



IL MUSEO NAZIONALE DEL CINEMA
PRESENTA

TFF
TORINO FILM FESTIVAL
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PRESS RELEASE

Ugo Nespolo signs the image of the 40th Turin Film Festival

To celebrate its 40th edition, the Torino Film Festival, directed by Steve Della Casa, decided to entrust the event's coordinated image to **Ugo Nespolo**.

One of the most important and versatile artists of our time, he works in a wide range of disciplines, from painting to cinema and sculpture. A pioneer of Italian experimental cinema, throughout his career he has exhibited his films and works in galleries and museums in Italy and around the world, including the Centre Pompidou in Paris, the Tate Modern in London and the Venice Biennale.

Ugo Nespolo served as President of the National Museum of Cinema from 2011 to 2014.

*"Cinema has always made my heart beat faster, ever since the years of discovery and the desire to experiment freely with the camera," says **Ugo Nespolo**. Years of attending the American underground, New Dada and Pop, encounters with Mekas, Warhol, Yōko Ono, Allen Ginsberg up to the days when Turin was able to propose itself as one of the propulsive centres of Experimental Cinema after being its capital and 'Berceau du Cinéma Italien'. And, speaking of enthusiasm, the alienating phantasmagoria of François Confino's spirals and the excitement of the presidency of the Cinema Museum..."*

Regarding the concept behind the image of the 40th edition he adds: *'Now it is time to celebrate the 40th anniversary of the Torino Film Festival, something unique in the panorama of festivals not only at a national level. It was born under the sign of innovation, made up of the scrupulous search for research films, the work of emerging authors, stylistic research and unprecedented content. The TFF has always avoided glorifying attitudes, red carpets and fashionable catwalks, attempting to reach the beating heart of cinema as an authentic expression of art. Because of this, the 40th anniversary should be a celebration, a visual game that runs without patterns and restraint through the body of cinema, away from the wrinkled foreheads of the severe schoolteachers, to embrace with affection Chien Andalou, Yellow Submarine, Kill Bill with Totò, A Clockwork Orange, Blues Brothers and much more. If art is really a game, cinema must be its essence'.*

The images that make up the poster will also be presented in an urban art project, becoming real installations situated in different parts of the city.

The Torino Film Festival is produced by the Turin National Museum of Cinema

This is the link to download the press materials

<https://drive.google.com/drive/folders/1X7n4BcMhKUUHW8udl1ERXZDuXFP-Tp3H?usp=sharing>

Ugo Nespolo Biography

Ugo Nespolo was born in Mosso (BI), graduated from the Albertina Academy of Fine Arts in Turin and graduated in Modern Literature. In the late 1960s he was part of the Schwarz Gallery in Milan, which counted Duchamp, Picabia, Schwitters and Arman among its artists. His first exhibition in Milan, presented by Pierre Restany, entitled '*Conditional Machines and Objects*' - in a way - represents the climate and innovations of the group that Germano Celant would call 'Arte Povera'.

In the 1960s, he moved to New York where he was overwhelmed by the cosmopolitan life of the metropolis and was fascinated by the emerging Pop Art, while in the 1970s he was active in the conceptual and poverist circles. In 1967 he pioneered Italian Experimental Cinema following his meeting with Jonas Mekas, P. Adams Sitney, Andy Warhol and Yōko Ono, in the wake of New American Cinema.

Together with Mario Schifano, Nespolo devoted himself to avant-garde cinema and between 1967 and 1968 made numerous films starring his friends and colleagues Enrico Baj, Michelangelo Pistoletto and Lucio Fontana.

In Paris, Man Ray gave him a script for a film that Nespolo later made with the title '*Revolving Doors*'. His films have been shown and discussed in major museums including the Centre Pompidou in Paris, the Tate Modern in London and the Venice Biennale.

Together with Enrico Baj, Nespolo founded the Istituto Patafisico Ticinese and, to these days, he is recognised as one of the highest authorities in the field.

In the late 1960s, with Ben Vautier, he started a series of Fluxus Concerts, including the first Italian concert entitled '*Les Mots et les Choses*'. Despite the American contaminations, he does not forget the lessons of the European Avant-gardes; in fact, the influence of Fortunato Depero is very marked, from whom Nespolo draws the concept of a playful art that pervades every aspect of everyday life. The concept of art and life (which is also the title of a book published by the artist in 1998) underpins Nespolo's expressiveness and is a legacy of the Futurist Movement: '*Manifesto for the Futurist Reconstruction of the Universe*' (1915).

Hence also his interest in design, applied art and creative experimentation in such diverse fields as advertising graphics, illustration, clothing, set design and opera costumes. His research also ranges from the point of view of materials. He works on many different supports and with different techniques: wood, metal, glass, ceramics, fabric, alabaster.

Certain that the figure of the artist cannot but be that of an intellectual, he studies and writes assiduously about the facts and disciplines that have to do with aesthetics and the art system.

In January 2019, the University of Turin awarded him an Honorary Degree in Philosophy.

His art is therefore closely linked to everyday life and full of conceptual contributions: 'you cannot make art without reflecting on art'. The object is at the centre of his research, it is a means of expression, a creative language; it is extrapolated from its common use and acquires the value of a work of art. Likewise, it does not forget the past, it revisits it, reinterprets it, makes it topical through quotation and evocation, giving it new life, making it food for thought.

Torino Film Festival

Press Office: Studio Sottocorno | studio@sottocorno.it

Patrizia Wachter | patriziawachter@hotmail.com | +39 348 2283044

Lorena Borghi | lorenab@sottocorno.it | +39 348 5834403

Delia Parodo | delia.p@sottocorno.it | +39 320 4048063

National Museum of Cinema

Press Office Manager: Veronica Geraci | geraci@museocinema.it | +39 011 8138509 | +39 335 1341195

Festival Press Area: Helleana Grussu | press@torinofilmfest.org | +39 011 8138865