

The latest news from the 42nd Torino Film Festival directed by Giulio Base

Turin, November 22-30, 2024

The Torino Film Festival is and always has been a cinephile and authorial festival, an exhibition and competition of films with a free, original, fresh, independent, biting spirit.

This edition of the TFF - directed by Giulio Base - is in continuity with the past and at the same time keeps a close eye on the new generations, capable of living, interpreting and sharing that strong, research-based soul that the TFF has always had and pursued.

"His enthusiasm is palpable. We have already seen it and I am convinced we will see more proof of it in the coming months: Giulio Base will devote himself to this new adventure with all the passion he has always nurtured for the cinema, guarding the festival's legacy and contributing with his ideas to give further shine and energy to a festival that in Italy and abroad is seen as one of the most eagerly awaited events in the world of cinema. Focusing on young people, it is a winning key," comments **Undersecretary for Culture Lucia Borgonzoni**.

"Giulio Base's festival keeps the helm firmly on the founding soul of the TFF but will certainly know how to surprise us with some important innovations, interpreting it with its many souls as author, director, actor and producer," emphasises **Enzo Ghigo, president of the National Museum of Cinema**. *He proved this in the project he presented on the occasion of the call for entries and will confirm it, I am sure, from now on. I can only wish him and the whole team good work'.*

"We are eight months away from the next Torino Film Festival, but the main aspects of this edition are already being outlined. It was born from young people and for young people, and it must continue to address young people, also using the new languages of cinema and its evolutions," says **Domenico De Gaetano, director of the National Cinema Museum**. *It remains an original and independent festival, linked to the territory but at the same time capable of intercepting the great changes in international film criticism'.*

"I saw the birth of the Torino Film Festival, which was then called Cinema Giovani International Festival, I breathed the air of those years even though I was still young, I witnessed the ferment and social and cultural change in Turin in the early 1980s," says **Giulio Base, artistic director of the Torino Film Festival**. *I followed it from a distance over the years and now being here is very exciting for me. I built the 42nd TFF piece by piece, knotting together ideas, thoughts, contacts and desires to give life to that plot that is surely one of the dreams of my life'.*

Here are the first news.

INAUGURATION

The 42TFF's opening will take place on November 22, 2024 in the outstanding setting of the **Teatro Regio**, a glamorous night that will see the screening of an international preview film and national and international guests.

THE PROGRAM AND SECTIONS

The 42nd edition of the Torino Film Festival will be divided into **6 sections for a total of 120 films**.

There will be four competitive sections: the **main competition** (16 films as world or international premieres), the **documentary competition** (16 titles as Italian premieres, with no distinction between Italian and international productions), the **short film competition** (24 titles as European premieres,

with no distinction between Italian or foreign productions) and the "Leopardian" **Zibaldone** (24 titles in a totally free and heterogeneous space, with titles of all genres, with no constraints of duration, format, date or premiere and will include an audience award)

There are two non-competitive sections: the **out-of-competition** one (16 titles) and the **retrospective dedicated to Marlon Brando** (24 titles).

THE TEAM

The team is made up of young people with a lot of experience behind them. Three men and three women, with age between 22 and 32, chosen because they are able to tell and intercept visions of their peers, without denying the past. They thus become, in a way, intermediaries and guarantors in preserving and keeping alive that original and fresh spirit that has always characterised the TFF.

The 42TFF selectors are, in alphabetical order, **Davide Abbatescianni, Martina Barone, Ludovico Cantisani, Elvira Del Guercio, Veronica Orciari e Davide Stanzione.**

MARLON BRANDO

The great homage to Marlon Brando (whose 100th birthday falls this year) includes **24 titles** that trace his career from his beginnings in 1950 to one of his last performances in 1996. Charismatic and gifted with great talent, Brando interpreted very different roles, imposing a recitative style away from the canons of the era and helped to establish him as one of the sacred monsters of cinema history.

The 42nd TFF **poster** is also dedicated to Marlon Brando, portrayed in 1972 in the set of the controversial 'Last Tango in Paris' directed by Bernardo Bertolucci. It is one of the rare photos in which he looks directly into the camera, a sly, complicit shot that seduces and shows, in no uncertain terms, his unparalleled beauty. (Ph. Eva Sereny / Iconic Images)

ACCESSIBILITY

Since this year TFF is also committed to being an accessible festival. With the association "+ Culture Accessibile " it was decided that three titles of the retrospective dedicated to Marlon Brando will be made accessible not only to motor disabilities (all the theatres are already accessible) but also to sensory and cognitive disabilities.

OPENING CALL

Entries to the 42nd Torino Film Festival have been open since this morning, and up to 6 September it will be possible to submit films for selection. On the TFF website you can find the procedure, read the regulations, fill in the FilmFreeway online form - <https://filmfreeway.com/torinofilmfest> - and follow the instructions.

The Torino Film Festival is powered by the National Museum of Cinema

All press materials can be downloaded from this link

https://drive.google.com/drive/folders/1AeLG_u1z_zJ5tXkbswdfSq40mzOENip?usp=sharing

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THE SELECTION BOARD

DAVIDE ABBATESCIANNI

Class of 1991, film critic for Cineuropa. He studied at various universities in Italy, Estonia and Ireland. He collaborates with publications such as Variety, The New Arab, New Scientist, Reader's Digest and BusinessDocEurope.

MARTINA BARONE

Year 1996, she counts collaborations with magazines such as Everyeye and Esquire and was a juror at the Mostra Internazionale del Nuovo Cinema di Pesaro. She is on the editorial staff of The Hollywood Reporter Rome.

LUDOVICO CANTISANI

Born in 2001, managing producer of the projects of 'Aventurosa', Pietro Marcello's company. He has published articles and essays on the anthropology of narration, including the book 'L'Apocalisse è una festa'. He is the executive director of the Balkan Film Festival.

ELVIRA DEL GUERCIO

Class of 1998. Programmer of the Sicilia Queer Filmfest, she has collaborated with Cineforum, Nocturno and the Cineteca di Bologna's magazine. She writes about artistic languages from a feminist perspective for publications such as Il Tascabile, Snaporaz and Not.

VERONICA ORCIARI

Year 2000, film critic for Sentieri Selvaggi, graduate in filmmaking in London, organiser of SayFestFano and collaborator of Corto Dorico in Ancona. She was a juror for the Young&Short award at the Venice Film Festival.

DAVIDE STANZIONE

Born in 1993, film critic for the monthly magazine 'Best Movie', co-founder of the online film dictionary 'LongTake', selector of the Sulmona Film Festival, he collaborates with CineTeatro Baretta and Cinema Agnelli in Turin.

THE TITLES OF THE RETROSPECTIVE DEDICATED TO MARLON BRANDO

THE MEN / UOMINI di Fred Zinnemann (USA, 1950, 87')

A STREETCAR NAMED DESIRE / UN TRAM CHE SI CHIAMA DESIDERIO di Elia Kazan (USA, 1951, 122')

VIVA ZAPATA! Di Elia Kazan (USA, 1952, 113')

JULIUS CAESAR / GIULIO CESARE di Joseph L. Mankiewicz (USA, 1953, 120')

THE WILD ONE / IL SELVAGGIO di Laslo Benedek (USA, 1953, 79')

ON THE WATERFRONT / FRONTE DEL PORTO di Elia Kazan (USA, 1954, 108')

DÉSIRÉE di Henry Koster (USA, 1954, 110')

GUYS AND DOLLS / BULLI E PUPE di Joseph L. Mankiewicz (USA, 1955, 150')

SAYONARA di Joshua Logan (USA, 1957, 147')

THE YOUNG LIONS / I GIOVANI LEONI di Edward Dmytryk (USA, 1958, 167')

THE FUGITIVE KIND / PELLE DI SERPENTE di Sidney Lumet (USA, 1960, 118')

ONE-EYED JACKS / I DUE VOLTI DELLA VENDETTA di Marlon Brando (USA, 1961, 141')

MUTINY ON THE BOUNTY / GLI AMMUTINATI DEL BOUNTY di Lewis Milestone, Carl Reed e George Seaton (USA, 1962, 178')

THE CHASE / LA CACCIA di Arthur Penn (USA, 1966, 134')

A COUNTESS FROM HONG KONG / LA CONTESSA DI HONG KONG di Charles Chaplin (USA, 1967, 120')

QUEIMADA di Gillo Pontecorvo (Italia/Francia, 1969, 132')

THE GODFATHER / IL PADRINO di Francis Ford Coppola (USA, 1972, 175')

ULTIMO TANGO A PARIGI di Bernardo Bertolucci (Italia/Francia, 1972, 129')

THE MISSOURI BREAKS / MISSOURI di Arthur Penn (USA, 1976, 126')

SUPERMAN di Richard Donner (USA/UK/Canada, 1978, 143')

APOCALYPSE NOW di Francis Ford Coppola (USA, 1979, 147')

A DRY WHITE SEASON / UN'ARIDA STAGIONE BIANCA di Euzhan Palcy (USA, 1989, 106')

DON JUAN DEMARCO di Jeremy Leven (USA, 1994, 97')

THE ISLAND OF DR. MOREAU / L'ISOLA PERDUTA di John Frankenheimer e Richard Stanley (USA, 1996, 96')