



IL MUSEO NAZIONALE DEL CINEMA
PRESENTA

41TFF

TORINO FILM FESTIVAL

“Come posso io odiare
John Wayne e poi amarlo
teneramente quando
prende improvvisamente
in braccio Natalie Wood
negli ultimi minuti
di *Sentieri Selvaggi*?”

(Jean-Luc Godard)

**24 NOVEMBRE
2 DICEMBRE
2023**



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PRESS KIT

41 TORINO FILM FESTIVAL

24th November – 2nd December 2023

PRESS CONFERENCE

Rome, Tuesday 9th November 2023, 12.00 PM

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Table of contents

<i>Enzo Ghigo, President of the Museo Nazionale del Cinema</i>	3
<i>Domenico De Gaetano, Director of the Museo Nazionale del Cinema</i>	3
<i>Steve Della Casa, Artistic Director 41 Torino Film Festival</i>	4
41 TORINO FILM FESTIVAL	5
NUMBERS AND GUESTS	6
OPENING NIGHT 41 TORINO FILM FESTIVAL	7
FEATURE FILMS COMPETITION	8
INTERNATIONAL DOCUMENTARIES COMPETITION	9
ITALIAN DOCUMENTARIES COMPETITION	10
SPAZIO ITALIA	11
OUT OF COMPETITION	12
OUT OF COMPETITION Carte blanche to Oliver Stone	13
OUT OF COMPETITION La prima volta / The First Time	13
OUT OF COMPETITION Ritratti e paesaggi / Portraits And Landscapes	13
OUT OF COMPETITION TorinoFilmLab	14
OUT OF COMPETITION Il gioco della finzione. Nuovi sguardi argentini / The Game of Fiction. New Argentinian Gazes	14
CRAZIES	15
CRAZIES Competition	15
NUOVIMONDI / NEWWORLDS	16
BACK TO LIFE	17
MEZZOGIORNO DI FUOCO / HIGH NOON John Wayne	18
RETROSPECTIVE Sergio Citti	19
MASTERCLASSES	20
EXTRAS	21
JURIES	23
OFFICIAL AWARDS	24
COLLATERAL AWARDS	24
INFO & UTILITIES	25
COLOPHON	28

Enzo Ghigo, President of the Museo Nazionale del Cinema

The 41st edition of the Torino Film Festival is expected to be special from its very opening night, which will take place in the prestigious setting of the **Reggia di Venaria** and will be broadcast live on Rai Radio during the Hollywood Party show. This choice once again underlines the pop vocation of the festival and the research attitude that is its hallmark, thanks to the presence of numerous guests from the world of cinema and entertainment.

A festival that promises to be full of meetings with directors, actors, musicians thanks to whom it will be possible to enhance young cinephilia, which is eager to explore the craft of cinema from different points of view. As always, through a glance to the present and to the future of the seventh art by virtue of discovering new authors, as it is tradition during this beloved event.

Enzo Ghigo

President of the Museo Nazionale del Cinema

Domenico De Gaetano, Director of the Museo Nazionale del Cinema

The task of inaugurating the 41st edition of TFF is entrusted to Catrinel Marlon, actress and model who recently made her directorial debut with her film *Girasoli*.

While the discovery of new talents has been the mission of this Festival since its first edition, the rediscovery of the cinema of the past represents a necessary commitment because the gaze of new generations is also based on the masters' cinema. This is why the two retrospectives will represent important moments of this edition's program, dedicated respectively to the American myth of **John Wayne** and the cinema of Sergio Citti, on the 90th year since his birth. Not to mention the intense program of all-time restored masterpieces, which connects us directly with the world's most important film libraries.

Domenico De Gaetano

Director of the Museo Nazionale del Cinema

Steve Della Casa, Artistic Director 41 Torino Film Festival

The Torino Film Festival is about to cross the threshold of its 41st edition, and it offers a rich, ambitious and elaborate program. A program that presents the cinema of the future, as it is in the tradition of a festival that has discovered many authors, and that pays great attention to the cinema of the past: the retrospective dedicated to Sergio Citti fits rightly into the series of major retrospectives proposed in the first years of the TFF. Above all, the festival wants to be a meeting point between cinema as culture and cinema as entertainment.

The audience is finally flocking back to theaters and choosing quality authors and films. So, the thoughtful choice of films and guests who will meet our audience goes exactly in this direction: it is an identifying feature of a festival that wants to be both culture and entertainment.

Moreover, the festival takes place in Turin and is organized by the National Museum of Cinema. For this very reason, it wants to be a point of excellence for the whole cultural system in Turin, as proven by the strong connection with the activity of the Film Commission and the interaction at various levels with the Reggia di Venaria, the TPE, the Museo Egizio, the Gallerie d'Italia and an artist like Ugo Nespolo.

A festival that wants to be alive, entertaining, cultured: witness to a great tradition, and also a project for the future.

Steve Della Casa

Artistic Director 41 Torino Film Festival

41 TORINO FILM FESTIVAL

The forty-first edition of the Torino Film Festival will take place from November 24th to December 2nd under the aegis of the Museo Nazionale del Cinema – chaired by Enzo Ghigo and directed by Domenico De Gaetano – and with the artistic direction of Steve Della Casa.

The selection committee coordinated by Giulio Sangiorgio is composed of Claudia Bedogni, Giulio Casadei, Antonello Catacchio, Massimo Causo, Grazia Paganelli, Giulio Sangiorgio, Alena Shumakova, Caterina Taricano, Simona Bianchi, Matteo Pollone, Stefano Boni, David Grieco, Paola Poli, Luca Beatrice and Luigi Mascheroni.

In the wake of last year's edition, the coordinated image has again been entrusted to internationally acclaimed artist Ugo Nespolo, who declines one of the most famous frames from John Ford's *The Searchers*, in which John Wayne holds Natalie Wood in his arms, celebrating this year's TFF tribute to the popular actor, a true icon of classic American cinema.

Confirming the Festival's vocation for dialogue with the cultural and artistic excellence of the territory, this year the opening ceremony will take place at the Reggia di Venaria, which has become one of the most visited cultural sites in Italy, restored to its Baroque magnificence.

Special guest of the evening - live on Hollywood Party, Rai Radio3 – Italian director Pupi Avati. The patroness of the opening night will be Catrinel Marlon.

There will be several opportunities for film stars to meet and talk with the public, a choice strongly desired by director Steve Della Casa and an identifying trait of a festival that combines culture and entertainment. Numerous guests will be present, from Oliver Stone (who will receive the Stella della Mole Award from the Museo Nazionale del Cinema) to Fabrizio Gifuni, from Christian Petzold to Caterina Caselli and Paolo Conte, from Kyle Eastwood to Drusilla Foer, from Mario Martone to Barbara Ronchi, from Baló to Thomas Cailley, from Roberto Faenza to Laura Morante... Different ideas and testimonies all united by the great love for the seventh art.

This year's festival presents an extremely rich and articulated selection that reflects the state of the art of contemporary film production without hierarchies of any kind, between research cinema and genre writing, international masters and young talents. A spirit that unfolds in the different sections of the festival, from the competitive ones (Feature Films Competition, International and Italian Documentaries, Spazio Italia, Crazies) to the out-of-competition ones (Nuovimondi, Portraits and Landscapes, TFLab, The Game of Fiction. New Argentinian Gazes). One of the distinctive features of the selection is the great return of comedy, popular and auteur, in all its possible formulations: political, minimalist, melancholic, metatextual. Italy carves out an important space, with the presence of prestigious guests who will also be involved in masterclasses, the Italian documentary competition which was expanded to 10 titles to celebrate a particularly rich year, that of short films and therefore of the cinema of the future, and two out-of-competition subsections, The First Time and Portraits and Landscapes, respectively dedicated to some of the most interesting debut works of the season and to a series of unmissable documentaries for the general public.

The 41st edition of the Torino Film Festival presents the first full retrospective dedicated to Sergio Citti, which rightfully fits into the tradition of TFF's major retrospectives. For the occasion, the volume *SERGIO CITTI - La poesia scellerata del cinema* curated by Matteo Pollone and Caterina Taricano (co-edition: Centro Sperimentale di Cinematografia - Edizioni Sabinae) will be published.

In a "systemic" perspective, collaborations with Film Commission Torino Piemonte, Torinofilmlab and Torino Film Industry are renewed again this year.

The Torino Film Festival also reaffirms its commitment with respect to environmental sustainability by embracing the good practices indicated in the Green Festival Guide created by AFIC (Association of Italian Film Festivals). Ten thematic areas of intervention - from mobility to energy consumption, passing through food sustainability and the production of eco-friendly and recyclable merchandising - to create a more sustainable film event.

NUMBERS AND GUESTS

NUMBERS | A total of 181 films were presented in the Official Selection at the 41st Torino Film Festival - including 128 feature films, 13 medium-length films, 40 short films, 59 world premieres, 10 international premieres, 3 European premieres and 68 Italian premieres - selected from more than 4000 works viewed.

GUESTS | Grace Ambrose, Riccardo Amorese, Manuela Arcuri, Pupi Avati, Balóji, Tibor Bánóczki, Gianfranco Barberi, Federico Barni, Andrea Baroni, Christopher Bell, Virginia Bellizzi, Piergiorgio Bellocchio, Fabrizio Bellomo, Luka Beradze, Valentina Bertani, Fabio Bobbio, Alessandro Boschi, Claudia Brignone, Gianfranco Cabiddu, Thomas Cailley, Mimmo Calopresti, Edward Carey, Max Caroletti, Francesca Carrain, Caterina Caselli, Stéphan Castang, Alessandra Celesia, Roberto Chiesi, Evelina Christellin, Laura Cingolani, Francesco Clerici, Milena Coccozza, Giorgio Colangeli, Compagnia Teatro Patologico, Paolo Conte, Eugenia Costantini, Elena Cotta, Tizza Covi, László Csáki, Alessandra Cutolo, Dario D'Ambrosi, Devid D'Amico, Fabio D'Orta, Romain de Saint-Blanquat, Luigi Di Capua, Marco Di Castri, Giulia Di Maggio, Ippolita Di Majo, Alberto Diana, Dong-seok Han, Kyle Eastwood, Osas Egbon, Isabella Eklöf, Anaïs Emery, Felipe Esparza Pérez, Camila Fabbri, Roberto Faenza, Constanza Feldman, Fabrizio Ferracane, Davide Ferrario, Agostino Ferrente, Clio Flego, Drusilla Foer, Francesco Frangipane, Paolo Fresu, Donatello Fumarola, Giuliana Gamba, Lautaro García Candela, Alessandro Gassmann, Andrea Gatopoulos, Pedro Geraldo, Riccardo Giacconi, Damiano Giacomelli, Adriano Giotti, Fabrizio Gifuni, Gaia Girace, Gabriele Gravagna, Marino Guarnieri, Lodo Guenzi, Monica Gueritore, Matti Harju, Eva Henger, Hafsia Herzi, Carlo Hintermann, Roan Johnson, Tia Kouvo, Francesca Inaudi, Pietro Lafiandra, Karim Leklou, Chloé Leriche, Francesca Levi, Pierfrancesco Li Donni, Marcello Lippi, Manfredi Lucibello, Debora Maité, Michele Mally, Chiara Malta, Manetti Bros, Ilinca Manolache, Gianluca Manzetti, Neri Marcorè, Catrinel Marlon, Mario Martone, Luca Mastrogiovanni, Anna Melato, Michele Mellara, Agustín Menilaharzu, Rocco Moccagatta, Matteo Moneta, Laura Morante, Fabio Morgan, Olivier Nakache, Emanuele Napolitano, James Norton, Keisuke Noumura, Kumjana Novakova, Kim Ok-kyun, Lorenzo Pallotta, Simone Herbert Paragnani, Giorgio Pasotti, Lyda Patitucci, Carlota Pereda, Christian Petzold, Giovanni Piperno, Flavio Pizzorno, Fabrizio Polpettini, Noah Pritzker, Lorenzo Puntoni, Costanza Quatriglio, Marta Ramadori, Micaela Ramazzotti, Francesco Ranieri Martinotti, Clément Rauger, Martín Rejtman, Luca Ricciardi, Marco Risi, Barbara Ronchi, Alessandro Rossi, Andrea Rossini, Fabiana Russo, Matteo Russo, Eléonore Saintagnan, Claudio Santamaria, Ángel Sala, Emanuele Sana, Mauro Santini, Giancarlo Scarchilli, Marco Scola, Di Mambro, Sibilla Scinti Roger, Alessandro Scippa, Noh Seoung-taek, Elisabetta Sgarbi, Martín Shanly, Shiho Watanabe, Claire Simon, Philip Sotnychenko, Lorenzo Spinelli, Oliver Stone, Sarolta Szabó, Andrei Tanase, Atsushi Takahashi, Denise Tantucci, Gianluca Maria Tavarelli, Maurizio Tedesco, Anna Testa, Giorgio Testi, Fabio Troiano, Kenichi Ugana, Angelo Urbano, Francesco Venditti, Vincenzo Vita, David Richard White, Jessica Woodworth, David Wachs, Bo Wang, Ruoyao, Yao, Jiyoung Yoo, Andrea Zambelli, Ciro Zecca, Paolo Zucca.

OPENING NIGHT 41 TORINO FILM FESTIVAL

Friday November 24th 2023, Reggia di Venaria

6.30 PM

Opening night with patroness Catrinel Marlon

7 PM

"Pupi Avati, il cuore incantatore"

Talk show with the voices and faces of

Pupi Avati, Micaela Ramazzotti, Neri Marcorè, Lodo Guenzi, Claudio De Pasqualis, Alberto Anile.

Live on **Hollywood Party - Rai Radio3**

The exceptional main guest of the opening ceremony of the 41st Torino Film Festival will be one of the great Maestros of Italian cinema, **Pupi Avati**, director, producer, screenwriter and great storyteller.

The setting for the opening night, which is part of the festival's collaboration with RAI - TFF's Main Media Partner for years - will be the prestigious Reggia di Venaria. In continuation of the success of the previous edition, the ceremony will once again be broadcast live on Rai Radio 3 as part of the Hollywood Party program starting at 7 PM. Presenting Partner Intesa Sanpaolo. Led by Steve Della Casa - director of the 41st Torino Film Festival and long-time voice of Hollywood Party - assisted by Claudio De Pasqualis and Alberto Anile, on stage alongside Pupi Avati will be some film and entertainment personalities who shared important moments of their human and artistic journey with him: **Micaela Ramazzotti, Neri Marcorè, Lodo Guenzi.**

To pay tribute to Pupi Avati, rare archival materials from the very early 1960s from Teche Rai will also be shown.

Patroness of the TFF opening ceremony will be actress and former model **Catrinel Marlon.**

In collaboration with Club Silencio, the evening will continue accompanied by the *cinematic beat and groovy* music selection of Gambo, historic Turin DJ, founder of TUM and creator and artistic director of the international festival Jazz is Dead.

FEATURE FILMS COMPETITION

For this second and final year, Steve Della Casa's team offers a selection of heterogeneous films in terms of background (from Canada to South Korea, from Argentina to Greenland), perfectly balanced between male and female perspectives (seven female directors and seven male directors), deliberately looking for films not locked in the usual "festival cinema" macro-genre, but capable of offering real leaps of linguistic research, unprecedented perspectives on content, brilliant forms that outline the panorama of a young cinema that is truly vital, not sitting on the familiar. From the resounding vintage of Argentinian cinema (on which we will also focus) comes *Arturo a los 30*, an off-register comedy, a melancholic and brilliant diary that perhaps would have appealed to Alain Resnais, while *Grace*, a truly radical sensory experience in the landscape of contemporary Russia, seems to look up to the mastery of Wim Wenders. From Canada comes the discovery *Soleils Atikamekw*, like a counterpoint to Scorsese's *Killers of the Flower Moon*, anthropological and ecstatic cinema, a lightning strike that dialogues, in its investigation of a clash of cultures, with the northern European *Kalak*, an impossible elaboration of a private trauma that resonates in a very dangerous sentimental colonialism. Fiction and nonfiction mingle in *Camping du lac*, a Belgian gem brimming with irony that could have been conceived by the genius of Luc Moullet, while theater and thriller merge in the Italian *Non riattaccare*, an incredible solo performance by Barbara Ronchi in a high-tension Covid-film. From Korea comes *Birth*, a dramatic and sharp slow burn about a couple, an unwanted pregnancy, and the complicated boundaries between relationships and careers, while the French *Le ravissement* is another film that recounts motherhood, this time both missed and desired, with a highly original edge, and talks about psychic and social distress. *Mandoob*, which seems to have been shot by an heir to Sidney Lumet, gives us a new and problematic glimpse of Saudi Arabia, far from the usual pietistic narratives, while the Ukrainian *La palisiada* tells the story of its own country by enclosing it between two gunshots, and achieving a theoretical reflection on images and History of great expressive power. There are two animated films in the selection, reaffirming that animation is not a genre but a way of cinema, and one of the most free and exciting: the Italian-French *Linda veut du poulet!* unleashes in its fair and imperfect drawings a portrait of a woman and a child grappling with grief, in the form of an irresistible and profound after-hours comedy, while the Hungarian *White Plastic Sky* invents a dystopia that knows how to pay homage to Tarkovsky and speak to the present about important themes. It is a competition that pushes the boundaries of cinematic art, and thus into the future.

ARTURO A LOS 30 / ABOUT THIRTY by Martín Shanly (Argentina, 2023, DCP, 92')

BIRTH by Jiyoung Yoo (South Korea, 2023, DCP, 155')

CAMPING DU LAC by Eléonore Saintagnan (Belgium/France, 2023, DCP, 70')

GRACE by Ilya Povolotsky (Russia, 2023, DCP (KDM), 119')

KALAK by Isabella Eklöf (Sweden/Denmark, 2023, DCP, 125')

LINDA VEUT DU POULET! / CHICKEN FOR LINDA! by Chiara Malta, Sébastien Laudenbach (France/Italy, 2023, DCP, 76')

MANDOOB / NIGHT COURIER by Ali Kalthami (Saudi Arabia, 2023, DCP, 111')

NON RIATTACCARE by Manfredi Lucibello (Italy, 2023, DCP, 90')

LA PALISIADA by Philip Sotnychenko (Ukraine, 2023, DCP (KDM), 100')

LE RAVISSEMENT / THE RAPTURE by Iris Kaltenbäck (France, 2023, DCP (KDM), 97')

SOLEILS ATIKAMEKW / ATIKAMEKW SUNS by Chloé Leriche (Canada, 2023, DCP (NO KDM), 103')

WHITE PLASTIC SKY by Tibor Bánóczki, Sarolta Szabó (Hungary/Slovakia, 2023, DCP (KDM), 111')

INTERNATIONAL DOCUMENTARIES COMPETITION

Eight documentaries that wonder about the boundaries of cinema, the role of images (cinematic, photographic, domestic, computerized) in the past and present world. What happened for example to the old movie theaters of Recife protagonists of *Retratos fantasmas* by Kleber Mendonça Filho and to the movies that used to be screened there, compared to those the director has been making ever since? And what is the connection in *Cielo abierto* by Peruvian Felipe Esparza Pérez between the filming of a white stone quarry and the rendering of a digital program if at the heart of the two settings, one real and the other virtual, there are a father and a son? And yet, what remains of the trauma of Bosnian women assaulted by Serbs during the war and of the pictures of that time retrieved by *Silence of Reason* by Kumjana Novakova? Who were the architect Clorindo Testa in the homonymous film by Mariano Llinás (again in TFF after *Historias extraordinarias*, *La flor e Corsini sings A Blomberg y Maciel*) and the father of the director himself, both rediscovered through photos and documents? And speaking of first-person tales: what is the distance between the director Claire Simon and the gynecologic patients of the Tenon hospital in Paris, portrayed in two and a half hours in *Notre Corps*? Another fluvial film is part of the selection, and it is *Diamond Marine World* by Taiwanese Hsiu Yi Huang, that from the epic event of a man starting a shrimp farming in Vietnam opens confrontation between the director and the film protagonists, between private and public, personal and political. And, lastly, what is left of political speech if among many possible forms that it can choose it embraces the ironic approach of the animated movie *Pelikan Blue* by László Csáki, which rebuilds the scam of three young Hungarians the day after the end of Communism, and of *Smiling Georgia* by Luka Beradze, scoffing and contemplative story of an election promise ended in mockery? Many questions, no answer, only matters that cinema must bring out.

CIELO ABIERTO by Felipe Esparza Pérez (Peru, 2023, DCP, 65')

CLORINDO TESTA by Mariano Llinás (Argentina, 2022, DCP, 100')

DIAMOND MARINE WORLD by Hsiu Yi Huang (Taiwan, 2023, DCP, 154')

NOTRE CORPS / OUR BODY by Claire Simon (France, 2023, DCP (NO KDM), 168')

PELIKAN BLUE by László Csáki (Hungary, 2023, DCP (NO KDM), 80')

RETRATOS FANTASMAS / PICTURES OF GHOSTS by Kleber Mendonça Filho (Brazil, 2023, DCP, 93')

SILENCE OF REASON by Kumjana Novakova (Bosnia, 2023, DCP, 63')

SMILING GEORGIA by Luka Beradze (Georgia, 2023, DCP, 62')

ITALIAN DOCUMENTARIES COMPETITION

Turin is one of the landmarks for documentaries in Italy. And, to emphasize this, in a rich year that has presented so many examples of cinema of the real of great quality, we have decided to expand the number to 10 (instead of 8) films in Competition. In this section you will not find canonical, mainstream documentaries with tragic subject matter or that are full of sensationalism, similar to those that are making the platforms' fortunes. No, far from it: instead, you will find works that think and rethink their own forms, challenging the language of film to find the right fit for their stories and invent a cinema that is possible and not usual, even when classic. All in the belief that the documentary is, even and especially in Italy, the territory in which it is possible to experiment the most. Archive and first-person cinema confront each other in Fabrizio Bellomo's *Anulloje Ligjin*, a film about the legacy (also physical, material, statuesque) of Enver Hoxha in Albania, while Virginia Bellizzi's *Oltre la valle* deploys the tools of observational documentary to capture the tensions that unite migrants and social workers on the border between Italy and France. The rediscovered image of a journey to the unexplored is retraced by Lorenzo Pallotta's *Terra Nova*, an epic hand-to-hand between past and present, also from the point of view of the formats brought into play. Alessandra Celesia's *The Mechanics of Things* and Riccardo Giacconi's *Giganti rosse* propose two autobiographical paths that find different cinematic forms, the former indulging in intermittences of the heart in search of sentimental repair, the latter with a family comedy tinged with "noir" and reflecting with great theoretical insight on what it means to stage something and oneself. Matteo Russo's *Lux Santa* and Claudia Brignone's *Tempo di attesa* follow two communities, the first in a proximity film that is a true ethnographic coming-of-age, the second by listening to women in pregnancy (even late pregnancy) to collect their testimonies with purity of gaze. There are two portraits: Andrea Gatopoulos's *A Stranger Quest* and Fabrizio Polpettini's *Getting Older Is Wonderful*. The former follows a U.S. map collector indulging in his rhythm and geographies (also ending up exploring the digital/spiritual territories of a Second Life...), the latter listens to an Iranian writer who is a political exile, reconstructing his story among archival images, interviews and the present in progress. Finally, Mauro Santini's *Le belle estati* adjusts two of Cesare Pavese's novels to the lives of the high schoolers it was created with, as if in a sure test of the writer's ability to speak to the younger generations as well: a small cinematic miracle. Italian cinema is alive: and you can find it here.

ANULLOJE LIGJIN by Fabrizio Bellomo (Italy, 2023, DCP, 62')

LE BELLE ESTATI by Mauro Santini (Italy, 2023, DCP, 74')

GETTING OLDER IS WONDERFUL by Fabrizio Polpettini (France/Italy, 2023, DCP, 57')

GIGANTI ROSSE by Riccardo Giacconi (Italy, 2023, DCP, 69')

LUX SANTA by Matteo Russo (Italy, 2023, DCP, 73')

LA MECCANICA DELLE COSE / THE MECHANICS OF THINGS by Alessandra Celesia (France/Germany, 2023, DCP, 101')

OLTRE LA VALLE by Virginia Bellizzi (Italy, 2023, DCP, 80')

A STRANGER QUEST by Andrea Gatopoulos (Italy/USA/Canada, 2023, DCP, 90')

TEMPO DI ATTESA by Claudia Brignone (Italy, 2023, DCP, 75')

TERRA NOVA by Lorenzo Pallotta (Italy, 2023, DCP, 53')

SPAZIO ITALIA

The Spazio Italia competition, dedicated to Italian short films, is not only the privileged place to observe the first steps of tomorrow's filmmakers but it is also the natural stage for more well-known authors who have chosen the short film as their form of expression. This makes the selection dynamic and rich, a place of exchanges and short-circuits between different genres, narrative settings, explorations of the gaze. Thus, following these coordinates, the three film programs that make up the section, divided into three days, were conceived. Nineteen films in competition as a narrative and non-narrative kaleidoscope, testifying to the vitality of short cinema and its ability to interpret the present in the most diverse ways. Questions raised as challenges or signals, directed to those who will welcome them and have the free and fresh gaze to decipher them. Enriching the section are a handful of out-of-competition short films. *Coupon - Il film della felicità* by Agostino Ferrente, *Domina* by Devid D'Amico, starring Manuela Arcuri, *Gatto nella casa dei fantasmi* by Elisabetta Sgarbi, *Tuulikki* by Teemu Nikki and *L'ermeneutica degli straccioni* by Marco Bertolotti.

SPAZIO ITALIA | Italian Short Films Competition

Program 1

The discovery of young people's lives facing History, but also stories of deception, disillusionment, and delicate observation of reality.

AMATEUR COUPLE by Luca Mastrogiovanni, Ciro Zecca (Italy, 2023, DCP, 26')

LE FENNE by Giulia Di Maggio (Italy, 2023, DCP, 15')

FRARÌA by Alberto Diana (Italy, 2023, DCP, 18')

L'ULTIMO ASINO by Angelo Urbano (Italy, 2023, DCP, 20')

TURISTI by Adriano Giotti (Italy, 2023, DCP, 14')

MISS POLLY HAD A DOLLY by Pietro Lafiandra, Flavio Pizzorno, Andrea Rossini (Italy, 2023, DCP, 6')

Program 2

The wonder and astonishment that spring from the world, a certain poetry of images, the fierce irony of the present and the eternity of ancient words.

ORCHARD by Federico Barni (UK/Italy, 2023, DCP, 19')

EVEN TIDE by Francesco Clerici (Switzerland/Italy, 2023, DCP, 11')

IMPRESSIO IN URBE – SIRACUSA by Giuseppe Spina, Giulia Mazzone (Italy, 2023, DCP, 18')

BRUM BRUM by Donatello Fumarola, Laura Cingolani (Italy, 2023, DCP, 5')

UN RESPIRO PARZIALE MA INTERO / ONE BREATH PARTIAL BUT COMPLETE by Lorenzo Spinelli (Italy, 2023, DCP, 17')

ROSSO by Lorenzo Puntoni (Italy, 2023, DCP, 20')

IL CORPO DEL MONDO by Simone Massi (Italy, 2023, DCP, 4')

Program 3

The everyday and the unexpected: life stories that are consumed in a few glances or in endless returns. Magical encounters and sudden discoveries.

DUE BATTITI by Marino Guarnieri (Italy, 2023, DCP, 18')

KORE by Fabiana Russo (Italy, 2023, DCP, 19')

NIENTE by Eugenia Costantini (Italy, 2023, DCP, 20')

OSAS E LE DONNE DI BENIN CITY by Gabriele Gravagna (Italy, 2023, DCP, 15')

SONO APPARSO ALLA MADONNA by Fabio Morgan (Italy, 2023, DCP, 19')

YOU LAND by Debora Maité (UK/Italy, 2023, DCP, 15')

SPAZIO ITALIA | Italian Out Of Competition Short Films

COUPON - IL FILM DELLA FELICITÀ by Agostino Ferrente (Italy, 2023, DCP, 18')

DOMINA by Devid D'Amico (Italy, 2023, DCP, 8')

GATTO NELLA CASA DEI FANTASMI by Elisabetta Sgarbi (Italy, 2023, DCP, 30')

TUULIKKI by Teemu Nikki (Finland, 2022, DCP, 14')

L'ERMENEUTICA DEGLI STRACCIONI by Marco Bertolotti (Italy, 2023, BVU, 5')

OUT OF COMPETITION

Opened by the satirical comedy *Une année difficile* - in dialogue with the Italian comedy tradition as it always happens with French Olivier Nakache and Éric Toledano -, the Out of Competition section closes with the restoration of *Christine* by John Carpenter, star of the first retrospective by Steve Della Casa (in 1999) and chosen as finale of this new two-year directing term. Between these two films, extremely significant in order to understand the festival spirit, many works that have marked 2023 or that we bet will mark the year to come. New films by great masters who never cease to surprise us, such as Victor Erice, Lav Diaz, Takeshi Kitano, Raul Ruiz, Barbet Schroeder, and Mario Martone, join those of vital and crucial directors of contemporary cinema such as Radu Jude, Quentin Dupieux, Alexander Payne, Christian Petzold (who is also the protagonist of a masterclass) and names of great talents to reaffirm such as Martin Rejtman, Damien Manivel, Rodrigo Moreno, and Faouzi Bensaïdi.

American indie comedies (such as Nicole Holofcener's beautiful *You Hurt My Feelings*) respond to heartfelt homages to our own comedies (Marco Risi's *Il punto di rugiada*, in the name of his father Dino). Productively important biopics (*Dance First* on Samuel Beckett) coexist with beloved first works (*Earth Mama*, signed by A24), great performances by actors and actresses (Griffin Dunne in the delicate *Ex-Husbands*, Isabelle Huppert in solo in *Marianne*) alternating with documentaries (political like Giovanni Piperno's *16mm alla rivoluzione* or Oliver Stone's *Nuclear Now*, historical and cinephilic as *Jeune cinéma*), animated films (the incredible *Robot Dreams*) are placed alongside episodes of beloved TV detective stories (celebrating 10 years of *I delitti del Barlume*) and works dedicated to important institutions (*Uomini e dei – Le meraviglie del Museo Egizio*). A very rich Out of Competition, made to satisfy all possible audiences in Turin, from the discerning cinephile to the grand public. Within the Out of Competition section you will find, for this reason, three other subsections: **TORINOFILMLAB**, in which you will find must-see films, applauded at the world's best festivals and also developed by the excellent Turin laboratory; **La prima volta / the First Time**, in which six Italian first works are collected, six debuts worthy of attention, ranging from comedy to docu-fiction, from satire to noir; and **Ritratti e Paesaggi / Portraits and Landscapes**, which presents stories of Italian places and characters, from the ultras leader of Atalanta (*A guardia di una fede*) to Marcello Lippi (*Adesso vinco io*), from the story of Versace (*Gianni Versace, l'imperatore dei sogni*) to that of Alda Merini (*Follia d'amore*), from the festival created by Paolo Fresu (*Berchidda Live*) to the film with Drusilla Foer (*La donna che riapre i teatri*), through the tradition of *Luci dell'avanspettacolo*, the pathological theater of *Io sono un po' matto e tu?*, the incredible traveling casting of *I 400 giorni – Funamboli e maestri*. There is something for everyone.

UNE ANNÉE DIFFICILE by Olivier Nakache, Éric Toledano (France, 2023, DCP, 120')

CERRAR LOS OJOS / CLOSE YOUR EYES by Víctor Erice (Spain/Argentina, 2023, DCP, 169')

CHRISTINE / CHRISTINE - LA MACCHINA INFERNALE by John Carpenter (USA, 1983, DCP, 110')

DANCE FIRST by James Marsh (USA, 2023, DCP, 100')

LOS DELINQUENTES by Rodrigo Moreno (Argentina/Brazil/Luxembourg/Chile, 2023, DCP, 189')

I DELITTI DEL BARLUME by Roan Johnson, Milena Coccozza (Italy, 2023, DCP, 96')

DÉSERTS by Faouzi Bensaïdi (Germany/Belgium/France/Morocco, 2023, DCP, 124')

DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD by Radu Jude (Romania / Luxembourg / France /Croatia, 2023, DCP, 163')

EARTH MAMA by Savannah Leaf (UK/USA, 2023, DCP, 97')

ESSENTIAL TRUTHS OF THE LAKE by Lav Diaz (Philippines/Portugal/Singapore/Taiwan/ Switzerland/UK, 2023, DCP, 215')

EX-HUSBANDS by Noah Pritzker (USA, 2023, DCP, 98')

FOLLE D'AMORE - ALDA MERINI by Roberto Faenza (Italy, 2023, DCP, 101')

THE HOLDOVERS by Alexander Payne (USA, 2023, DCP, 132')

L'ÎLE by Damien Manivel (France, 2023, DCP, 73')

INDAGINE SU UNA STORIA D'AMORE by Gianluca Maria Tavarelli (Italy, 2023, DCP, 100')

JEUNE CINÉMA by Yves-Marie Mahe (France, 2023, DCP, 73')

KUBI by Takeshi Kitano (Japan, 2023, DCP, 131')

MARIANNE by Michael Rozek (UK, 2023, DCP, 87')

MIMI DE DOAURNENEZ by Sébastien Betbeder (France, 2023, DCP, 38')

and

UN PINCEMENT AU COEUR by Guillaume Brac (France, 2023, DCP, 38')

MIMMO JODICE - UN RITRATTO IN MOVIMENTO by Mario Martone (Italy, 2023, DCP, 52')

PAOLO CONTE ALLA SCALA - IL MAESTRO È NELL'ANIMA by Giorgio Testi (Italy, 2023, DCP, 105')

LA PRÁCTICA / THE PRACTICE by Martín Rejtman (Argentina/Chile/Portugal, 2023, DCP, 95')

IL PUNTO DI RUGIADA by Marco Risi (Italy, 2023, DCP, 112')

EL REALISMO SOCIALISTA by Raúl Ruiz, Valeria Sarmiento (Chile, 2023, DCP, 78')

RICARDO ET LA PEINTURE / RICARDO AND THE PAINTINGS by Barbet Schroeder (France/USA, 2023, DCP, 107')

ROBOT DREAMS by Pablo Berger (Spain/France, 2023, DCP, 102')

ROTER HIMMEL / AFIRE by Christian Petzold (Germany, 2023, DCP, 103')

SEDICI MILLIMETRI ALLA RIVOLUZIONE by Giovanni Piperno (Italy, 2023, DCP, 67')

SOLO by Sophie Dupuis (Canada, 2023, DCP, 101')

TRAVOLTI DA UN'INSOLITA CENSURA - TUTTO CIÒ CHE AL CINEMA NON SI PUÒ PIÙ VEDERE by Luca Beatrice, Luigi Mascheroni (Italy, 2023, 40')

UOMINI E DEI. LE MERAVIGLIE DEL MUSEO EGIZIO by Michele Mally (Italy, 2023, DCP, 86')

VANGELO SECONDO MARIA by Paolo Zucca (Italy, 2023, DCP, 103')

YANNICK by Quentin Dupieux (France, 2023, DCP, 67')

YOU HURT MY FEELINGS by Nicole Holofcener (USA, 2023, DCP, 93')

OUT OF COMPETITION | Carte blanche to Oliver Stone

NUCLEAR NOW by Oliver Stone (USA, 2022, DCP, 105')

OUT OF COMPETITION | La prima volta / The First Time

AMEN by Andrea Baroni (Italy, 2023, DCP, 89')

CASTELROTTO by Damiano Giacomelli (Italy, 2023, DCP, 105')

GIRASOLI by Catrinel Marlon (Italy, 2023, DCP, 97')

HOLY SHOES by Luigi Di Capua (Italy, 2023, DCP, 100')

MAMA MERCY by Alessandra Cutolo (Italy, 2023, DCP, 72')

ROMA BLUES by Gianluca Manzetti (Italy, 2023, DCP, 86')

OUT OF COMPETITION | Ritratti e paesaggi / Portraits And Landscapes

I 400 GIORNI - FUNAMBOLI E MAESTRI by Emanuele Napolitano e Emanuele Sana (Italy, 2023, DCP, 70')

A GUARDIA DI UNA FEDE by Andrea Zambelli (Italy, 2023, DCP, 100')

ADESSO VINCO IO by Simone Herbert Paragnani, Paolo Geremei (Italy, 2023, DCP, 90')

BERCHIDDA LIVE by Michele Mellara, Alessandro Rossi, Gianfranco Cabiddu (Italy, 2023, DCP, 94')

LA DONNA CHE RIAPRIVA I TEATRI by Francesco Ranieri Martinotti (Italy, 2023, DCP, 52')

ERA SCRITTO SUL MARE by Giuliana Gamba (Italy, 2023, DCP, 60')

GIANNI VERSACE, L'IMPERATORE DEI SOGNI by Mimmo Calopresti (Italy, 2023, DCP, 70')

IO SONO UN PO' MATTO E TU? by Dario D'Ambrosi (Italy, 2023, DCP, 79')

LUCI DELL'AVANSPETTACOLO by Francesco Frangipane (Italy, 2023, DCP, 70')

REGINE DI QUADRI / QUEENS OF PAINTINGS by Anna Testa (Italy, 2023, DCP, 53')

OUT OF COMPETITION | TorinoFilmLab

LOS COLONOS / THE SETTLERS by Felipe Gálvez Haberle (Argentina/Chile/UK/Taiwan/Germany, 2023, DCP, 97')

LUKA by Jessica Woodworth (Belgium/Italy/Netherlands/Bulgaria/Armenia, 2023, DCP, 94')

MUMMOLA / FAMILY TIME by Tia Kouvo (Finland/Sweden, 2023, DCP, 114')

PUAN by María Alché, Benjamín Naishtat (Argentina/Italy/Germany/France/Brazil, 2023, DCP, 107')

THE QUIET MIGRATION by Malene Choi (Denmark, 2023, DCP, 102')

TIGRU / DAY OF THE TIGER by Andrei Tanase (Romania/France/Greece, 2023, DCP, 80')

OUT OF COMPETITION | Il gioco della finzione. Nuovi sguardi argentini / The Game of Fiction. New Argentinian Gazes

The year 2023 will remain as one of the best years in the history of Argentinian cinema. Not only for the exceptional amount of works that passed through the major international festivals, but especially for the wealth of writing, registers, perspectives, capable of ranging from comedy to heist movie, from theoretical documentary to hybrid essay. This achievement is even more extraordinary when we consider the size of its film industry. As many as five feature films appear in the various sections of the 41st TFF. These five are joined by five others within a special focus devoted to first and second works made in the last three years. A way to further highlight the great vitality of Argentinian cinema - not only in its most recognized and established authors - and to bet on its future. Without the ambition to be exhaustive. Beyond the inevitable differences, the five films that make up the focus share a certain playful approach to fiction, as a tool for reinventing and transfiguring reality. The game, now lighter (*Clementina*, *Cambio Cambio*, *Qué será del verano*), now more painful (*Clara se pierde en el bosque*, *Mamá, Mamá, Mamá*) consists in approaching the world as an inexhaustible source of narrative and aesthetic possibilities, to be composed and decomposed at will according to personal logic free of any superstructure. Unpredictability is another hallmark: whether traumatic reworking, thriller, autofiction or found footage, no film follows traditional paths. Each work moves in unexpected ways, in a fertile confrontation with reality that contaminates or subverts dramaturgies.

CAMBIO CAMBIO by Lautaro García Candela (Argentina, 2022, DCP, 89')

CLARA SE PIERDE EN EL BOSQUE/CLARA GETS LOST IN THE WOODS by Camila Fabbri (Argentina, 2023, DCP, 83')

CLEMENTINA by Agustín Mendilaharsu, Constanza Feldman (Argentina, 2022, DCP, 109')

MAMÁ, MAMÁ, MAMÁ by Sol Berruezo Pichon-Rivière (Argentina, 2020, DCP, 65')

QUÉ SERÁ DEL VERANO / WHAT WILL SUMMER BRING by Ignacio Ceroi (Argentina, 2021, DCP, 85')

CRAZIES

Designed by the great Luciano Sovenà - who passed away last May 14th - and dedicated to him this year, the competitive Crazies section presents a Competition of eight cinema works belonging to fantastic and horror genres, with an irony that has always been one of Luciano's main characteristics as a common factor. A selection of cinema that is first and foremost surreal, feverish, and funny, in which nightmares are interlaced with satire, lysergic hallucinations with crude political subtexts, and in which horror dialogues with the grotesque or deformed comedy. From *Augure's* insanity by acclaimed Belgian/Congolese visual artist Baloji, who dances demoniac on the conflict between archaic and contemporary society, we move on to a crude work on women's bodies and the boundaries of scientific ethics as the American *Birth/Rebirth*, from Japanese genius Kenichi Ugana's theater of the absurd zombie (*Visitors - Complete Edition*) to the concentrationary, desperate and paranoid places of the Italian *The Complex Forms*, from the nocturnal and vampire poetry of the French *La morsure* to the degenerate and unframeable madness of the Korean *The Sin*, closing with *La ermita*, the second work (of possession) of the acclaimed director of *Piggy*, and with *Vincent doit mourir*, French debut that from a paradoxical pretext on the borders of reality extracts a highly contemporary parable. Around a section of this genre there could only be an out-of-competition double bill, as the history of cinema commands: two Francophone medium-length films, *Michel Vay* and *Marinaleda*, encapsulate in a single program the anarchic spirit of the section. In this frame we have included, naturally out of competition, one of the films of the year, an incredible success with audiences in France, namely *The Animal Kingdom*, between coming-of-age and political allegory, a film about a world that is returning (unfortunately or fortunately?) to the state of nature. Literally. The festival's eccentric visions can be found here.

CRAZIES | Competition

AUGURE / OMEN by Baloji (Belgium/Congo/Netherlands/Germany/South Africa, 2023, DCP, 90')

BIRTH/REBIRTH by Laura Moss (USA, 2023, DCP, 98')

THE COMPLEX FORMS by Fabio D'Orta (Italy, 2023, DCP, 74')

LA ERMITA / THE CHAPEL by Carlota Pereda (Spain, 2023, DCP, 107')

LA MORSURE / BITTEN by Romain De Saint-Blanquat (France, 2023, DCP, 87')

THE SIN by Dong-seok Han (South Korea, 2023, DCP, 104')

VINCENT DOIT MOURIR / VINCENT MUST DIE by Stéphan Castang (France/Belgium, 2023, DCP, 108')

VISITORS - COMPLETE EDITION by Kenichi Ugana (Japan, 2022, DCP, 60')

CRAZIES | Out Of Competition

MARINALEDA by Louis Seguin (France, 2023, DCP, 50')

and

MICHEL VAY by Patricia Gélise, Nicolas Deschuyteneer (Belgium, 2023, DCP, 60')

LE RÈGNE ANIMAL / THE ANIMAL KINGDOM by Thomas Cailley (France, 2023, DCP, 130')

NUOVIMONDI / NEWWORLDS

NUOVIMONDI returns with its selection of works that broaden the perspectives of contemporary cinema, pushing it to the boundary between observation and fantasy, the recollection of reality and the elaboration of the imaginary. A cinema that endures as a feeling of expectation, as flowing narratives built on the long field of memory and the detail of being there, here and now, in the truth of the time one lives. What we offer this year are stories that cross cities, from the center to the suburbs, to trace an existential mapping of figures that cradle their foreignness and live as if they belonged elsewhere. Stories of modern metropolitan hobos (*Failed State*) and homeless and outlawed girls who fall in love (*Sofia Foi*), of Romanian laborers who find love in the Brussels night (*Here*), and of Portuguese tour guides who drag their lost love to the sites of Lisbon's history. Stories of evaporations in the summer heat, existential counterpoints that release the feelings of a group of Japanese students intent on shooting a film (*Retake*) and ignite the posturing criminal projects of a couple of drifters in the Finnish suburbs (*Natura*). Stories of past lives that reverberate in the present vague specters suspended between the betrayed expectations of youth (*Inside the Yellow Cocoon Shell*), forced returns to the virtuality of reality (*Renaissance*) and the ghostly reconstruction of History (*An Asian Ghost Story*). Open traces for a present of filming in perpetual search of the new. Young authors who do not seek compromises for their cinema and find results in the precision of their approach.

AN ASIAN GHOST STORY by Bo Wang (Netherlands/China, 2023, DCP, 37')

and

RENAISSANCE by Nader Ayache (France, 2023, DCP, 55')

FAILED STATE by Christopher Bell, Mitch Blummer (USA, 2023, DCP, 85')

HERE by Bas Devos (Belgium, 2023, DCP, 82')

INDIA by Telmo Churro (Portugal, 2023, DCP, 123')

INSIDE THE YELLOW COCOON SHELL by Thien An Pham (Vietnam/France/Singapore/Spain, 2023, DCP, 182')

NATURA by Matti Harju (Finland, 2023, DCP, 68')

RETAKE by Nakano Kôta (Japan, 2023, DCP, 110')

SOFIA FOI by Pedro Geraldo (Brazil, 2023, DCP, 67')

BACK TO LIFE

The long tradition linking cinema of the past to the Torino Film Festival is renewed again this year. The BACK TO LIFE section, which aims to bring back to its natural sphere, the theater, films that have (literally) come back to life thanks to accurate restoration operations, but also to rediscover films that for various reasons have remained or have become invisible, offers for this new edition another particularly rich and versatile selection of titles, capable of meeting the taste of the most diverse viewers. Curious works that can satisfy the pleasures of the cinephile and at the same time open up new terrain of research for the historian, and this is mainly thanks to the work and dedication of the most important Italian and foreign film libraries. They range from a great masterpiece of film history, Kenji Mizoguchi's *Sansho the Bailiff*, to Jacques Rivette's monumental film, *L'amour fou*, from the encounter of two independent filmmakers, Marco di Castri and Gianfranco Barberi, with underground master Michael Snow, in *Now I know Snow*, to John Boorman's television film, *Two Nudes Bathing*, unpublished in Italy and inspired by the painting *Gabrielle d'Estrées et une de ses sœurs*. Among the more unusual films are also the "musicarello" *Romance at Lung Shan Temple* by Taiwanese Pai Ko, who was shortly afterwards sentenced to death, and the two 16mm travel films from the Petruccelli Fund, shot by a pair of civil engineers who filmed the places where they worked in the 1960s and 1970s. Fans of Italian crime films will instead enjoy the very recent restored version of *Live Like a Cop, Die Like a Man*, by Ruggero Deodato, while three other Italian films pay tribute to two cities that saw the birth of cinema in this country: Davide Ferrario's *After Midnight*, which now appears to be a charming snapshot of Turin in the new millennium; Ettore Scola's *Vorrei che volo*, an inquiry into the phenomenon of immigration almost ten years after *Trevico Torino*; and Giuseppe Ferrara's *Roma Nuda*, this year's real discovery: for the first time audiences will be able to catch up with Thomas Milian in his last unreleased appearance.

BIRMANIA + AFGHANISTAN (60')

(Two 16mm travel films from the Petruccelli Fund.)

L'AMOUR FOU by Jacques Rivette (France, 1969, DCP, 252')

DOPO MEZZANOTTE by Davide Ferrario (Italy, 2004, DCP, 92')

MASSIMINO by Pierfrancesco Li Donni (Italy, 2017, DCP, 19')

and

VORREI CHE VOLO by Ettore Scola (Italy, 1980, DCP, 66')

NOW I KNOW SNOW by Marco Di Castri, Gianfranco Barberi (Italy, 1986, DCP, 38')

and

TWO NUDES BATHING by John Boorman (UK, 1995, DCP, 35')

ROMANCE AT LUNG SHAN TEMPLE by Pai Ko (Taiwan, 1962, DCP, 98')

SANSHO DAYU / L'INTENDENTE SANSHO by Kenji Mizoguchi (Japan, 1954, DCP, 124')

UOMINI SI NASCE POLIZIOTTI SI MUORE by Ruggero Deodato (Italy, 1976, DCP, 96')

ROMA NUDA by Giuseppe Ferrara (Italy, 2010, DCP, 107')

MEZZOGIORNO DI FUOCO / HIGH NOON | John Wayne

For some, the Duke is synonymous with reaction, machismo, white suprematism. So why dedicate a tribute to him? The answer is very simple, and it is provided to us by Jean-Luc Godard in the wonderful quote that stands out on the TFF 2023 poster. Because the secret charm of American cinema finds in John Wayne its most beautiful, strong, clear visualization. I love John Wayne because in one film he lifts Natalie Wood to the sky, because in another film he goes to talk to his dead wife by watering her grave, because in yet another he talks about a young man claiming that he is so good with a gun that he doesn't need to prove it. If he were not a myth, he would not have been able to stage his own impending death in a film about exactly that. And if he were not John Wayne, he would not have made a movie about fistfights and drunkenness in the South Seas just because he wanted to have a vacation with his best friends based on drinking and, indeed, fistfights. We consider this tribute, which features excellent copies of largely restored films, as a deferential homage to the actor who more than anyone else was able to impersonate the American myth. He was nicknamed the Duke because of his elegant way of walking, certainly not because of the hardness of the knuckles he made his enemies but also his friends taste. If the Western was the last great form of collective epic, and if it stands to America as the *Iliad* stood to ancient Greece, Wayne is surely Achilles. Just seeing him get on a horse delivers great emotions, and it does not matter what he thought about Vietnam. Would you have ever asked Achilles what he would vote for in an election?

THE BIG TRAIL by Raoul Walsh, Louis R. Loeffler (USA, 1930, DCP, 125')

RED RIVER by Howard Hawks, Arthur Rosson (USA, 1948, DCP, 133')

SHE WORE A YELLOW RIBBON by John Ford (USA, 1949, 35mm, 104')

HONDO by John Farrow (USA, 1953, DCP, 83')

NORTH TO ALASKA by Henry Hathaway (USA, 1960, DCP, 122')

DONOVAN'S REEF by John Ford (USA, 1963, DCP, 109')

THE SHOOTIST by Don Siegel (USA, 1976, 35mm, 100')

RETROSPECTIVE | Sergio Citti

The Torino Film Festival is celebrating the 90th anniversary of Sergio Citti's birth, a year after Pasolini's centenary celebrations. Citti was an important, indeed fundamental, collaborator of Pasolini: the mentor of that ancient and wild world that inspired and was the protagonist of many of his works. Rewatching Citti's films today means bringing deepness, richness and wonder to that very humanity and landscape that Pasolini's cinema revealed to history and culture. And for Citti the encounter with Pasolini was a starting point, the moment in which he laid the foundations of a way of making cinema that has remained unique in the Italian scene. This is why the Torino Film festival is proud to offer the public the first complete retrospective ever dedicated to him. In fact, all the feature films that Citti made for cinema and works for television will be shown: from *Ostia* to *Fratella e sorella*, passing through the series *Sogni e bisogni*, starring the most important comedians of the 1980s. Each film will be introduced by one or more guests: a film historian or one of Sergio Citti's performers and collaborators. On the occasion of the retrospective, a catalog will be published, and it will offer an overview as broad as possible on Citti's activity in cinema, through a filmography commented by film critics and university professors, an updated bibliography and a montage of interviews. An attempt was made to restore an authentic portrait of the director and the man thanks to a detailed biography and a rich apparatus of testimonials, in which stories and recollections of people who professionally and artistically crossed paths with Citti's life and in some cases became important part of it are presented.

On the occasion of the retrospective, the volume *SERGIO CITTI - La poesia scellerata del cinema* edited by Matteo Pollone and Caterina Taricano (co-published: Centro Sperimentale di Cinematografia - Edizioni Sabinae) will be published, attempting to offer as broad an overview as possible of Citti's activity in cinema, through a filmography commented by film critics and university professors, an updated bibliography and a montage of interviews. It has also aimed to restore an authentic portrait of the director and the man thanks to a detailed biography and a rich apparatus of testimonials in which stories and recollections of people who crossed professionally and artistically their lives with Citti's are alternated, in some cases becoming important presences in his path.

OSTIA by Sergio Citti (Italy, 1970, DCP, 103')

STORIE SCELLERATE by Sergio Citti (Italy, 1973, 35mm, 93')

CASOTTO by Sergio Citti (Italy, 1977, DCP, 106')

DUE PEZZI DI PANE by Sergio Citti (Italy/France, 1979, 35mm, 110')

IL MINESTRONE by Sergio Citti (Italy, 1981, file, 170')

MORTACCI by Sergio Citti (Italy, 1989, 35mm, 108')

I MAGI RANDAGI by Sergio Citti (Italy/France/Germany, 1996, 35mm, 130')

CARTONI ANIMATI by Franco Citti e Sergio Citti (Italy, 1998, DCP, 90')

VIPERA by Sergio Citti (Italy, 2001, DCP, 90')

FRATELLA E SORELLO by Sergio Citti (Italy, 2005, DCP, 98')

IL SEMAFORO by Sergio Citti (Italy, 1987, file, 5')

MATERNITÀ by Sergio Citti (Italy, 1987, file, 5')

COMUNICAZIONE by Sergio Citti (Italy, 1987, file, 4')

LA PARTITA by Sergio Citti (Italy, 1987, file, 38')

ANCHE I CANI CI GUARDANO (Episode from ESERCIZI DI STILE) by Sergio Citti (Italy, 1996, DCP, 5')

SERGIO CITTI - RITRATTI D'AUTORE by Alessandro D'Alatri (Italy, 1996, file, 18')

A collection of the short films and television reports made by Citti in the mid-1980s. Citti's episode of the collective film *Esercizi di stile* closes the selection.

SOGNI E BISOGNI - EPISODES 1 – 3 by Sergio Citti (Italy, 1985, file, 115', 120', 132')

SOGNI E BISOGNI - EPISODES 4 – 7 by Sergio Citti (Italy, 1985, file, 115', 120', 132')

SOGNI E BISOGNI - EPISODES 8 – 11 by Sergio Citti (Italy, 1985, file, 115', 120', 132')

MASTERCLASSES

The presence of important and well-known guests represents a significant enrichment to the program of the TFF, but also a precise indication of the editorial line. Our guests (XXX) will participate to the festival not only by taking part to red carpets and other displays of pure worldliness. They will also be protagonists of meetings and masterclasses in which they will describe their relationship with cinema, each talking through their point of view and with an arranged path.

François Truffaut used to say that each one of us has two jobs, one of its own and one of film critic. Starting from this nice paradox, we asked these protagonists of entertainment world to propose themselves to the public by telling their ideas and their points of view, and we are confident that this will be an important and characterizing moment for our festival.

PUPI AVATI

On Saturday, November 25th at 11 a.m., Maestro Pupi Avati, after being the guest of honor at the opening night of the 41st Torino Film Festival, will be the main guest of a meeting with the public dedicated to his cinema at the Intesa Sanpaolo Auditorium del grattacielo. From *Una gita scolastica* to *Storia di ragazzi e di ragazze*, from *Dante* to *La casa dalle finestre che ridono*, 50 years of the Emilian director's career will come alive in his stories, interviewed by TFF director Steve Della Casa.

The event is free admission subject to availability, with reservations required starting Friday, November 17th, on the [Group](#) website.

In collaboration with Intesa Sanpaolo.

FABRIZIO GIFUNI

One of Italy's greatest actors, a life between film and theater. He will discuss the films he has made, the directors he has worked with and his great passions for the seventh art.

CHRISTIAN PETZOLD

Leading exponent of the Berlin School, pillar of a cinema between realism and suggestive visuals, Silver Bear at the Berlin Film Festival, Petzold is one of the most interesting directors of his generation.

CATERINA CASELLI

The girl of the 1960s is today, with Sugar Music, a careful and intelligent producer of film soundtracks. In the meeting she will talk about her work and introduce Paolo Conte at La Scala, the film she produced about the Maestro's concert.

DRUSILLA FOER

Irony, intelligence, elegance: joined by Francesco Martinotti in a splendid portrait of a courageous woman (*La donna che riapre i teatri*), Drusilla Foer will tell how cinema has influenced her choices and her artistic path.

KYLE EASTWOOD

American jazzman, actor and composer, son of the great actor and director Clint Eastwood, Kyle Eastwood will be at TFF to trace his career as a musician as well as an actor and composer of soundtracks for his father's major films - such as *Million Dollar Baby*, *Gran Torino*, *Mystic River*, *Invictus*, *Letters from Iwo Jima* - and describe his special relationship with cinema, which led him to the creation of the musical project "Eastwood by Eastwood".

OLIVER STONE

Three-time Academy Award winner, careful narrator of historical facts, passionate advocate for the causes he believes in, Oliver Stone is both an uncomfortable and iconic figure in the new Hollywood.

EXTRAS

IL GUSTO DE *LA RICOTTA*. PASOLINI'S SHORT FILM AND CATHOLIC CRITICISM, SIXTY YEARS LATER

Sixty years after the release of Pasolini's *La ricotta* included in the collective film *Ro.Go.Pa.G.*, a round-table discussion promoted by the Fondazione Ente dello Spettacolo that comes from the desire to rehabilitate and rediscover the film after the accusation of vilification of religion, the cuts and censorship that in 1963 declared its withdrawal from theaters. Speakers will include **Steve Della Casa**, artistic director 41 TFF, **Mons. Davide Milani**, president of the Fondazione Ente dello Spettacolo - who will present the change in Catholic culture's approach to *La ricotta* that has occurred in recent decades -, **Alberto Anile**, journalist, film critic and Conservator of the Cineteca Nazionale - Centro Sperimentale di Cinematografia (Rome), **David Grieco**, director, screenwriter and journalist; **Paola Valentini**, professor of History of Cinema at the DAMS of the University of Turin; Raffaele Chiarulli, researcher at the Università Cattolica del Sacro Cuore in Milan; and **Davide Maria Zazzini**, film critic for the Rivista del Cinematografo. **Federico Pontiggia**, journalist and film critic Il Fatto Quotidiano and La Rivista del Cinematografo, will moderate. This will be followed by a screening of *La ricotta* in its original restored and uncensored version.

Monday, November 27th 2023, 10 AM - 12 PM, Laboratorio Multimediale "G. Quazza" - Palazzo Nuovo University of Turin, Via Sant'Ottavio 20.

MABADILIKO - STORIES OF CHANGE AND INNOVATION

On Monday, November 27th at 5 p.m. at Cinema Romano Hall 3, the documentary *Mabadiliko. Storie di cambiamento e innovazione* will be presented. It narrates the experiences of three international cooperation projects born out of the synergy between civil society organizations, innovators and local communities, who tested and adopted technological solutions to address concrete challenges. These three pilot projects are just some examples of the projects over the years to be supported by Innovazione per lo Sviluppo, a program of the Fondazione Cariplo and Fondazione Compagnia di San Paolo. Free admission screening subject to availability.

In collaboration with Fondazione Compagnia di San Paolo.

THE THEATER IN THE CINEMA OF MARIO MARTONE

The collaboration between TPE and TFF is confirmed, after hosting Paolo Sorrentino in 2022 for a masterclass about the theatricality of the monologues in his films, and this year it takes shape in the meeting with director **Mario Martone** scheduled for November 28th at the Teatro Astra in Turin.

The theater in the cinema of Mario Martone. This is the title from which TPE Teatro Astra director **Andrea De Rosa** and Torino Film Festival director **Steve Della Casa** will start to explore with Martone the interaction between the two arts in his cinema, accompanying the audience in a narrative flow made of images, references, anecdotes and reflections. During the meeting, film extracts from *Qui rido io*, *Il Sindaco del Rione Sanità*, *Capri Revolution*, *Noi credevamo*, *Il giovane favoloso*, to name a few, will be shown. Each film will shed light on some key aspects that De Rosa and Della Casa will use to identify the theater in Martone's cinema.

Teatro Astra. In collaboration with Fondazione TPE.

VIRNA LISI AWARD 2023

The **Fondazione Virna Lisi**, with the intention of rewarding the best female expressions in the world of cinema, once again dedicates to the memory of the great Virna - this year exceptionally in collaboration with the Torino Film Festival - the **Virna Lisi Award** established by the actress's family seven years ago, to mark a leading actress who has particularly distinguished herself not only for her professionalism but for her charisma and passion in a performance that has particularly moved her viewers. It is a women's award that has already honored actresses such as Margherita Buy, Paola Cortellesi, Monica Bellucci, Claudia Gerini, Elena Sofia Ricci and Micaela Ramazzotti, leading protagonists in Italian cinema, who have been joined in recent editions by the recognition created to mark a "Young Revelation". A women's award for a talented 'promise' that will always be presented at the Tff in the name of Virna Lisi.

#INSIDE: MIMMO JODICE - THE DOCUFILM BY MARIO MARTONE

At Gallerie d'Italia - Torino, where the exhibition "Mimmo Jodice - Senza Tempo" is underway, on the occasion of the Torino Film Festival and as part of the #INSIDE program, the documentary *Omaggio a Mimmo Jodice* by Mario Martone will be screened for the first time in its full version on Wednesday, November 29th at 6:30 pm. In the theater hall Mario Martone and Roberto Koch will go over the main inspirational themes of Mimmo Jodice's art.

Free admission subject to availability. Reservations can be made starting Wednesday, November 15, through gallerieditalia.com.

Gallerie d'Italia - Torino. In collaboration with Intesa Sanpaolo.

PIEMONTE FACTORY

The 41st Torino Film Festival will stage the 8 short films made during the year thanks to Piemonte Factory, a film project dedicated to directors under 30 created and organized by Associazione Piemonte Movie, with the support of Regione Piemonte, promoted by Film Commission Torino Piemonte, Museo Nazionale del Cinema - Torino Film Festival, Agis, Anec, with the participation of Piemonte's principal cities and with the collaboration of the Streen platform and the eHabitat association. The project is curated by Alessandro Gaido, with artistic direction of Daniele Gaglianone and assistant direction of Elena Beatrice and Daniele Lince.

The 8 shorts in this edition and the filming locations are: *Perché quando uno è re può ridere di tutto* by Maria Allegretti (Alessandria); *Otto* by Anita Contini (Asti); *Un giorno* by Francesco Bortolan (Biella); *Sul Bric Mindino non c'è nessun pino* by Lorenzo Bussone (Cuneo); *Xin* by Lorenzo Radin and Samuele Zucchet (Novara); *In su la vetta* by Loris Di Giovanni (Torino); *Litania* by Francesco Pellegrino (Verbania); *Koinà* by Fabrizio Cassandro (Vercelli).

JURIES

FEATURE FILMS COMPETITION

Lyda Patitucci, director (Italy)

Clément Rauger, curator and film critic (France)

Martin Rejtman, director (Argentina)

Angel Sala, film critic, director of the Sitges-International Fantastic Film Festival Catalonia (Spain)

Elisabetta Sgarbi, publisher, director (Italy)

INTERNATIONAL DOCUMENTARIES COMPETITION

Tizza Covi, director, screenwriter, producer (Italy)

Carlo Hintermann, director and producer (Switzerland/Italy)

Jessica Woodworth, director, screenwriter, producer (Belgium/USA)

ITALIAN DOCUMENTARIES COMPETITION

Valentina Bertani, director and screenwriter (Italy)

Fabio Bobbio, director, film editor (Italy)

Costanza Quatriglio, film director and artistic director of the Palermo headquarters of the Centro Sperimentale di Cinematografia (Italy)

SPAZIO ITALIA | Italian Out of Competition Short Films

Francesca Levi, curator of Hollywood Party Rai Radio 3 (Italy)

Rocco Moccagatta, film critic and cinema, television and new media scholar (Italy)

Alessandro Scippa, screenwriter and director (Italy)

CRAZIES | Competition

Alessandro Boschi, journalist (Italy)

Anaïs Emery, general and artistic director of the Geneva International Film Festival (Switzerland)

Maurizio Tedesco, producer (Italy)

FIPRESCI

Roberto Baldassarre (Italy)

Joanna Orzechowska-Bonis (France)

Harri Römpötti (Finland)

OFFICIAL AWARDS

FEATURE FILMS COMPETITION

Best Film – 18.000 Euros

Special Jury Award – 7.000 Euros

Best Actress

Best Actor

Best Screenplay

INTERNATIONAL DOCUMENTARIES COMPETITION

Best Film IWONDERFULL – 6.000 Euros

Special Jury Award

ITALIAN DOCUMENTARIES COMPETITION

Best Film – 6.000 Euros

Special Jury Award

SPAZIO ITALIA | Italian Out of Competition Short Films

Best Short Film – 2.000 Euros

Special Jury Award

CRAZIES | Competition

Best Film

SPECIAL AWARD FONDAZIONE CRT FOR THE 41ST TORINO FILM FESTIVAL

Dedicated to the female film personalities who thanks to their talents have made this art great.

COLLATERAL AWARDS

RAI CINEMA CHANNEL AWARD

Acquisition of web and free TV rights in Italy

Best Film | Italian Short Films Competition

ACHILLE VALDATA AWARD

Jury of “Torinosette” readers

Best Film | Feature Films Competition

GLI OCCHIALI DI GANDHI AWARD

Bestowed by the “Sereno Regis” study centre (Turin) to the film that at best interprets the Gandhian vision of the world

INTERFEDI AWARD

Award for the respect of minority rights and laicity, bestowed by the Interfedi Jury

HOLDEN SCHOOL AWARD

Best Screenplay | Feature Films Competition

INFO & UTILITIES

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www.torinofilmfest.org

info@torinofilmfest.org

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TEMPORARY OFFICES: via Verdi, 14

Direction, Secretariat, Programming, Hospitality and Contacts with authors, Press Office

ACCREDITATIONS OFFICE: via Verdi, 14/a

From Wednesday November 22nd to Saturday December 2nd

from 9.30 AM to 6.30 PM

MEDIA CENTER - NUOVA AULA MAGNA D'ATENEIO, CAVALLERIZZA REALE

PRESS CONFERENCES, MASTERCLASSES, PRESS ROOM, VIDEOROOM

Via Verdi, 9

Accessible to people with disabilities

from Saturday November 25th to Saturday December 2nd, from 9.00 AM to 7 PM

OPENING NIGHT

REGGIA DI VENARIA REALE

Piazza della Repubblica, 4

Venaria Reale (TO)

Accessible to people with disabilities

SCREENINGS / MASTERCLASSES / MEETINGS

MULTISALA CINEMA MASSIMO

Via G. Verdi, 18

+39 011 8138574

Accessible to people with disabilities

MULTISALA GREENWICH VILLAGE

Via Po, 30

+39 011 281823

Accessible to people with disabilities

CINEMA ROMANO

Piazza Castello, 9 – Galleria Subalpina

+39 011 5620145

Accessible to people with disabilities

CINEMA CENTRALE ARTHOUSE

Via Carlo Alberto, 27

+39 011 540110

Accessible to people with disabilities

Screenings open to press only

GALLERIE D'ITALIA - TORINO

Piazza San Carlo, 156

800 167 619

Accessible to people with disabilities

LABORATORIO MULTIMEDIALE GUIDO QUAZZA

Via Sant'Ottavio, 20

+39 011 6703031

Accessible to people with disabilities

TEATRO ASTRA

Via Rosolino Pilo, 6

+39 011 563 4352

Accessible to people with disabilities

GRATTACIELO INTESA SANPAOLO

Corso Inghilterra, 3

Accessible to people with disabilities

TFL / TFI LOCATIONS

Circolo dei Lettori

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+39 011 8904401

Accessible to people with disabilities

TFI - Torino Film Industry

Unione Industriali Torino

Via V. Vela, 17

+39 011 57181

Accessible to people with disabilities

TorinoFilmLab Meeting Event

TICKET PRICES

FULL TICKET: € 7,50

REDUCED TICKET: € 5,50

COST REDUCTIONS: Aiace, Abbonamento Musei Torino Piemonte, Torino + Piemonte card, Intesa Sanpaolo debit or credit card, Carta Stabile, ALI members, RAI employees, Alliance Française, young people up to the age of 26, Over 65.

Reduced-price tickets will be available for purchase only at the physical ticket offices at the Festival's cinemas (Massimo, Greenwich and Romano) upon presentation of the necessary documentation starting November 17th.

5-TICKET CARNET: € 27,50

10-TICKET CARNET: € 55,00

Carnets and tickets **cannot** be exchanged or refunded except for screenings canceled by the organization. All ticket or carnet holders (physical and digital) of the 41st Torino Film Festival will be able to access the exhibition *The World of Tim Burton* at the Museo Nazionale del Cinema **until December 23rd** at a reduced price by presenting a Festival ticket (valid once for one person) at the Museum's ticket counters.

HOW TO ACCESS SCREENINGS AND EVENTS

Access is allowed to **ticket, carnet or accreditation** holders, subject to availability of seats.

Entry into theaters will not be allowed when screenings have started.

Films shown are not rated for children under the age of 18, except where indicated. Films in foreign languages are always subtitled.

The participation to the Torino Film Festival events implies the consent to be photographed or filmed.

ONLINE TICKETING PURCHASE

Full tickets and carnets can be purchased on the Festival website www.torinofilmfest.org from November 10th.

Online purchase will be available for all the festival's duration, up to 30 minutes before each slot.

The maximum number of purchasable tickets per transaction will be 10.

TICKET OFFICE PURCHASE

The Festival's physical ticket offices will be at Multisala Cinema Massimo, Multisala Greenwich Village and Cinema Romano. The ticket offices will be active for the sale of Torino Film Festival tickets starting November 17th during the cinemas' opening hours.

CARNET

The carnet is either 5 tickets or 10 tickets.

The choice of screenings must be made at the same time as the purchase of your carnet. Within the same carnet it will be possible to purchase **a maximum of 1 ticket for the same screening**.

For online purchases, it will only be possible to buy **one carnet per transaction** and it will not be possible to include additional single tickets in the same cart.

It will be possible to purchase a maximum of **2 carnets** per transaction at the cinema ticket office. **The public is strongly encouraged to prepare in advance the selection of screenings they wish to purchase within the carnet.**

It will not be possible to change or cancel the reservation of individual tickets purchased with the carnet.

ACCREDITATIONS

To gain accredited access to Festival screenings, reservations must be made online or at the cinema ticket offices. Reservations can be made from 9 AM on the day before the screening, until 1 PM on the same day. Access to the theater with reservations is guaranteed up to 5 minutes before the screening. It will be possible to cancel or change the reservation online or at the cinema's ticket office, up to 30 minutes before the start of the screening.

It will be possible to enter without a reservation, via Rush Line, on a first-come, first-served basis, subject to availability.

Reservations will be blocked for those who will not use them for 2 times, even if not consecutive.

For more information: <https://www.torinofilmfest.org/en/accreditation-infos-utilities/>

HOW TO ACCESS: PEOPLE WITH DISABILITIES

The wheelchair user will be entitled to two free tickets, one for themselves and one for their accompanying person; tickets will be available only at physical ticket offices.

MASTERCLASSES

The entry to masterclasses will be **free of charge** with direct access subject to availability.

SUNDAY DECEMBER 3RD REPEAT SCREENINGS

The repeat screenings of the winning films, which will be announced on December 2nd on the Festival website, following the publication of the award-winning films, will take place at Cinema Massimo on December 3rd starting at approximately 3 PM. Tickets will be available from 4 PM on December 2nd.

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Feature Films Competition and Out of Competition

Claudia Bedogni, Antonello Catacchio, Giulio Casadei, Massimo Causo, Roberto Manassero, Grazia Paganelli, Giulio Sangiorgio, Alena Shumakova, Caterina Taricano

Italian Documentaries Competition, International Documentaries Competition, Nuovimondi / Newworlds

Giulio Casadei, Massimo Causo, Roberto Manassero, Giulio Sangiorgio

Crazies

Simona Banchi

Spazio Italia

Grazia Paganelli, Caterina Taricano

The Game of Fiction. New Argentinian Gazes

Giulio Casadei

Back to Life

Caterina Taricano

Retrospective / John Wayne

Steve Della Casa, Matteo Pollone

Retrospective / Sergio Citti

Stefano Boni, Grazia Paganelli, Matteo Pollone, Caterina Taricano

Travolti da un'insolita censura – Tutto ciò che al cinema non si può più vedere

Luca Beatrice, Luigi Mascheroni

Masterclasses

David Grieco, Paola Poli

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