Anna* by Niccolò Ammaniti) and Mariapaola Pierini (professor at the University of Turin's DAMS college), will reconstruct, with the help of videos (screen tests and clips), the process that leads to the final composition of a cast. The conversation will deal with major topics related to the profession and the duties of a casting director, and will offer the public an opportunity to understand the essential role casting directors play in the making of a movie or a TV series. The encounter is organized in collaboration with UICD (Italian Union of Casting Directors), CRAD (Actors and Star Studies Center, and PRIN, research projects of national interest), and F-Actor (Forms of Contemporary Media Professional Acting).

## SCHERMI ERETCI

There are many stories in cinema that are waiting to be told. And the Torino Film Festival, with Heretical Screens, a section curated by Caterina Taricano, offers its contribution to collecting reminiscences and discovering the stories of a few of the many people who have left a personal mark on Italian cinema by following seldom trod paths and blazing original trails. And this is certainly the case of Gabriella Giorgelli and Giuliana Gamba: an actress and a director who both imagined a type of cinema that is free, outside the pre-established envelope, and unconcerned with conventions. The cinema of two women who conquered their own space and are an example of independence. An encounter full of guests (Vladimir Luxuria will be with Gabriella Giorgelli and Luciano Sovenà will be present at the panel dedicated to Giuliana Gamba), film clips, and contributions will be dedicated to each one of them. A journey full of surprises to discover two adventurous and decidedly unconventional lives.

## INCONTRI

### L'ACQUARIO DI QUELLO CHE MANCA

A presentation of Enrico Ghezzi's most recent book, published by La nave di Teseo. With Elisabetta Sgarbi, Antonio Gnoli, and Aura Ghezzi, and the participation of Enrico Ghezzi.

*L'acquario di quello che manca* is a mirror reflection of its author, Enrico Ghezzi. Starting with the first articles he wrote in the late '60s up to his most recent works, the book is a collection of interviews, lectures, newspaper columns, ideas for advertisements, and pièces d'occasion. Not only works that have already been published but also unpublished documents, perhaps unsuspected: poems, reflections, personal reminiscences, family episodes, private letters to friends and companions. *L'acquario di quello che manca* is a labyrinth in which to lose and re-find your way. A portrait of fifty years of culture, television, and cinema, but also a journey into one of the most brilliant minds of our time.

### THE COUNTRY DOCTOR

A screening of the movie rediscovered by Lorenza Mazzetti *The Country Doctor* (1953, USA, 10') and an encounter with David Grieco and Steve Della Casa

Lorenza Mazzetti was an extraordinary woman and a type of intellectual who was completely new on the Italian scene. She made movies, she wrote novels, she was a painter and a journalist, she had a marionette theatre. She did many things and she always did them with simplicity and a smile, despite the terrible memory of what happened to her at a very young age. She frequented Albert Einstein (her uncle) and Cesare Zavattini, Pier Paolo Pasolini, and Bernardo Bertolucci "as an equal," establishing a personal and unique relationship with each one of them. She had a passion for Kafka and the recent rediscovery of this beautiful short film, *The Country Doctor*, which was believed lost, is the occasion to be in her company once again. After the screening, David Grieco and Steve Della Casa will talk about her.

Special thanks to the British Film Institute.

### IO LA CONOSCEVO ...

An encounter in dialogue form to become better acquainted with Chiara Francini (the star of *Altri padri*, which will preview at the TFF) and try to regain that "distance" between actor and character, between character and character, between words and images. To know her biography through movies, TV performances, writings (for instance, her collaboration with "La Stampa," and her novels *Non parlare con la bocca piena*, *Mia madre non lo deve sapere*, *Un anno felice*, and her most recent book, *Il cielo stellato fa le fusa*).

She will dialogue with the director Luigi De Angelis who, during the recent lockdown, with Chiara Lagani (Fanny & Alexander) created the show *L'amore segreto di Ofelia* specifically for Francini (who performs with Andrea Argentieri). Regarding the topic film&theatre, there will be discussions by Matteo Marelli - "Film Tv" critic and curator of the section "teatro sconfinato" of the Festival Filmmaker – and, for the TFF, Rosalba Ruggeri and Alena Shumakova.

## **RIDERE PER RIDERE?**

Emanuela Fanelli and Rocco Papaleo with Enrico Magrelli

In Italy, comedy films have a long-standing and deep bond with curtain-raisers, which have been a deep reservoir of faces, gags, and stories. This tradition has never been interrupted and still continues today with the work of all the major exponents of Italian comedy. Enrico Magrelli addresses the topic of satire – also in relation to television – with the patroness of the Festival, Emanuela Fanelli, and with Rocco Papaleo, who, during the TFF, will be present in Turin with a show that reinterprets Bertolt Brecht.

## THE TORINO FILM FESTIVAL MEETS THE SCHOOLS

This initiative for schools is promoted by the Alpi Film Lab project and is organized by the TorinoFilmLab and the Torino Film Festival, along with the Educational Services of the Museo nazionale del cinema. Four activities: three screenings during the Festival for students attending lower secondary schools and high schools; six masterclasses that will be attended by a group of students selected from the University of Turin, the Polytechnic University, the Academy of Fine Arts, and the Conservatory; a study tour for twenty French students who will participate at the Festival's screenings and visit locations involved in the film industry; a study orientation meeting in January 2022 for students who are attending the last two years of lower secondary schools; seven screenings at the Cinema Greenwich (November 29TH to December 1ST, for lower secondary school and high school students.)

Première of seven shorts from the students of the school of animation of Piedmont section of the Centro Sperimentale di Cinematografia, in collaboration with Museo Nazionale del Cinema and Torino Film Festival.

Short films:

*Crescere in sala*, by Christian Rosati and Federico Starinieri

*Il cinema è in sala*, by Irene Conti Mosca, Andrea Maurelli and Isabella Pasqualetti

*Una vita in sala*, by Rossana Pacilli e Francesca Rosso

DOM/SUN 28, LUX

*Un affaire du Coeur*, by Anita Cisi, Francesca Curaba

*Ricordo di Maria Adriana Prolo*, by Stefania Favaro, Ilaria Perino

VEN/FRI 3, 20.15 M3

## JURIES

### **TORINO 39 and TORINO 39 CORTI**

Ildikó Enyedi, director (Hungary, President)

Evgeny Galperine, composer (France)

Alessandro Gassmann, actor and director (Italy)

Isabel Ivars, Library & Festival Manager (Spain)

Paola Randi, director and screenwriter (Italy)

### **INTERNAZIONALE.DOC**

Catherine Bizern, General Delegate of Cinéma du Rêel (France)

Kristina Konrad, director, producer (Switzerland)

Michael Wahrmann, director, producer (Uruguay)

### **ITALIANA.DOC**

Sara Fgaier, editor (Italy)

Annamaria Licciardello, curator, historian (Italy)

Davide Maldi, director (Italy)

### **ITALIANA CORTI**

Beatrice Gibson, director (UK)

Max Viale, musician, soundtrack composer (Italy)

Carla Vulpiani, programmer (Italy)

### **FIPRESCI**

Paola Casella (Italy)

Kevin Maher (UK)

Anna Maria Osmólska-Metrak (Poland)

## OFFICIAL PRIZES

2021 Stella Della Mole Award for Artistic Innovation to Monica Bellucci

**Torino 39** | Best film: 18.000 €

Special Jury Award

Best Actress

Best Actor

Best Script

**Torino 39 Corti** | Best Film: 2.000 €

Special Jury Award

**TFFDoc - Internazionale.doc** | Best Film: 6.000 €

Special Jury Award

**TFFDoc - Italiana.doc** | Best Film: 6.000 €

Special Jury Award

**Italiana.corti** | Best Film: 2.000 €

Special Jury Award

**FIPRESCI Award**

Best Film Torino 39

## COLLATERAL AWARDS

**Premio RAI Cinema Channel**

Acquisition of web and free TV rights for Italy

Best Film Torino 39 Corti, Italiana.corti

**Premio Achille Valdata**

Giuria dei lettori di *Torinosette*

*Best Film* Torino 39

**Premio Avanti!**

*Best Film:*

Torino 39, TFFdoc - Internazionale.doc, Italiana.doc

*Film distribution in Italy*

**Premio gli occhiali di Gandhi**

Centro Studi Sereno Regis.

*To the best film that represents*

*Gandhi-like vision of the world*

**Premio Interfedi**

*Jury Interfedi.*

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39 Torino Film Festival



*For the respect of minority rights and laity*

**Premio Scuola Holden**

*Best Script Torino 39*

**Premio d@ms**

*Jury of students of the DAMS degree program*

*Best Casting Director Torino 39*

**Premio Flat Parioli**

*Video post production of a feature 90' long.*

*Best feature or documentary in all festival's sections*

*After the award ceremony, will be shown the  
documentary*

**PARADOSSO CONTRADDITTORIO**

*By PIERPAOLO MARCELLI*

## INFO & UTILITIES

### TORINO FILM FESTIVAL

via Cagliari, 34/C

+39 011 8138511

<http://www.torinofilmfest.org>

[info@torinofilmfest.org](mailto:info@torinofilmfest.org)

<http://www.facebook.com/torinofilmfestival>

<https://twitter.com/torinofilmfest>

Wheelchair accessible

### PRESS CONFERENCE AND ACTIVITY / MASTERCLASS / MEETINGS oppure EVENTS

#### MOLE ANTONELLIANA

Via Montebello, 20

+39 011 8138560

Wheelchair accessible

#### UNIVERSITÀ DI TORINO

Aula Magna Cavallerizza Reale

Via Verdi, 9

Wheelchair accessible

#### CENTRO STUDI SERENO REGIS

Via Garibaldi, 13

+39 011 532824

Partially wheelchair accessible

### SHOWS

#### MULTISALA CINEMA MASSIMO

Via G. Verdi, 18

+39 011 8138574

Wheelchair accessible

#### MULTISALA LUX

Galleria San Federico, 33

+39 011 5628907

Wheelchair accessible

#### MULTISALA GREENWICH VILLAGE

Via Po, 30

+39 011 281823

Wheelchair accessible

#### MULTISALA UCI CINEMAS TORINO LINGOTTO/SALA 6

Via Nizza, 262

+39 892960

Wheelchair accessible

#### CINEMA TEATRO AGNELLI

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39 Torino Film Festival

Via P. Sarpi, 111  
+39 011 6198399  
Wheelchair accessible

CINETEATRO BARETTI  
Via G. Baretta, 4  
+39 011 655187  
Wheelchair accessible

CINEMA TEATRO MONTEROSA  
Via Brandizzo, 65  
+39 011 2304123  
Wheelchair accessible

MUSEO CASA MOLLINO  
Via G. F. Napione, 2  
+39 011 8129868  
Not wheelchair accessible

#### **PLACES TFLAB / TFI / Production Days**

Scuola Holden  
Piazza Borgo Dora, 49  
+39 011 6632812  
Wheelchair accessible  
*Torino Film Lab*

Circolo dei Lettori  
Via G. Bogino, 9  
+39 011 8904401  
Wheelchair accessible  
*FCTP - Production Days e Torino Short Film Market*

Museo Nazionale del Risorgimento Italiano  
Piazza Carlo Alberto, 8  
+39 011 5621147  
Wheelchair accessible  
*FCTP - Production Days e Torino Short Film Market*

## **ACCESS TO SCREENINGS AND EVENTS**

Tickets for all Festival screenings and events can be purchased exclusively on-line on the Torino Film Festival website starting from November 15th and up to 20 minutes before each single show. Exceptions are the opening night at the UCI Cinema and the award ceremony which will be by invitation only and the Masterclasses at the Aula del Tempio of the Mole Antonelliana, for which, as indicated on the website of the Museo Nazionale del Cinema, a ticket for the Museum will be needed.

A maximum of 6 tickets for each screening can be purchased at the same time. Once the payment has been made, you will receive a digital ticket in pdf format for each seat purchased. The individual tickets must be presented to the Festival staff using your smartphone or, having printed them, in paper format, in order to access the screening or event.

The events that will take place at the theatre 3 at the Greenwich Village will be free of charge. In order to access, those interested must book their seats in the same way as for the purchase of tickets.

Please note that entry into the theatres will be allowed once the screening has begun.

Access to film screenings is not permitted to those under 6 years of age. Films prohibited for those under the age of 18 and 14 are reported on the program, in the page of the film's plot.

Spectators in wheelchairs can book their tickets for screenings or events through the Torino Film Festival website by choosing "1 + 1 fee" from the drop-down menu. Once the reservation has been made, you will receive two free tickets, for yourself and for the accompanying person, at the address used when registering.

Tickets cannot be replaced or refunded except for screenings canceled by the organization. Films in foreign languages are always subtitled in Italian except for the out-of-competition section "Incubator" which will not be subtitled. Subtitling in other languages is indicated for each screening in the program.

## **WINNING FILMS SCREENINGS**

The screenings of the winning films, which will be announced starting from 8.00 pm on December 4<sup>th</sup> on the Festival website, will take place at the Cinema Massimo on December 5<sup>th</sup> starting at around 3.00 pm. Tickets will be available exclusively online from 8.00 pm on December 4<sup>th</sup>.

## **ACEC SCREENINGS**

The festival's collaboration with Turin's cinemas that are part of the ACEC circuit (Catholic Association of Cinema Owners) increases the public's opportunities to become acquainted with the movies and increases the event's metropolitan value. From November 27<sup>th</sup> to December 5<sup>th</sup>, a portion of the Festival's program will be repeated at the Agnelli, Baretta, and Monterosa cinemas. The tickets can be purchased for 6 Euros at each of these cinemas and online at their respective websites.

Participation in the Festival implies the consent to be photographed or filmed.

## **TICKET FARES**

SINGLE TICKET:

6.00 €

Each purchase of 5 tickets will cost a total of 20.00 € instead of 30.00.

## RULES FOR ACCESSING AND PARTICIPATING AT FESTIVAL VENUES IN ORDER TO CONTRAST COVID-19 CONTAGION

In compliance with the norms currently in force in Italy to contain the spread of COVID-19, the guidelines for running the event require that access to every Festival venue be granted exclusively to ticket holders, who must also:

- (for all spectators over 12 years of age) be in possession of the COVID-19 Green Pass.
- (for foreign spectators) be in possession of the vaccination certificate they received as the equivalent of the COVID-19 Green Pass, for the purposes provided for by law (to know which vaccinations are authorized to this regard, please view the Ministry of Health circular dated 23/09/2021 at the following link <https://www.salute.gov.it/portale/nuovocoronavirus/archivioNormativaNuovoCoronavirus.jsp?lingua=english&testo=&tipologia=CIRCOLARE&giorno=23&mese=09&anno=2021&btnCerca=cerca>).

Personnel appointed by the Festival will conduct controls at the entrances to the cinemas and venues.

In view of the expected crowds and in consideration of the fact that controls of Green Passes and tickets might prolong entrance time to the cinemas, spectators are requested to arrive at least 15 minutes before the programmed start of the screenings.

Throughout their entire stay inside the Festival venues, spectators are required to follow the following rules to contain the spread of the virus:

1. Avoid participating if, in the preceding days, they have symptoms that can be ascribed to COVID-19 or have come in contact with people who later proved to be positive.
2. Wear their mask correctly to protect their respiratory system. These masks must be: surgical, FFP2, or FFP3 without valve (no other type of protective masks will be permitted).
3. Sanitize their hands frequently using the gel dispensers available.
4. Always maintain a distance of at least 1 meter between people in the common areas (hallways, ticket booths, bathrooms, refreshment areas, waiting areas for accessing the cinemas).
5. Avoid gatherings.
6. Maintain behavior that safeguards their health and that of the other people present at the Festival venues.

Personnel appointed by the Festival will be available should spectators require assistance.

# COLOPHON

## NATIONAL CINEMA MUSEUM

PRESIDENT

Enzo Ghigo

DIRECTOR

Domenico De Gaetano

MANAGEMENT COMMITTEE

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Maria Grazia Girotto

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Veronica Geraci

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Giulia Fiorio

## 39 TORINO FILM FESTIVAL

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FESTIVAL AREA COORDINATION

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Mara Signori

WITH THE COLLABORATION OF

Paola Ramello

PROGRAM COORDINATION AND FILM RESEARCH

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GENERAL ORGANIZATION

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TFFDOC AND ITALIANA.CORTI

Davide Oberto

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ORGANIZATION AND RELATIONS WITH THE AUTHORS

Paola Cassano

SELECTION CONSULTANTS

Federico Bernocchi, Rita Di Santo, Giuseppe Gariazzo, Sofia Nadalini, Grazia Paganelli

LE STANZE DI ROL

Pier Maria Bocchi

TRIBUTE TO JOANA HADJITHOMAS AND KHALIL JOREIGE

Massimo Causo

TORINO 39 CORTI

Daniele De Cicco

HERETICAL SCREENS, BACK TO LIFE

Caterina Taricano

INTERNATIONAL PR AND MASTERCLASS CURATOR

Alena Shumakova

CORRESPONDENT

Sabrina Baracetti (Far East)

COMMUNICATIONS AND MARKETING

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WITH THE COLLABORATION OF

Serena Santoro, Valentina Tua

PRESS and WEB

Helleana Grussu

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Maicol Casale and Davide Oberto

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Elisa Liani

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Paola Ramello

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WITH THE COLLABORATION OF

Iacopo Bertolini

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#### ADMINISTRATION

Sandra Giaracuni

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Stefano Sangiorgio (Programming), Antonietta Petrone (Documentation), Cristina Leone, Arianna Spadaro, Carlotta Zita (Press Office), Roberta Rapetti (Accreditation), Rosario Mastruzzo (Secretariat)

#### TRANSLATIONS

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#### INTERPRETERS

Anna Ribotta, Marina Mocetti Spagnuolo, Giliola Viglietti, Asuka Ozumi

#### TECHINICAL DIGITAL SUPERVISION

Tito Muserra

#### VIDEO SERVICES

Giulio Graglia

Linguadoc

#### DIRECTION – OPENING AND CLOSING CEREMONIES, SPECIAL EVENTS

Dario Ceruti

#### THEME SONG

Direction and 3D animation: Josh Sanfelici. Music: Torino Film (G. Sanfelici)

#### PHOTOGRAPHIC SERVICES

Paolo Tangari

IED

#### SCREENINGS FOR SCHOOLS

Paola Traversi, Erica Girotto

#### SUBTITLES

Sub-Ti Limited, Londra

#### ELECTRONIC TICKETING



Soft-Solutions

USHER SERVICES  
REAR Soc. Coop

MOBILITY PARTNER  
LeasysGO!

TRAVEL AGENCY  
Amarganta Viaggi

*Our thanks to Claudio De Maria and the volunteers of the Piedmont Railway Museum for the life-size reproduction of the Star of the Mole Antonelliana – the symbol of the Torino Film Festival – that was installed during the Festival in Piazza Vittorio in Turin.*

FONDAZIONE COMPAGNIA DI SAN PAOLO

*The Fondazione Compagnia di San Paolo, as part of its mission to “develop capacity to attract,” is a convinced supporter of the Torino Film Festival as a fundamental player in the city's cultural sector, able to concretely enhance the strong identity and the wealth of cinema, in both the artistic and the industrial fields.*

A life-size statue of the Star will be situated in town thanks to the collaboration with the Piedmont Railway Museum



## TORINOFILMLAB Meeting Event 2021

Coming soon, the 14<sup>th</sup> edition of the annual event that presents the movie projects, which were developed over the past year by the National Cinema Museum's lab.

**OFFLINE IN TURIN FROM NOVEMBER 29<sup>th</sup> TO DECEMBER 1<sup>st</sup> • ONLINE FROM DECEMBER 6<sup>th</sup> – 10<sup>th</sup>**

In 2021 TorinoFilmLab reaped the rewards of these 13 years of activity, achieving the quota of 144 films made since 2008, thanks to the 23 titles - a record number - that in just one year premiered in international film festivals after the creative and development path tackled thanks to TorinoFilmLab's programmes.

A year that also consecrated many of the directors discovered by TFL that in the past joined the Turinese lab, such as Julia Ducournau, Palme d'Or 2021 with *Titane* after her debut in Cannes in 2016 with the TFL film *Raw*. While Venice awarded Michelangelo Frammartino with the Special Jury Prize for his film *Il Buco*, 11 years after *Le Quattro Volte*, a film made thanks to TorinoFilmLab.

Meanwhile, within the laboratory of the National Museum of Cinema, a new generation of authors and professionals continued to grow, shaping up ideas, projects and international cinema's trends, in preparation for the TFL MEETING EVENT: an event that wraps up the TFL training year and showcase the outcomes of months of work between emerging authors and qualified experts in front of a professionals' audience.

The 14<sup>th</sup> edition of the TFL Meeting Event doubles and starts with an offline version in Turin - happening from 29<sup>th</sup> November to 1<sup>st</sup> December - that features moments of presentation and networking, one-to-one meetings and the closing award ceremony; and continues - from 6<sup>th</sup> to 10<sup>th</sup> December - with an online programme enriched by panels, talks and insights to reveal additional facets of the TFL community made of creatives and professionals.

The line-up 2021 consists of 20 feature film projects that joined the programme SCRIPTLAB focusing on scriptwriting development; 10 FEATURELAB projects, first or second feature films either fiction or documentaries, that during the TFL course dealt with various aspects of filmmaking from writing to production, from direction to distribution; 7 films enhanced during TFL's previous years and ready to debut in the festival circuit that will be exposed in the frame of the TFL COMING SOON showcase.

The pool of TFL talents includes 55 scriptwriters, directors, producers coming from 36 different countries ready to step the stage of the Scuola Holden in Turin - for many years the springboard of the TFL projects - and to introduce themselves in front of the audience featuring international producers, sales agents, distributors, festival and film fund representatives looking for new talents on which to focus.

Among the participants, the Finnish producer Jussi Rantamäki, currently working on Tia Kouvo's *Family Time* project within FeatureLab and former producer of another TFL film, *The Happiest Day in the Life Of Olli Mäki*, by Juho Kuosmanen, winner of Un Certain Regard in Cannes 2016; the Egyptian Ahmed Amer is taking part in FeatureLab as producer of *Hamlet From the Slum*, project by Ahmed Fawzi-Saleh, after working in 2017 together with the director Omar El Zohairy on the film *Feathers*, now in competition at the 39<sup>th</sup> Turin Film Festival; also competing at the TFF is the director Nathalie Álvarez Mesén with her debut film *Clara Sola*; she is currently writing her next film, *The Wolf Will Tear Your Immaculate Hands*, thanks to the ScriptLab training programme, dedicated to screenplays.

## TFL AWARDS

The work-in-progress films developed at TFL during 2021 will compete to clinch the prizes assigned by jurors and partners, in support of the development, production and distribution phases, but also to foster international co-productions and a sustainable approach to filmmaking.

During the **Award Ceremony on 1<sup>st</sup> December**, **4 Production Awards (a total of € 180,000) will be granted to the most brilliant FeatureLab projects**, two of the awards will be dedicated to projects involving European and non-European producers thanks to the support of Creative Europe - MEDIA sub-programme. To allocate the prizes there will be an international jury composed of Vanja Kaluderčić Artistic Director of Rotterdam Film Festival; Juliette Schrameck producer of Agat Films; Dénes Nagy Film director of the TFL film *Natural Light*; Davide Nardini Head of Italian Scripted Originals Amazon Studios; Michael Weber sales agent at The Match Factory.

For the first time, the prestigious **Eurimages Co-production Development Award** (€ 20,000) will be assigned to a FeatureLab or ScriptLab project, which will compete also for the **ArteKino International Award** (€ 6,000). The 20 ScriptLab projects are eligible for the **CNC Award**, € 8,000 offered by CNC - Centre national du cinéma et de l'image animée; while the FeatureLab projects may also get the following prizes, thanks to TFL's partners: the **Post-Production Award** (€ 10,000 in services) granted by Amsterdam Post Lab, Filmmore, Posta; the **Sub-Ti Award** (up to € 2,000) offered by Sub-Ti and the **Sub-Ti Access Award** (up to € 4,500) by Sub-Ti Access.

**TFL reserves also two special sustainability awards:** the **Green Filming Awards**, reserved to the FeatureLab projects that have won the TFL Production Awards, comprise the creation of a sustainability plan during the production phase covering any extra costs up to a maximum of € 2,000, in addition to a further € 2,000 to invest in the collaboration of a green manager allocated by Trentino Film Commission; while the € 3,000 **TFL White Mirror** will go to a ScriptLab project that deals with issues related to the environment.

## TFL FILMS AT 39<sup>TH</sup> TFF

In parallel, the **39<sup>th</sup> Torino Film Festival's programme will feature various films born inside TorinoFilmLab, giving the chance to the lab to meet the public at large:** the film in competition *Feathers* by the Egyptian director Omar El Zohairy that worked side by side with the TFL tutors in 2016 and 2017 and won the main prize at La Semaine de la Critique, while the out-of-competition *Human Factors* by Ronny Trocker joined the ScriptLab programme in 2017. The dedicated *TorinoFilmLab* section will propose 4 more titles: *Natural Light*, the debut film of the Hungarian director Dénes Nagy that conquered the Silver Bear for Best Director, developed at TFL within the AdaptLab programme focused on non-original screenplays in 2016 and the FeatureLab programme in 2017, a course intended for advanced film projects; *Piccolo Corpo* by Laura Samani who took part in succession in the ScriptLab 2017 and FeatureLab 2018 programmes; *Taste* debut film by the Vietnamese director Lê Bảo who, before winning the Encounters Special Jury Prize at the Berlinale 2021, joined FeatureLab 2017; and *The Staffroom* by Sonja Tarokić developed during ScriptLab 2015 and FeatureLab 2016.

## TFL AT TFI TORINO FILM INDUSTRY

The TFL Meeting Event takes place in the frame of **TFI Torino Film Industry**, a Film Commission Torino Piemonte project that brings together and connects the TFL Meeting Event with the Production Days organized by FCTP itself and the 6<sup>th</sup> edition of the Torino Short Film Market organized by the National Short Film Center.

In detail, **on 27<sup>th</sup>, 28<sup>th</sup> and 29<sup>th</sup> November the participants of TFL Up & Coming Italia and of Alpi Film Lab will take part in three intense days of workshops and networking organised by TFL, as part of TFI - Production Days.** The initiative focused on Italian cinema, **TFL Up & Coming Italia** will feature 4 selected projects, carrying on its mission to support and train emerging Italian producers who want to take their first steps in international co-production; while **Alpi Film Lab**, the programme for Italian and French professionals, comes to the conclusions of its annual course by presenting to the industry public the 8 projects developed by as many creative teams composed of Italian and French producers and directors that have worked synergically simulating the process behind a cross-border international co-production. Finally, **from 6<sup>th</sup> to 10<sup>th</sup> December the TFL Meeting Event will join the rich programme of the online edition of TFI Torino Film Industry.**

TorinoFilmLab is promoted by **Museo Nazionale del Cinema** and supported by **Creative Europe – MEDIA sub-programme of the European Union**, **MiC Ministero della Cultura**, **Regione Piemonte** and **Città di Torino**.

**PRESS OFFICE**

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Associazione Museo Nazionale del Cinema

# GIUSEPPE PICCIONI

## 2021 Maria Adriana Prolo Lifetime Achievement Award

Friday, December 3, 2021 | 8 p.m. | sala 3, Cinema Massimo

followed by  
a screening of *Fuori dal mondo* by Giuseppe Piccioni

*...Above and beyond the value that can be ascribed to my movies,  
I believe that what counts in directing is the ability to make choices,  
to get to the end of the film with the fewest possible regrets.  
There are many choices and they depend on a set of variables  
that include your personal culture, your cinematographic preparation,  
but also the books you have read, the people you have known and loved,  
the things that have given you joy and those that have made you suffer...*

*(from an interview with Giuseppe Piccioni published in Mondo Nuovo 18-24 ft/s)*

On the occasion of the 39<sup>th</sup> Torino Film Festival, the National Cinema Museum Association (AMNC) is happy to announce that the **2021 MARIA ADRIANA PROLO LIFETIME ACHIEVEMENT AWARD** will be given to the director **Giuseppe Piccioni**.

The Award will be presented on **Friday, December 3, 2021 at 8 p.m.** in **sala 3** of **Turin's Cinema Massimo**. The award will be conferred by a special guest, one of Italian cinema's most famous and popular actresses, **Margherita Buy**, an important presence in the director's opus who, over the course of the years and in many movies, has brought many different characters to life: amusing, dramatic, and also moving, like Sister Caterina in *Fuori dal mondo* (*Not of This World*, 1999), which will be screened following the awards ceremony.

Named for **Maria Adriana Prolo**, the founder of the National Cinema Museum, the award is given to people from the world of film who have particularly distinguished themselves on the Italian scene. In the past, the award has been conferred on the directors **Giuseppe Bertolucci**, **Marco Bellocchio**, **Ugo Gregoretti**, **Giuliano Montaldo**, **Massimo Scaglione**, **Cecilia Mangini**, **Daniele Segre**, **Bruno Bozzetto**, **Lorenza Mazzetti**, **Costa-Gavras**, and **David Grieco**; to the actors and actresses **Piera Degli Esposti**, **Lucia Bosè**, **Ottavia Piccolo**, **Roberto Herlitzka**, and **Elio Pandolfi**; to the composer **Manuel De Sica**; to the screenwriter **Giorgio Arlorio**; to the filmmaker, artist and worker **Pietro Perotti**; and to the cinema owner and film historian **Lorenzo Ventavoli**.

The twentieth edition of the award will be conferred on **Giuseppe Piccioni** (Ascoli Piceno - July 2, 1953), a director who has created an important and very personal latitude for himself in Italian cinema. When

Domenico Procacci and Giuseppe Piccioni were just getting started in film, there was very little room in the sector for people like them, who were just embarking in production and directing. The advent of private TV broadcasters turned film production methods completely around and television became fundamental in clinching the budgets of even small independent films. As a result, the movies produced by affirmed production companies, directed by famous filmmakers, and starring popular actors proliferated, with an eye to exploiting the movies, above all, on the small screen. This was the great peculiarity of Fandango, the production company founded by Procacci that produced Giuseppe Piccioni's debut film, *Il grande Blek* (the two had been schoolmates at the **Gaumont** laboratory, created during the 1980s by Renzo Rossellini to foster debuts). Giuseppe Piccioni's authorship must be viewed as a clear-headed attempt to propose a type of cinema that, even though it is based on "high" content and unconventional performances, nonetheless attracts public favor. And this is exactly what happened. For over thirty years, Giuseppe Piccioni has been involved in Italian cinema, proposing movies made of small stories and big hopes, intimate films that delve into emotions but also recount great hopes and great changes. A cinema made of characters, in which women are almost always the protagonists and are depicted by Piccioni with originality and depth. In this sense, Piccioni's opus is also a journey within the female universe, navigated with the wide-eyed curiosity of someone, like the "alien" protagonist of *Luce dei miei occhi* (*Light of My Eyes*), who wants to capture all the nuances, all the secrets of a world that resembles his own but is also unfamiliar. For their performances in this movie, the two protagonists, **Luigi Lo Cascio** and **Sandra Ceccarelli**, won the Volpi Cup at the 2001 Venice Film Festival. Two years before, another famous exponent of Italian cinema won a David di Donatello for Best Actress: Margherita Buy, who in *Fuori dal mondo* brought to the screen one of the most interesting and contradictory characters of Piccioni's cinema: a young woman who renounces the comforts of a peaceful bourgeois life to become a missionary nun. *Fuori dal mondo* also won David di Donatello awards for Best Film, Best Screenplay, Best Producer, and Best Editing, reaping great success and many other awards in Italy and abroad. The movie was also nominated by Italy as a candidate for the Oscar for Best International Feature Film.

Piccioni's love for his actors (which is reciprocated) doesn't only translate into superb star turns in his movies, but also into the constant research that Piccioni himself conducts in constructing his actors' performances. Thanks to his curiosity to understand this process, he has dedicated two documentaries to Sandra Ceccarelli and Margherita Buy, two *Confidential Portraits* through which the director explores the most intimate facets of his two fetish actresses, to capture even the tiniest nuances in those fascinating gray areas where person and persona can overlap. This is exactly what he did in *Preghiera della sera*, an 18-minute-long movie he presented at the 78<sup>th</sup> Venice Film Festival, which recounts the genesis of his first theatrical experience and immediately afterward abandons itself to the story of his actors, Lucia Mascino and Filippo Timi, captured in their creative flow and observed with curiosity as they construct their performances. Piccioni also dedicated a similar project to the young actors of the Silvio d'Amico National Academy of Dramatic Arts with *Esercizi elementari*, in which he closely follows the exercises these young fledgling artists conduct to create their characters and offer a convincing performance. Another sign, another demonstration of how far Piccioni's work goes beyond what is usually considered the duties of a director. To him, the full spectrum of this space is to be experienced. This is why, over the years, besides directing and writing, he has also dedicated himself to the theatre, to teaching, and also to popularizing, since he is one of the founders of the longstanding **Libreria del Cinema**, a reference point in Trastevere for film lovers, and not just those who live in Rome.

As always, the new issue of *Mondo Nuovo 18-24 ft/s*, the journal published by AMNC and edited by **Caterina Taricano**, will be entirely dedicated to the award's winner, Giuseppe Piccioni. Edited by **Caterina Taricano** and **Maria Giulia Petrini**, the **issue 106** of *Mondo Nuovo 18-24 ft/s* will be presented when the Maria Adriana Prolo Lifetime Achievement Award is conferred. The issue will feature a long interview with the director,

conducted by the young students of the master's degree course in journalism of the **Silvio d'Amico National Academy of Dramatic Arts** (academic year 2019/2020), under the supervision of Caterina Taricano.

The issue gathers many reminiscences of friends and collaborators, including **Sandra Ceccarelli, Sergio Rubini, Roberto Hertlizka, Silvio Orlando, Valeria Golino, Riccardo Scamarcio, Margherita Buy, Lucia Mascino, Giulio Scarpati, Luigi Lo Cascio, Filippo Timi, Esmeralda Calabria, Luca Bigazzi, Lionello Cerri, Gualtiero Rosella, Ludovico Einaudi**, and many others.

Following the awards ceremony, there will be the screening of a 35mm copy, conserved at the Italian National Film Library, of the movie ***Fuori dal mondo*** (1999, 100'), produced Lionello Cerri for Lumière & Co. The story begins when Caterina (Margherita Buy), a novice who is about to take her vows, is handed a baby who was abandoned in a park. After taking the baby to the hospital, Sister Caterina goes in search of the baby's mother; in the dry-cleaner where the woman used to work, she meets Ernesto (Silvio Orlando), who, in his own way, is involved. Immersed in the wintery atmosphere of Milan, *Fuori dal mondo* is a moving story about how people's solitude – firmly constructed and variously motivated – can come into contact with that of others and, in non-ordinary circumstances, breach their own protective armor and discover the possibilities that can arise when they open up to others.

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