



Filmmaker

Festival

2024

Filmmaker Festival 2024

16 – 24 November
Milan

Gruppo 01



Gruppo 02



Gruppo 03



Gruppo 04



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Milan, 2024

Luca Mosso

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In 1996, Silvano Cavatorta and I, in a very ambitious editorial entitled *Punto di partenza* (starting point), recounted the practical process of creating an issue dedicated entirely to "essay film" (in which Adriano Aprà, to whom we are dedicating a tribute today, spoke with notes on saggiistic cinema), noting the enormous delay in Italian production in this field, and we concluded with a bellicose declaration of intent: "It's not enough to upset the Milanese public, we want to provoke and offer suggestions to those who work with images, to stimulate new works".

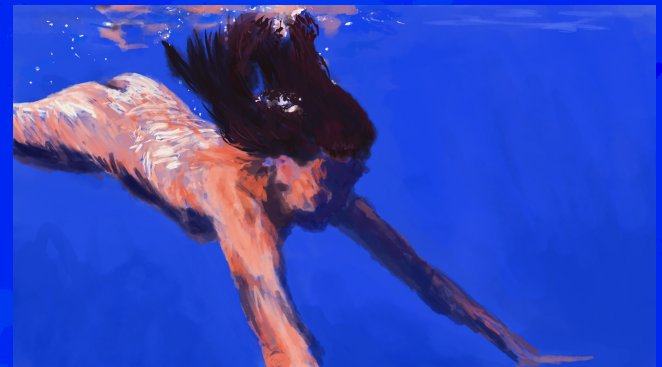
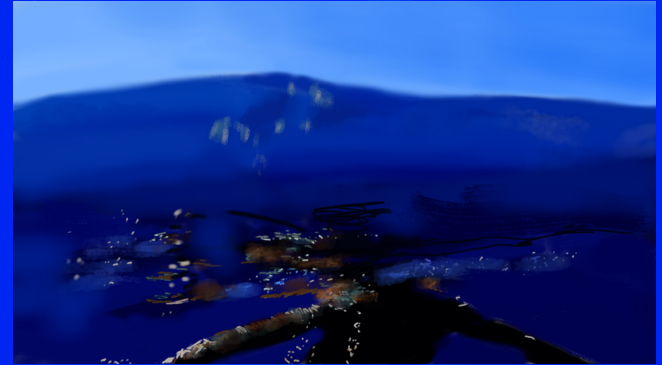
Now, almost thirty years later, the situation has changed a lot, the Italian gap has definitely been filled but, not too paradoxically, uncertainty has increased.

It is not only (but certainly also) the international situation, the political and even economic precariousness to which the Italian system forces cultural organisers, but also a subject - cinema confronting reality - that is more elusive than ever and that needs to be redefined.

The explosion of forms and modes of use brought about by the digital revolution has certainly not ended its effects, offering constant opportunities that must not be ignored, but rather carefully examined in the light of the risks associated with them.

Looking forward (expanded cinema and immersive experiences) and back (retrospectives), as well as sideways (research theatre and contemporary art), is the direction we have taken with conviction for over a decade. Aware that verification is always uncertain, Filmmaker 2024 updates the map and proposes it to its audience. Enjoy the films!

FESTIVAL CLIP



LA NUOTATRICE
GIULIA SAVORANI



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OPENING FILMS



ALLÉGORIE CITADINE
ALICE ROHRWACHER, JR

C'EST PAS MOI
LEOS CARAX

ALLÉGORIE CITADINE

Alice Rohrwacher, JR

After the experiment of *Omelia contadina* (2020), Alice Rohrwacher's gaze crosses that of the French artist JR for a variation on the myth of the cave. Plato asks: what would happen if one of the prisoners broke free of his chains and managed to escape? What if that prisoner today were a seven-year-old boy?

Little Jay is thrown out of school with his mother because he is ill. Both are lost in the confusion of little-known places, while she is late for the audition that is so important to her: will she still be chosen? In the geography of a fast-moving metropolis, between the high roofs and the steps of the streets, the two artists enter each other's poetic universe. And they compose a dance carelessly on the power of fantasy and the horizons of images, mixing performance, music, play and philosophy, flying lightly in the dreams of a feverish boy sleeping in the theatre.

What lies behind everyday life? How many possible illusions can be born, take shape, reinvent our appearance? *Defense d'afficher* is written on a wall. But beyond that, Jay discovers a secret Paris in the wonder of JR's murals, which turn every appearance on its head. What is the right way to look at things? Jay knows, and he has to explain it to others because he can't do it himself. The city looks different, the escape route has been discovered, walls are torn down and boundaries are rethought. In *Chimera*, Rohrwacher showed us a young English dreamer whose intuitions changed the way we see the world, just as JR's installations in urban geographies change the landscape we are used to. A tear, a rebirth, perhaps a rebellion. And a love letter to cinema and the imaginary. At the centre, creator and magician, is the mysterious director: Leos Carax, the eternal dreamer with the black glasses that contain infinite visions. It is he who reveals this great secret to little Jay. We, the audience, have the pleasure of discovering it.

Cristina Piccino

BIOGRAPHIES

After studying in Turin, Lisbon and Berlin, Alice Rohrwacher (Fiesole, 1981) writes and works as a theatre musician. Her first feature film, *Corpo celeste* (2011), was selected for the Quinzaine des Réalistes in Cannes, where it won the Silver Ribbon for Best Debut. The following year, *Le meraviglie* (2014) won the Grand Prix at the Cannes Film Festival, while *Lazzaro felice* (2018) won the prize for best screenplay, also at Cannes. In 2015 she made *The Djess*, a short film for the series Miu Miu Women's Tale, and in 2020 she directed the third and fourth episodes of the series based on the novels by Elena Ferrante, *L'amica geniale - Storia del*

nuovo cognome. In 2021 she takes part in the collective documentary *Futura*. With *Le pupille* (2023), she is nominated for the Academy Award for Best Live Action Short Film. In 2024, *La Chimera* is presented in competition at Cannes.

JR (Paris, 1983), artist, photographer, director, winner of the 2011 Ted Prize. Creator of the *28 Millimetres* project, which began in Clichy-Montfermeil and the surrounding area, between 2004 and 2006 he exhibited the *Portrait of a Generation* series of portraits on the walls of Paris, a story about the "bad boys" of the suburbs. Subsequent projects have had the same

France | 2024
DCP | Colour | 21'
O.V. French

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effect of protest, such as *Face 2 Face* (2007), made in the Middle East with Marc Berrebi, in which the two artists attack photos of Palestinians and Israelis on the other side of the separation wall; *Women Are Heroes* (2008-2011). *The Groves* (2014), a work with the New York City Ballet, also became a short film; *Ellis* (2014) was made in the abandoned rooms of the Ellis Island Hospital with Robert De Niro. In 2017 he signed with Ladj Ly *Chroniques De Clichy Montfermeil* and in 2018 with Agnès Varda, *Visages Villages*. He worked with Alice Rohrwacher on the short film *Omelia contadina* (2020).





Reality seen through the eyes of a child

Lucrezia Ercolani



How did this new collaboration between you come about?

The film grew out of a show that JR, along with musician Thomas Bangalter and choreographer Damian Jalet, created for the Opéra Garnier in Paris last winter on the scaffolding that covered the theatre's facade. As we are close friends, we went there together during rehearsals. We decided to make a short film that would carry traces of this play inspired by the myth of the cave. The myth of the cave is a fundamental myth for our society, but also for those who work with images. We are often told that images are illusions. But we believe in their value, and we think that images can be both imprisoning and liberating. In the myth of the cave it is said that images are shadows, illusions, but it is not said that the chains are real, the chains to which the people in the cave are bound. And in fact we wanted to make a film that ended with that very sentence. "Maybe it is not enough to say that the images are illusions, because the chains are real, you have to break the chains". It all sounds very abstract, but in fact we were trying to make a simple film that tells the myth of the cave through the eyes of a child who is encountering it for the first time.

What is the relationship between the cave myth and the young protagonist?

It is no coincidence that this child has a fever, a dimension of contact with another dimension. And it is precisely in this phase, between sleep and wakefulness, between imagination and reality, that he encounters this myth told to him by the choreographer, played by Leos Carax. And in thinking about this myth, he is suddenly drawn into it. He discovers that the cave is not an imaginary place, the cave is everywhere, it is behind reality. And the idea behind the film was that JR, who always works by gluing "above the real", makes the real disappear, but at the same time it is possible to glue "below the real" and thus to glue the cave, but below the image of reality. And so we decided to make this game and experiment. The film is not meant to be narrative, like *Omelia contadina*, which is a sermon, a prayer for a funeral. These two works are meant to be tools to provoke discussion, to provoke thought, like activists, little "mother yeasts". And indeed, what we want *Allégorie Citadine* to stimulate is precisely the question: where is the cave? Is there something that chains our gaze, stronger than our eyes, that prevents us from turning around, from changing our perspective, from seeing with the eyes of another, from seeing with the eyes of a child.

What is it like for you to work together and why did you involve Leos Carax in the film?

Working together is always a way of doing artistic and personal research that goes beyond one's own. It's a very beautiful, exciting meeting place, especially because we met through the angel of Agnès Varda. And so being together, working together, is always a way of remembering her and trying to carry on her serious playfulness, her mission, which goes beyond cinema and is what makes us human. Leos Carax seemed to us the "ultimate refugee" to be involved in this project. We wanted to think of the choreographer of the show as someone who has somehow escaped from the cave and has the look of someone who has escaped and stayed outside that cave. So we thought about who we would like to ask to take part and Leos Carax came to mind, and thankfully he agreed.



C'EST PAS MOI

Leos Carax

The question is legitimate, the answer is polite. "Where are you, Leos Carax? This is the question put to the director by the Centre Pompidou: the commission for a medium-length film to be installed in an exhibition dedicated to him, then cancelled. The answer is given anyway: it is this new short film, *C'est pas moi*, by the director of *Gli amanti del Pont-Neuf*, 42 minutes long, which was presented on the Croisette during the Cannes premiere. "It's not me". This is an answer that we ironically seek in the negative (literally, even figuratively), as if it were - it seems licet and with humble and sarcastic anguish - Anselmo d'Aosta's ontological proof of the master of the ground above. Something that cannot be said cannot be taken. Carax searches for what is not, in what comes next, but out of himself, and in what he came from, saw and produced, and then as an accident of history, as a ciné-fil of cinema, and then, of course, as a director. It's nothing new: his entire filmography - and in a way the most recent films, *Merde*, *Holy Motors*, *Annette*, were exhibited - poses questions and answers them with opacity. Or rather: a remnant, a residue, a *shit*, something that *is not* before being.

In all these films, and in *C'est pas moi*, there is a kind of impotent and moving, the difficulty of finding something true in too much, in the excess of stimuli and images of the show, especially today and yesterday: what is *Merde*? Who is the protagonist of *Holy Motors* behind all these roles? How can you tell a real feeling in the grotesque, baroque and lying theatre of *Annette*? What am I when there is always an image in front of me? And what can I say about myself, an image in which I am, an image that I have seen or that I have created?

Carax searches for himself in a personal archive of names and personalities, films (his and Murnau's and Lang's, Vertov's, Vidor's, Epstein's and Rossellini's...) and photographs (Polanski's, Ford's, Dostoyevsky's, but also those of Hitler, Netanyahu, Le Pen, Kim Jong-Un), all of which, together with his voice, come out of the box to comment, ordering them in chapters that disassemble and reassemble the words, as in Godard's *Histoire(s) du cinéma*, turning them into paradoxical sketches (a form of the negative, then) and arriving, perhaps, at the definitive answer: or that today, in order to see (even who we are), you have to close your eyes. The answer to mash-ups, remixes and yo-shows in the stories of a twentieth-century man for whom images weigh and think. A critical *stream(ing) of consciousness*, a poignant joke, a film lesson: the right way to open Filmmaker.

Giulio Sangiorgio

BIOGRAPHY

Leos Carax (Paris, 1960) made his debut in 1984 with *Boy Meets Girl*, shot in black and white with references to silent films, Jean Cocteau and Godard. Presented at the Semaine de la critique in Cannes, the film won over critics who saw the author as an heir to the Nouvelle Vague. The protagonist is Denis Lavant, the director's favourite "accomplice", whom he reunites with Juliette Binoche in *Mauvais*

sang (1986). In 1988, he reunited with the two actors in *Les amants du Pont Neuf*, a "catastrophic" film whose production went over budget and was interrupted several times before being completed thanks to the intervention of the then French Minister of Culture, Jack Lang. The film was released in 1991 and the love fou between the two young tramps became a generational (cinophile) manifesto. After a long break, Carax

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DCP | Colour, B/W | 42'
O.V. French

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Leos Carax, Two or Three Things I Know About Him

Cristina Piccino

The Island of Cinema

"I like to think of my life as a biography: born in Paris in 1960, died in Paris in 2040," he says in *C'est pas moi*. To see how it ends, we have to wait until 2040! But in my case, I go on like everyone else, I have people I love, I have my daughter, I love to travel, I love to work. My island of cinema (*isola del cinema*) is precious and mysterious, I don't feel lonely, although it's normal to be afraid of loneliness, especially when you're young. But filmmaking is about getting out of yourself, and I realised pretty quickly that I'd never make many films, maybe I didn't have enough imagination. Then it's normal to make films that don't make money, that don't have a "market".

When I realised that there was someone behind the camera, that a film was not just a story and actors, cinema seemed to me the only way to communicate with the world. At first, I had no idea how to work with actors and actresses; in my first three films, for example, I hardly spoke to Denis Lavant. And he didn't really know what to say to directors either.

The strange thing about directors is that they often don't know how to do anything: they don't know how to stand in front of the camera, they don't know how to record sound or how to act. But they pretend to know how to do everything. You learn by working, especially in my case because I didn't go to film school. Maybe that's why there's a lot of anxiety about making your first film. I made *Boy Meets Girl* in black and white because I was afraid of colour.

Self-portraits

The title *C'est pas moi* - It is not me - makes it clear that it is not about me. I do not recognise myself anywhere except in the things that interest me, that I love. It's a bit like looking in so many mirrors in which we reflect and find those works that have been important over the centuries, that have inspired and continue to be references for those who write or film. And that I question, because films do not give answers, but above all they ask questions.

If I had to define it, I would say that *C'est pas moi* is a "self-portrait from behind", a game in which we find those lies we were told in childhood, that "*c'est pas moi*" - "it wasn't me" - behind which we hid as children. Along with the desire that comes with age to talk to younger people, like my daughter, to whom I try to tell not who I am, but where I come from, what I do. She's older now, she's nineteen, she knows what I do, she's also in the film, but let's say that's a kind of feeling.

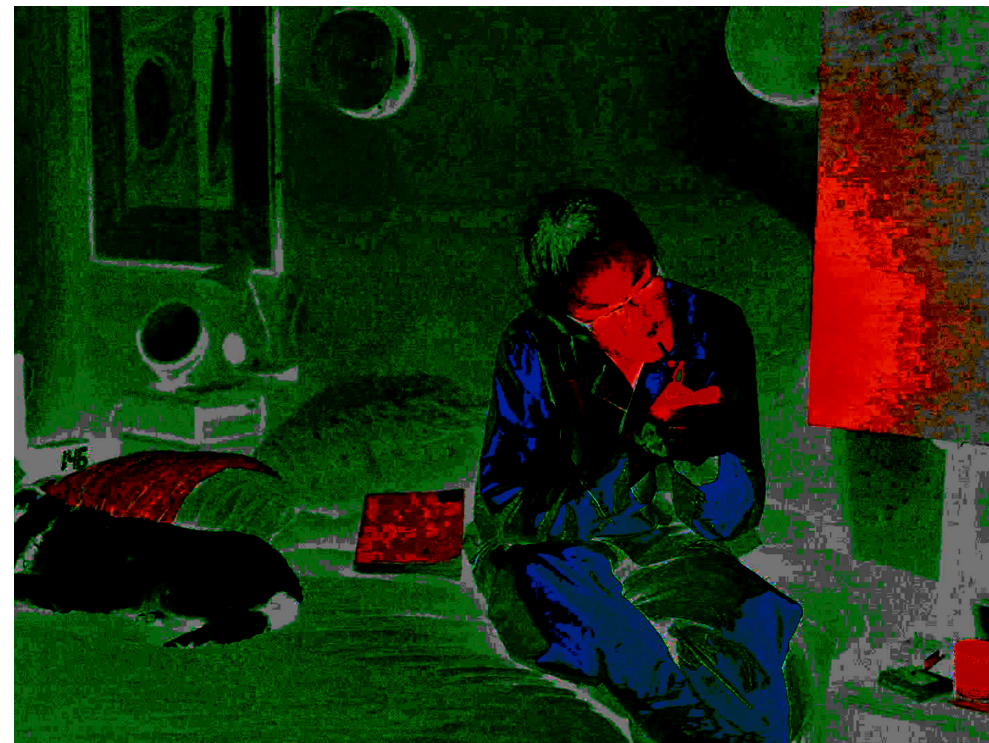
C'est pas moi also tries to say something that is not about one (first) person, but that becomes a little broader, a common expression. When you talk about immaturity: it is something that concerns me, I have lived with it since birth, but it is also something that concerns man, the collective masculine. There is a pleasure in fiction, in saying: he is the other.

Déjà vu

There are images that remain, that continue to circulate, especially today thanks to the possibilities offered by the Internet. It is the duty of a filmmaker to rediscover the strength of films, of cinema, which is still young, even though it is old. That is why I wanted to use in the film many images that had already been shot, to give them a new existence in another space.

You cannot make cinema without the camera, you have to be aware that you have to rediscover a power that disappears with each generation; today nobody is afraid of the train that enters La Ciotat as in the Lumière era, the eyes have got used to seeing everything. And for that you need a different view.

Silence is an important reference for me. What you love always remains. These are the first films I discovered at the Cinémathèque in Paris, I loved to immerse myself in the blackness of the room, alone - even if the room, which was the Palais de Chaillot, at the Trocadero, was always full. You would stay there for an hour and a half; it was a very powerful experience.





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REVOLVING ROUNDS
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UN DOCUMENTO
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GLANCES AT THE PRESENT TIME

Eddie Bertozzi

A collection of strong looks. Strong because they could not be otherwise in the face of a reality that forces us to take a position, ethical and poetic, political and formal. Strong points of view, but not dictatorial, on the contrary, open to the inclusion of other points of view, our own, in order to encourage an exploration of the world and images that can ultimately be a collective construction of meaning. Between observation and experimentation, the Filmmaker 2024 International Competition explores current and transversal themes, embracing historical exploration and the urgency of the present, the collective state and the crisis of the intimate.

In *Makamisa - Phantasm of Revenge*, the multifaceted Filipino artist Khavn De La Cruz traverses the work of the poet José Rizal, plunging us into a dazzling anti-imperialist vertigo, observing his country's history to suggest the instability of wider global balances. From twentieth-century decolonisation to the searing conflicts of today, Oksana Karpovych's *Intercepted* is a powerful and unprecedented portrait of the war in Ukraine, amid intercepts of Russian soldiers at the front and images of a brutally devastated everyday landscape.

The environment and its forms are also at the heart of *Revolving Rounds*, the latest work by the Austrian avant-garde master Johann Lurf, this time together with Christina Jauernik, a hallucinogenic journey into the genetic code of a plant and an astonishing journey into the materiality of the cinema apparatus. The celebrated German documentary filmmaker Romuald Karmakar explores the relationship between humans and animals in the monumental *The Invisible Zoo*, a portrait of an institution - the Zurich Zoo - at the intersection of ethical and economic issues.

The complexity of the human being, in both its social and its more personal dimensions, is at the heart of many other films in the selection, starting with the incredible duet between two giants of contemporary documentary, Ruth Beckermann with *Favoriten* and Claire Simon with *Apprendre*, two complementary visions of the school system (Austrian in the first case, French in the second) that address fundamental issues such as inclusion, democracy and the right to happiness.

The world premiere of Massimo D'Anolfi and Martina Parenti's new work, *Un documento*, filmed inside the ethno-psychiatric ward of the Niguarda hospital in Milan, a radical and radically political device that tackles the issues of immigration, care and mental health; Issues that are also the backdrop of Nicolas Philibert's latest work, *Averroès & Rosa Parks*, an ideal sequel to *Sur l'Adamant*, which won the Golden Bear in Berlin, a very human reflection on the state of the world through the magnifying glass of the Paris psychiatric centre.

In *Being John Smith*, the eponymous master of British experimental cinema makes a brilliant film essay that begins with a self-narrative and opens up with humour to an examination of our times. The legendary Leos Carax takes up the same challenge. With *C'est pas moi* (also the opening film of Filmmaker 2024), he paints his own cinematic self-portrait, which explodes into a hymn to life, cinema and the value of truth. Cinema in the first person, singular and universal, is also the work of Donatello Di Cicco, the second Italian world premiere in the Competition, who, at *Via Campegnna 53, scala I, Interno 8, 80421, Napoli*, opens the doors to a family narrative that questions the transmission of memory in the casual path that separates generations.

THE JURY



ANNA FRANCESCHINI

Anna Franceschini (Pavia, 1979) is a visual artist, filmmaker and researcher. Her work has been showed in solo and group exhibitions at numerous institutions, including Tinhuel Museum in Basel; Mudam, Luxembourg; Triennale, Milan; Witte de With, Rotterdam; Kunstverein, Düsseldorf; Spike Island, Bristol; MAXXI and MACRO, Rome; Museion, Bolzano; CAC, Vilnius; Centre Pompidou, Paris; Les Abattoirs, Toulouse; Fiorucci Art Trust, London; Quadriennale, Rome. Her films have been selected by international festivals among which: Locarno Film Festival, Rotterdam Film Festival, Torino Film festival, Milano Film Festival. In 2019 she realized a special commissioned project for the Italian Pavilion at the 58th Venice Biennale. She lives and works in Milan. She holds a PhD in Media and Visual Studies.



ROBERTO MANASSERO

Roberto Manassero (Alba, 1978) teaches film history at Naba in Milan and collaborates with the magazines "FilmTv", "Blow Up" and "Cineforum" (print and website) and the website Mymovies. He is one of the authors of the dictionary Il Mereghetti and has been a member of the selection committee for the Venice International Critics' Week, the Turin Film Festival and the Festival dei Popoli. He has published books on the cinema of Hitchcock, PT Anderson and classic Hollywood melodrama, as well as monographs on Bergman, Forman, Van Sant, Martone and Guadagnino. He is a trainer for the CIPS ministerial project Cinema for Schools.



TOMMASO SANTAMBROGIO

Tommaso Santambrogio (Milano, 1992) has lived between Milan, Paris, Rome, Florence and Havana and has worked with several internationally renowned directors such as Werner Herzog and Lav Diaz. His short films have all been presented at the Venice International Film Festival and subsequently selected at some of the world's most important festivals. *Taxibol* (2023), his latest work, premiered at Visions du Réel and the 50th Telluride Film Festival, and was selected as one of the best documentaries of 2023-2024 at the David di Donatello Awards. *Los Océanos Son Los Verdaderos Continentes* (2023), his first feature film, was presented in competition at Venice Days during the 80th Venice Film Festival. His other works include *L'ultimo spegna la luce* (2021); *Escena Final* (2019).

Apprendre

Claire Simon

France | 2024
4K | Colour | 105'
O.V. French

Director
CLAIRE SIMON

Cinematography
CLAIRE SIMON

Editing
LUC FORVEILLE

Sound
NATHALIE VIDAL

Production
LES FILMS HATARI, FRANCE 2 CINÉMA,
MADISON FILMS, IWASO FILMS

Producer
MICHEL KLEIN

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BIOGRAPHY
Claire Simon (London, 1955) comes to directing through editing, to move toward direct cinema with attendance at Ateliers Varan. She established herself with *Récréations* (1993) and *Coûte que coûte* (1996). In 1997 she made her first fiction feature film, *Simon, oui* which was followed by, among others, *800 Kilomètres de différence - Romance* (2000); *Mimi* (2002); *Ça brule* (2006). In 2008 with *Les bureaux de Dieu* she won the Grand Prix de la SACD at



More than 30 years after *Récréations* (1993), Claire Simon returns to school to film children, and the result is a very different film. France has changed, the school has changed, but above all the direction of the French director's research has changed. If that film showed the transformation of a behavioral research device into a poetic form, with which to debunk beliefs and clichés about childhood, *Apprendre* opens up to complexity and also welcomes into the narrative the teachers who - often seen from below and sometimes off-screen - constitute a plural dialectical pole to the expressions of the young students.

Filmed in the Makarenko elementary school in Ivry-sur-Seine, one of the “red” communes of the Parisian banlieue - where *Premières Solitudes* was already set - the film unfolds in broad chapters: learning mathematics, reading aloud, the free space of recreation where speech is elected as the regulating element of conflict; and then the confrontation with the world, leaving the confines of the school, the trip to Paris.

Simon chooses to be very close to the children. There is no uncertainty in their gazes; they all accept without fail that the electronic eye of the little camera sits at the bench next to them and that the filmmaker finds herself sharing their desire to know. The kids are tender and stubborn, sometimes welcoming and sometimes mischievous, but they all interest Claire, who finds in them precious seeds of cinema. Not matter to be molded, but rather keepers of a dramaturgy to be revealed with patience and trust. Very beautiful is the interplay between the boys and girls, with the former more entrenched in albeit very fragile certainties and the latter more quick to grasp nuances. The climax is reached when the topic at hand is the relationship between religious faith and daily life: there are those who make all behavior descend from god and those who distinguish prayer from public life. This is quite clearly the issue of the secularity of the state, told with exemplary clarity at the height of a child. It is in this ability to touch on fundamental issues with the utmost simplicity that expresses Simon's talent, which she is careful not to exhibit or even to seek depth. It simply manifests itself in front of the camera in small miracles that the filmmaker is able to embrace and translate into an intimately moving filmic form.

Luca Mosso

the Cannes Directors' Fortnight. The same year Filmmaker dedicated its first Italian retrospective to her. *Le concours* (2016) received the Venezia Classici Golden Lion for Best Cinema Documentary. She returned to the narrative of the very young in *Premières solitudes* (2008) while in *Vous ne désirez que moi* (2021) she recounts Marguerite Duras through the loving words of Yann Andréa. *Notre corps* (2023), also presented at Filmmaker, won

You returned to shoot in a school thirty years after your film «Récréations». Why?

It's true, although in that film I focused on a kindergarten, while in *Apprendre* we are in elementary school, and it's very different. It's a more conventional and serious kind of education, where you have to learn to read and write. I had been planning for a long time to go back to a school, so I started to see different institutions with the idea of filming the moments when children have playtime. I had already made a film in Ivry-sur-Seine, *Premières Solitudes*, which was set in a high school; it is a city I love so much because it is mixed, with many immigrants and people of different types. For this reason, there are negative rumors about the schools, but when I went to the Makarenko Institute, I fell in love. The orange courtyard was like a sun in the gray, and the principal is amazing. He really wants the best for the children, so that they become better citizens. He told me that they had managed to reduce violence in the courtyard by 80 percent in the last eight years, through mediation between scholars and teachers. So I started filming the break time, but then I decided to move into the classrooms too, after seeing teacher Mohammed choosing the books to read with the children.

Regarding the topic of immigration, there is a scene focusing on different religions that is very significant. Can we learn tolerance from children?

The point is that when scholars talk about their differences you can laugh and joke, it's not all that dramatic. There is a child who claims he has to pray fourteen times a day, a little girl, Kadija, replies him he is a fool, and that's all. French schools are doing cultural mediation taking a cue every day from a different book. It is very important because in this way children learn to think for themselves and to say what they really believes, discussing with those who have a different point of view. All this is possible because in my country the government is not yet far-right. Although it is a constant threat. I made this film precisely to explain that it is possible to live together, that the school is the heart of the city and civilization, and that these families with their children are just as much citizens as anyone else. The reality is the opposite from what the media tells, which is that the children of migrants are savages: instead, I saw a lot of calm and desire to learn. The presence of the camera did not create big problems, after two or three days it was accepted, but that is the usual: what people experience is always more important than the fact they're being filmed.

In the film, the way discipline is taught is striking: rules are passed on while trying to avoid repression. Do you recognize yourself in this method?

Absolutely. I have great admiration for all those teachers. Many of them were in another profession before and they embraced this one out of conviction, they get paid very little, and they chose a neighborhood that is considered difficult. They are extraordinary people.

Lucrezia Ercolani



Averroès & Rosa Parks

Nicolas Philibert

France | 2024
1,85:1 | Colour | 143'
O.V. French

Director
NICOLAS PHILIBERT

Cinematography
NICOLAS PHILIBERT

Editing
NICOLAS PHILIBERT

Sound
ÉRIK MÉNARD

Music
SARA MURCIA E MAGIC MALIK DA
L'ODE ALLA GIOIA DI LUDWIG VAN
BEETHOVEN

Production
TS PRODUCTIONS CON FRANCE
TÉLÉVISION, LE FILMS DU LOSANGE

Producers
MILÉNA POYLO & GILLES SACUTO,
CÉLINE LOISEAU

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BIOGRAPHY
Nicolas Philibert (Nancy, 1951) after studying philosophy began working in film as assistant director to René Allio and Alain Tanner. In 1978 he co-directed with Gérard Mordillat *La Voix de son maître*, and from 1985-88 he made a series of portraits of sportsmen for television. *La ville Louvre* (1990) shot in the French museum without visitors is his first feature-length documentary. The subsequent *Le pays des sourds* (1992) was selected at the Locarno Film



The Esquirol Hospital, within the Paris Centre psychiatric pole formerly known as the Asylum Chareton: this is where this new chapter of the trilogy the director devotes to treatment takes place after *Sur l'Adamant* (Golden Bear at the Berlinale in 2023) of which he rediscovers some figures. The point of departure is once again psychiatry - a recurring theme in Philibert's cinema, already in *Le moindre de choses* (1997) up to *La machine à écrire et autres sources de tracas* (2024) - whose investigation goes beyond mere documentary work. From the voices and situations, we understand how public health cuts have drained an important support for care, but it is above all the word, in its relation to the image at the center of the narrative, in which those experiences that dialogue with our certainties, anyone's frailties, and the fractures of the present make the boundary of "illness" much more fluid than we think. What, then, does *Averroès & Rosa Parks* tell us? In the device of the encounter between patients and caregivers, we listen to the stories of the former in the face of which the latter seek a gesture and attention with which to resist the anonymity of indifference and haste, affirming a practice of care that concerns the entire community. In the voices of those who have landed there in search of support, it is as if today's reality is being questioned, those anxieties amplified by each person's anxieties about work, housing, the possibility of living decently, the desire to change things - such as the teacher who does not accept the debasement of the school system - the fear of wars, the uncertainty about the future. Philibert listens, his presence is declared but without ever invading the space of others, instead constantly questioning his own role as director and that of the camera. A magnificent gesture of filming that also becomes care.

Cristina Piccino

Festival. In 2002 he made *Être et avoir* which, shown out of competition at the Cannes Film Festival, was a huge success in France and around the world. From 2006 is *Retour en Normandie*, winner of the César award for best documentary. This is followed by *Nénette* (2010); *La maison de la radio* (2012); *De chaque instant* (2018) awarded at Filmmaker. With *Sur l'Adamant* (2023) he won the Golden Bear at the Berlinale.

Why did you decide to continue the story of this reality that began with *Sur l'Adamant*?

I knew that the *Adamant* was part of a larger hospital centre, these facilities are complementary, the patients circulate between them, each building its own geography. So I decided to make this second film, which is complementary to the first, although the atmosphere here is very different: the patients are more vulnerable. But we are talking about the same mode of psychiatric care, or rather what is left of it: a form of psychiatry that tries to take people's words into account, when the whole system, increasingly caught up in protocols, experts and rating scales, tends to crush them by focusing on drugs and nothing else. Today, hospitals are in the hands of managers who have to increase turnover, reduce the number of beds, reduce the length of stay as much as possible, cut jobs. I admire so much those who remain in the public hospital service, the doctors in the film, who give everything to their patients. Many preferred not to appear, some were temporary staff, I myself did not want to show everything, my aim was not to make a report.

Given the delicate context in which you were moving, how did you position yourself when filming the different situations?

I built the narrative around the meetings and encounters between patients and carers, staying in that situation all the time; I never filmed in the hospital, where there are also delusional people, whom I did not film; I wanted to avoid any stereotypes about the subject. Those who are there are in a very fragile state, and that's why I positioned myself in a simple way: I spent time with them, looking for complicity; they had all agreed to be filmed during the consultations. When editing, I cut out the encounters where people might be too exposed. To film is to enclose someone in the space and time of a particular moment of their existence; it is a huge responsibility. You have to resist the pull of the camera. When I arrived at the hospital, someone said to me, "I've been waiting for a camera for 20 years! I didn't film it. Filming can cause harm, and our duty is to cause as little harm as possible. Of course, anyone could stop me - it happened once. I was always careful not to take people hostage with the camera.

Psychiatry is a theme you have returned to on several occasions, as in *Le moindre des choses* (1997).

For me it represents a loop in which our humanity is at stake. Who are the people we meet in these realities? Vulnerable, sensitive people who ask us questions, who frighten us, even disturb us, perhaps because they force us to reflect on our limitations and step out of our comfort zone. That alone is a good reason to film them. The fears of these people are shared by everyone, in them they appear exacerbated, but they belong to the present. In this sense, beyond psychiatry, we are talking about our world. The device of the face-to-face between the patient and the carer is a way of welcoming their words by making them unique, in a practice of listening that is very rare today. Just as it is rare to welcome uniqueness, because we all have to be something in the norm, whereas here we are trying to say that everyone has the right to be themselves.

Cristina Piccino



Being John Smith

John Smith

UK | 2024
HD | Colour, B/W | 27'
O.V. English

Director
JOHN SMITH

Screenplay
JOHN SMITH

Cinematography
JOHN SMITH

Editing
JOHN SMITH

Sound
PHILIPPE CIOMPI, JOHN SMITH

Production
JOHN SMITH FILMS

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BIOGRAPHY
John Smith (London, 1952), studied film at the Royal College of Art, becoming an active member of the London Filmmakers' Co-op. Since 1972, he has made more than 60 films, videos and installations, which have been shown in cinemas, galleries, museums and television stations around the world. He received the Paul Hamlyn Foundation Award for Artists in 2011, and in 2013 he won Film London's Jarman Award. He is Emeritus Professor of Fine Art at the



How much influence does the name we were given by our parents have in our lives? John Smith, a legend of the British avant-garde, after a career spanning nearly half a century and a filmography that includes more than 60 films, as he crosses the threshold of his 70s, reflects on this and on how much the banality of his own name, the most common of all British names, has influenced him in his way of being and making art.

As a child, he was given many nicknames: Big John in elementary school because he was the tallest in his class, and then Piddly Smith in high school when he suddenly stopped growing and became one of the shortest, being bullied by his classmates. To finally become Pid Smith when, having grown older, he managed to join the school gang.

But, to the art world, he was always just John Smith, and by the time he thought it might be time to find a pseudonym, it was too late.

It's very difficult to look up information about him online if we don't know the name of one of his films. If you Google him by his name we will get 35 million results. In Britain alone there are over thirty thousand John Smiths.

Through photographs depicting his parents, his origins in Walthamstow, the "lower middle class" neighborhood of London in which he was born, his classmates, historical figures and simply namesakes, but also with images of the illness that has stuck him in his last years, a narrative is constructed in the style that has made him unmistakable: the use of words, always bordering between irony and melancholy, the play between the true and the false, between what the images cannot say, and what they might evoke.

But making a film about oneself without thinking about one's surroundings runs the risk of making a solipsistic exercise, and "Being John Smith" is not just about having a common name, it is also about being an artist who gives political value to one's work and existence. And it is not true that the older you get, the more conservative you become.

Antonio Pezzuto

University of East London. Numerous retrospectives have been held about him (by the Festivals, for example, Oberhausen, Tampere, Leipzig, St. Petersburg, Madrid, La Rochelle, Paris, Lussas), and his films are in the collections of the Tate Gallery, Arts Council England, MoMA New York, and Kunstmuseum Magdeburg. Among his best-known works are *The Girl Chewing Gum* (1976); *The Black Tower* (1987); *Hotel Diaries* (2001-2007) made over six

years in hotels in six different countries, which traces the era of Bush and Blair's "War on Terror" through a series of video recordings that relate ongoing conflicts to the author's personal experiences while traveling.



Being John Smith is your most intimate and touching film to date. However, your work is characterised by the presence of an unreliable narrator and you often play on the border between documentary and fiction, so even though it seems like an incredibly personal film, can we completely trust what you say?

Well, it depends on you. I always want to create doubt in my films, even when I present things that are true. I want the audience to be uncertain because we should never believe what we are told. We should not consume information given to us by others; we should ask questions. The distinction between documentary and fiction is overrated; there is a lot of truth in fiction and a lot of lies in the world of film and journalism, which should only report facts. This film starts as a documentary, then I sabotage it by questioning myself. When I show my films, I want the audience not to put them in a certain genre. I think of the audience as if I were talking to a single person. If the film has a political element, I want people to be convinced by the position I am exposing, and I hope to present it in a friendly and, above all, non-authoritarian way. I don't want to be didactic or speak from above; I want to address the audience on an equal footing.

Do you have the feeling that this film is a reflection on your identity, your history and the development of your career?

I wanted to make a film about my name for a long time, because it had a strong impact on me. The decision to make it at this particular time was triggered by the last scene, when you hear a song that could be the definitive song about me, or about my name anyway. It is a celebration of the ordinary.

There is an implicit political thread running through your films. Your support for Palestine and the urgency of an immediate ceasefire are clear and unambiguous. I see a certain courage in this, all the more so because you use irony to address serious issues.

Absolutely, that's why I did it. It's a very important issue and I'm struck by how few people in the cultural field are talking about it. This genocide will be remembered as one of the most horrific events in history, it needs to be talked about now. As for humour, it is serious. I talk about serious things in a humorous way, and I would feel much less comfortable if the things I was complaining about were said in a serious way. I deal with the horrors of the world by making terrible puns about them as a survival mechanism. I don't start out thinking I'm going to make a funny film, but I'm very happy that films have humour because I hope it makes them more accessible. When I make a film, I want it to reach as many people as possible. I don't want to make films for the elite.

Adrienne Drake



Der unsichtbare Zoo

Romuald Karmakar

Germany | 2024
4K | Colour | 178'
O.V. German

Director
ROMUALD KARMAKAR

Screenplay
ROMUALD KARMAKAR

Cinematography
FRANK GRIEBE, IAN OGGENFUSS,
ROMUALD KARMAKAR

Editing
ROMUALD KARMAKAR, KARIN NOWAR-
RA

Sound
DIETER MEYER

Production
PANTERA FILM GMBH, ARDEN FILM
GMBH, RBB/ARTE, BR,
NDR, SWR

Producer
ROMUALD KARMAKAR

Contacts
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BIOGRAPHY
Romuald Karmakar (Wiesbaden, 1965) is an author of documentaries and fiction films. His work has been awarded at major international film festivals (Venice, Berlin, Locarno, Toronto) and presented in several retrospectives (Austrian Film Museum; BAFICI, Buenos Aires; Jeonju IFF, South Korea; Cinéma du Réel, Paris). In 2008, New York's MOMA selected his film *Das Himmler - Project* (2000) as one of the "250 most important works of art



It is the year 2017 when Romuald Karmakar begins his shoot at the Zurich Zoo. There is a spirit of optimism and excitement about the almost completed work on a major 30-year investment plan. This is the Lewa Savannah exhibit project, a five-hectare open-air reproductive ecosystem which, in addition to a few large African baobabs, will house up to fifteen species of animals, including zebra, rhinos and giraffes from Kenya. Zurich Zoo invests heavily in education and scientific research, and has an education department, but its main mission is to preserve and protect endangered flora and fauna. The animals have to be looked after, weighed, measured and fed. Every biological parameter must be assessed; their every need, as individuals and as a species, is carefully monitored. Meals must have the right nutritional content and be fed regularly and on time. This requires a team of highly specialised vets, nutritionists, zoologists and biologists in constant dialogue. But from behind the camera, filming the zoo's 'cycle of life' through the seasons, a great and banal unspoken question emerges: what do the animals think of all this? The question is rhetorical, but it is clear that, however much every operation in the zoo is dictated by justice and necessity, that necessity always responds to an arbitrary and cultural logic. The feeling that emerges from the long, static shots of the animals is that they are blissfully trapped in an enchanted mountain à la Thomas Mann, a hospice for healthy but perpetually ill patients, where they have had to give up the right to live their own lives in exchange for health and well-being. In this way, 'justice' appears to be nothing more than a compulsively implemented idea of practical reason. There is no morality here. Karmakar closes the film by leaving the zoo, the team, the animals and the audience in a silent zone of ambiguity, where the painful complexity of things that are neither right nor wrong can only be guessed at.

Arianna Tremolanti

acquired by the museum since 1980". Karmakar represented Germany at the 55th Venice Biennale and took part in Documenta 14 (2017). He is an elected member of the Berlin Academy of Arts. His films include: *Das Frankfurter Kreuz* (1998); *Manila* (1999); *Die Nacht singt ihre Lieder* (2004); *Between the Devil and the Wide Blue Sea* (2005); *Denk ich an Deutschland in der Nacht* (2017).

What prompted you to film the Zurich Zoo and why did the project take eight years?

My original idea was to shoot at the Berlin Zoo, and the whole three-year pre-production process was designed around that location. Because of problems with the administration and staff, we had to stop and look for another zoo. Then there was the pandemic caused by Covid, with zoos closed, and finally the long editing period, I had 6500 sequences. From the beginning I had three points of view: the visitors, the animals and the administrators. In order to see the animals, the visitor is forced to adhere to the perspective constructed for him, a landscape architecture comes into play. I wanted to film the animals from close up to better understand their character, the sounds they make, but I didn't always succeed: with the wolves, for example, it's impossible because they have such a developed sense of smell that they could pick up the difference in smell between me and the zookeeper, so they stayed at a distance. Some animals, such as antelopes, are always careful to maintain a distance that allows them to escape, while others, such as zebras, are more camera curious. Each animal is different, of course.

The sight of animals in zoos is a reminder of the human beings who put them there.

The zoo was born within European culture, with its roots in the fall of the Byzantine Empire in the late 15th century, when the route to India was closed by the Ottomans. Then the Portuguese tried to reach Asia by sea, and exotic animals returned to Europe after disappearing with the end of the Roman Empire. When Columbus returned to Spain, he brought with him many American animals that had never been seen before. In parallel with the development of botanical culture, people began to design rooms for these specimens in royal palaces. Then came the French Revolution, but it was only after the Second World War that many ordinary people were able to go to the zoo and "discover the world" for pennies on the dollar. We may or may not like it, but this parable of animals allows us to understand history. Today, in industrialised cities, large animals such as horses have disappeared and small pets, almost like "dolls" that we give to children, are becoming more common. The zoo is certainly a mirror of how we treat animals. In Zurich, they say their purpose is to raise awareness of endangered species. It is absurd that we destroy animals' habitats around the world and then put them in zoos, but that is how it works. A lot of people argue that the proliferation of images will make these places obsolete, but I think everyone has to decide for themselves whether they would rather see an elephant in a zoo or google it. Unless you can afford to go to Tanzania, of course.

What does the title "*The Invisible Zoo*" refer to?

There are several aspects. In 1908, a zoo in Hamburg was the first to remove fences by building dams between different habitats. This allowed visitors to see all the animals together in one perspective. In this sense, more and more efforts were made to make the zoo 'invisible'. There is also a reference to this mimetic capacity of the environment, which for me as a filmmaker brings the zoo very close to a film set. You use artificial bricks, you build mountains, you pretend to be in China or Egypt and so on. It is an illusion that we create for ourselves, just as we insist on "humanising" animals, assuming that we understand what they are thinking.

Lucrezia Ercolani



Favoriten

Ruth Beckermann

Austria | 2024
4K | Colour | 118'
O.V. Germany

Director
RUTH BECKERMANN

Screenplay
RUTH BECKERMANN, ELISABETH
MENASSE

Cinematography
JOHANNES HAMMEL

Editing
DIETER PICHLER

Sound
ANDREAS HAMZA

Production
RUTH BECKERMANN FILMPRODUKTION

Contacts
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COM

BIOGRAPHY
Ruth Beckermann (Vienna, 1952) studied journalism and art history between Vienna, Tel Aviv and New York while working for various Austrian and Swiss magazines. In 1977, together with Josef Aichholzer and Franz Grafl she made *Arena Squatted*, about the occupation of the Arena slaughterhouse in Vienna. In 1978 she co-founded the distribution company Filmladen. She also co-founded the Austrian Association of Documentary and Film Artists. With



Favoriten is the name of a working-class area of Vienna now inhabited largely by migrant workers from the Balkans and Turkey. An almost parallel universe where little German is spoken and the issue of integration appears very complex. It is here that the director places her gaze by filming for three years the class of a large elementary school in the neighborhood: twenty-five children between the ages of seven and ten guided through the fundamental steps of growth by the indefatigable teacher, Ilkay Idilskut, who tries to give them the tools and possibilities to realize a future. Melissa, Beid, Hafsa, Mohammad and their classmates and companions come from different places, bring with them traditions and cultures that often come into conflict, and most importantly as 60 percent of the pupils in Austrian schools do not speak German as their first language - indeed several among them hardly speak it at all. But language for that future is the main tool with which they assert their needs and confront the country in which they live "as equals," that is, managing to find a balance in the differences between what is the family reality and what surrounds them. The school system, however, is not equipped to manage this situation, principals are forced to make constant cuts, the teacher is alone, and despite her passionate energy sometimes she seems unable to cope. Beckermann places the camera at child height and builds her narrative in the changes produced through time by the process of learning and growing up into which also enter the problems of the school system in Austria that narrow its horizons. But it is above all the wager of the possible enclosed in childhood that comes to life day after day in this microcosm where issues such as migration or identity that run through European societies manifest themselves; and which here become evident with immediacy in the conversations of the kids when they talk about religion, refugees or whether or not women can wear bikinis. At one point the director changes perspective, and entrusts the protagonists with smartphones to film themselves releasing even more of the words of their dreams and worldviews, struggles and an adventure that is life. What will happen next is uncertain, what remains, however, is the awareness of the importance of this pedagogical work as a bet of a world to come capable of giving each person a space without prejudice, and the utopia of hope.

Cristina Piccino

Return to Vienna (1983) she kicks off a trilogy in which she reflects on the memory and identity of Jewish culture in relation to collective history completed by *The Paper Bridge* (1987) and *Towards Jerusalem* (1991). These themes he will continue to investigate in other films such as *East of War* (1996); *Homemad(e)* (2001); *Zorro's Bar Mitzvah* (2006). *The Dreamed One* (2016) inspired by the love correspondence between Ingeborg Bachmann and Paul

Celan won Filmmaker 2016. In 2019 she made *Waldheims Walzer* about the historical remnants of post-World War II Austria, and in 2022 *Mutznebacher* from the "scandalous" novel of the same name published anonymously in Austria in the early 1900s - later attributed to *Bambi* author Felix Salten. That same year Filmmaker Festival dedicated to Beckermann her first Italian retrospective.

What made you decide to film a primary school class over the course of three years?

I was interested in children of this age, about whom not many films have been made, including, of course, *To Be and To Have* by Nicolas Philibert. I wanted to observe the pupils in a school typical of contemporary European cities: in almost every metropolis there are children who are the children of immigrants and who have difficulties with the local language, especially German, I think. Also because in European countries with a colonial past there is often a familiarity with the language, which is not the case in Austria. The relationship with the children developed very quickly, they were attracted to the camera and the filming techniques. The cameraman and sound engineer explained how the equipment worked, especially the ambient microphones, which they had never seen before. After two days they behaved quite naturally, and every time we went back to film they welcomed us with joy, also because it was a different day from everyday school life. I must say that I miss those children very much, it was nice to spend that time with them and with the teacher. In the film, we focused on 6-7 students in particular, building up a kind of portrait of them, while others remain more in the background. The teacher dialogues with the students about complex issues such as religion, sexuality and violence, the difficulty in these cases lies mainly in the different values of the families and again in the lack of understanding of the language. The fact that they do not come from a bourgeois background is not taken into account. It helps, of course, that the teacher herself is the daughter of Turkish immigrants.

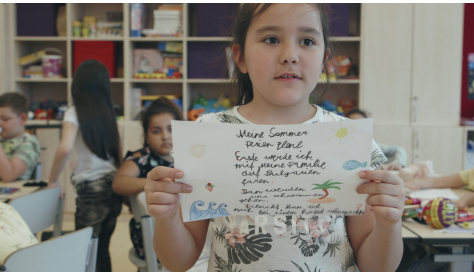
In the film you also used footage shot by the students themselves. What kind of work did you do?

This is work that could be called direct cinema. We were there, observing without interfering or interviewing. But I wanted a break from that style and I was interested in showing the children in a different role, not just in the classroom confrontation. So we gave them phones and easels and explained how to use them. At first they didn't know how to do it, but then they had a lot of fun. When we were not there, they interviewed their teacher. It was interesting to see what attracted them and we can see how they often ask each other questions about their families. They also filmed scenes in their homes, but I preferred not to use them, it risked being too voyeuristic. Filming in this way becomes a kind of "accelerator" to get to know parts of society that we do not know. I don't live in that part of Vienna and it was a new experience for me to learn surprising things about people who are often distant.

Can we say that the film has a clear political message, if not a "declarative" one?

After watching the film, viewers often discuss the school system and what needs to be changed. In Austria, for example, there should definitely be more intensive language work in the first few months of school, and I think that one teacher is not enough for one class, theoretically there should be two, but then the system is always understaffed. The problems are different. Even various politicians in my country have started a debate in the media based on the film, and in that sense, yes, it is definitely a political work.

Lucrezia Ercolani



Intercepted

Oksana Karpovych

Canada, France, Ukraine | 2024
HD | Colour | 95'
V.O. Ukrainian, Russian

Director
OKSANA KARPOVYCH

Screenplay
OKSANA KARPOVYCH

Cinematography
CHRISTOPHER NUNN

Editing
CHARLOTTE TOURRES

Sound
ARTEM KOSYNSKYI

Music
NFNR

Production
LES FILMS COSMOS, HUTONG PRO-
DUCTIONS SAINTE RADEGONDE, MOON
MAN KYIV

Producers
GIACOMO NUDI, RACIO B. FUENTES

Contacts
INFO@FILMCOSMOS.COM

BIOGRAPHY
Oksana Karpovych (Kyiv, 1990) is a film-maker, writer and photographer. After graduating in cultural sciences from Kyiv-Mohyla Academy and production from Concordia University in Montreal, she made her first short films *Lost* (2015) and *Temporary* (2017). Her debut documentary *Don't Worry, the Doors Will Open* (2019), a look at Ukrainian independence from the perspective of the working class crowding the still-used Soviet trains, won the New



In the countryside, bathed in an almost golden light, farmers are still milking their cows. The empty houses are buffeted by the wind, which barely rustles the curtains. The scattered objects tell the story of the lives that inhabited them and are now gone. We are in Ukraine today, but in this landscape suspended between melancholy and the struggle to survive, the war manifests itself only in a few details: a rift in the road, bullet holes in the walls of the houses. Life goes on despite everything and people try to freeze their fear in banal gestures, going to the beach or taking care of the simplest needs. What sets off the violence in Oksana Karpovych's images is the sound, the voices of Russian soldiers talking to their families on the phone. The war is there, between those words, in what they tell us and what they allude to, in the accounts of brutality, torture, rape against Ukrainian civilians and prisoners. As well as in the hatred and contempt of an insane indoctrination that fills the speeches of those who listen to them at home, the all-female voices of mothers, wives, girlfriends, sisters. Ignorance, disillusionment, fear mingle in this faceless stream of sound. The Russian soldiers seem astonished to have found a 'rich' country where people live well, while on the other side they ask them to take their daughter's New Balance and gym clothes from the looted houses. Some refuse, some are tired; one asks his wife to promise him that she will never enlist their son when he grows up. The director made use of Ukrainian secret service wiretaps published on YouTube channels to construct the device that makes up her narrative. The implicit risk - already present in the origin of the material - of another propaganda operation is tackled precisely thanks to the contrast between the sound level and that of the images, in which time implodes while the trauma of war becomes concrete in its invisible dimension, which reveals its profound meaning by assuming its own ambiguity, the same as that of what it narrates.

Cristina Piccino

Visions Award at RIDM in Montreal and later received a special mention at Hot Docs 2020. In her projects, *Karpovych* explores the everyday lives and oral histories of ordinary people, seeking to illuminate the ways in which state policies invade the private sphere and affect the communities at the centre of her narrative. She divides her time between Ukraine and Canada.

The starting point for "*Intercepted*" was the interception of Russian soldiers' phone calls by the Ukrainian secret service. How did you work with this material?

All the audio was available online, except for a few conversations used in the war crimes investigation, which were sent to me when the editing was almost finished. When we started researching the film, I hadn't heard everything yet, I knew what I was interested in, but I had to work out how to build the relationship between the words of the Russians and the images of Ukraine. I didn't want the visual part to be an illustration of it, but rather a juxtaposition created through sound. I found out that Russians do not know much about Ukraine, so many of them said they were surprised by the quality of life in our country. It seemed incredible to me. Gradually I created two parallel realities in which the words of war were juxtaposed with images of suspended time, marked by constant tension. It was like putting together a puzzle.

What did it mean to you to be confronted with the conversations of the Russian soldiers, and how did you manage to find the distance that we see in the film?

It was very difficult to listen to these dialogues, each time the trauma of the war was reinforced. But I didn't want to make a propaganda film, I tried to look at this material - and partly at the war itself - as an "outside" observer, without manipulating the audios. I could do what I wanted with them, there were many ways to use them, but as a director I have responsibilities; I left them as they were, just removing the profanity. Distance is part of the language, along with a certain neutrality of point of view that is at the same time very subjective. We try never to be too close, never to enter the space of people who have been the object of violence. My challenge was to work on a parallel process between words and images.

How have the years of conflict affected your artistic research?

To be honest, I haven't had a moment to stop and think, I've been working on this project ever since to finally get it out there. In time and with some peace of mind, I will be able to better understand what has happened to me, what has changed. I feel very motivated to go on, to move forward, to think of new films. When the Russian invasion started, I was preparing my second feature film, I left everything to work with a local production that was doing international media coverage. I had never done this before, and it was an interesting experience, also for the purposes of *Intercepted*; it made me better understand how little the images broadcast around the world say about us, focusing instead on tragic or shocking but always very superficial situations that do not help us understand what is really happening. So I tried to construct images that said something deep inside about my own feelings, about the feelings of other Ukrainians, about what we were experiencing.

Cristina Piccino



Makamisa: Phantasm of Revenge

Khavn de la Cruz

Philippines, Germany | 2024
35mm | B/W, Colour | 73'
V.O. No dialogues

Director
KHAVN

Screenplay
KHAVN
HOMER NOVICIO

Cinematography
ALBERT BANZON, JIPPY PASCUA

Editing
FURAN GUILLERMO

Sound
DIEGO MAPA

Interpreters
LILITH STANGENBERG, JOHN LLOYD
CRUZ, KHAVN, LAV DIAZ

Music
DAVID TOOP, KHAVN, THE KONTRA-KI-
NO ORCHESTRA

Producers
ACHINETTE VILLAMOR, STEPHAN
HOLL, ANTOINETTE KÖSTER, KHAVN

Production
KAMIAS OVERGROUND, RAPID EYE
MOVEMENT

Contacts
INFO@RAPIDEYEMOVIES.DE



A tribute to a vanished cinema, an act of denunciation, a game and an example of technical savvy: all this is *Makamisa: Phantasm of Revenge*. Khavn was inspired by the never-finished book by Jose Rizal, a 19th-century revolutionary intellectual who opposed Spanish colonization in the Philippines. *Makamisa* was to be his third novel and, even more than its predecessors, it focused on the role of the Catholic clergy with respect to the violence perpetrated toward the indigenous population. Rizal could not finish it; he was executed before his time. But his words survived, and from Makamisa's "ghost" takes shape Khavn's new work, which itself grew out of a play commissioned by Berlin's Volksbühne. To do so, the director chose to make a fake, silent film that looks at early 20th-century cinematography - of which there is no trace in the Philippines; archives do not exist, and everything has been lost - the signs are in baybayin, the writing system used before the arrival of the Spanish. The approach, however, is experimental (Brakhage foremost): there is no post-production, *Makamisa's* lysergic journey was made by directly manipulating 35 mm film, the footage is on expired Fuji reels. In the desert three hours away from Manila, we rediscover some of the *topoi* of Khavn's cinema, including the power and freedom of children's play; the director himself plays the role of a priest, and Lav Diaz also appears: this is the "no wave" of Philippine cinema. But if Khavn's films have been, for a long time, an ode to the "here and now" - and also to the "no future" of punks, with music always playing a key role in making the images even more abrasive - in recent years the director is turning to the past, to the history of Filipino artists, as evidenced also by the film dedicated to Lino Brocka. An exploration that proceeds by "intensive forces" rather than by faithful documentation, where the aim is to etch on film the encounter with those tracks, taking the game really seriously.

Lucrezia Ercolani

BIOGRAPHY
Khavn De La Cruz (Quezon City, 1973) is a Filipino filmmaker, writer, pianist, songwriter and composer. Since 1994, he has directed over 300 films, including *Squatterpunk* (2006), *Manila in the Fangs of Darkness* (2008) and collaborated with Alexander Kluge on films such as *Orphea* (2020) and *Happy Lamento* (2018). From 2002 to 2011 he was director of the MOV International Film, Music and Literature Festival. He has been a jury

member at numerous festivals, including the Berlinale and the Leipzig Festival. He has exhibited at MoMA, MAXXI, the Guggenheim Museum, Tate Modern, the Reina Sofia Museum, the National Museum of Singapore and the Venice Architecture Biennale; he has curated programs for the Viennale, the Edinburgh International Film Festival and the Sharjah Biennale. Cruz resides in "*Mondomanila*" with his wife, five children and four cats.

Makamisa: Phantasm of Revenge

How did you get to know to José Rizal, a figure who is a symbol of the struggle against Spanish colonialism in the Philippines?

The title of the film, which is that of Rizal's unfinished novel, can be translated as "After the Mass." It was a project on Filipino culture before the the Spaniards, on the slaves, on the indios, in which Rizal investigated the Philippines' identity; there are parts he had tried to write in Tagalog -he used to write in spanish instead- showing how so many elements of our tradition had been absorbed by clericalism. Unfortunately, he was unable to finish it because the Spanish government killed him. Before that, he wrote two other very important works, *Noli me tangere* and *El filibusterismo* in which he talks about the violence and massacres carried out by the Spaniards and the priests, telling how to survive those abuses and revolt. For me Rizal is a reference figure, as is Lino Brocka, their existences show us the importance of fighting. At the same time looking at history allows us to explore that limbo between past and present from which a future can be reached. I discovered Rizal's novels in the 1990s when I was in college; they didn't let us read them in school. I was very fond of literature, and Makamisa had just been published. I had thought of making it a rock opera by mixing Rizal with Ionesco but then I couldn't do it. His figure is present in my other films, there is a character alluding to Rizal in *Philippine Bliss* (2008) while *Ultimo: Different Ways of Killing a National Hero* is inspired by his poem, *Mi ultimo adiós*. In 2022 I made a pièce at the Volksbühne in Berlin, I wanted to create a form of total theater that linked Rizal and Alfred Jarry, the first one had in fact been shot by the Spanish in 1896, the year Ubu Roi came out. So those dreams of the 1990s came back, but creativity is always a complex process.

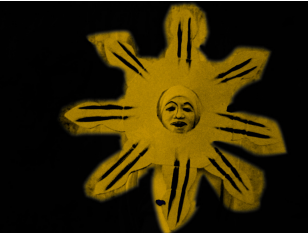
You shot in 35 mm with expired Fuji film, a "technical" choice that becomes part of the narration.

I liked the idea of bringing back something from the inspiration of 30 years ago, almost as if it was a lost film, and I didn't want to shoot digitally by "reproducing" the 35 mm effect with manipulations. Only real film could restore even organically the substance of this story. Fortunately in Manila there is still a guy, a total fool, who sells expired films, and since no one uses it anymore, he was very happy to give it to us. I worked on what is a fake Philippines movie from the 1920s, which we shot in the desert three hours from Manila with the German actress Lilith Stangenberg; everything you see on the screen has no post-production; we manipulated the film ourselves.

Your research mixes different suggestions and genres.

Mixing is a very Filipino characteristic, you put ice a bit everywhere and shake. For me there is no difference between art, film, music, I put them in a mixer and see what happens. That's how life works too, there are never sharp divisions; and in cultural production as human beings we have a responsibility to use languages and forms that we find interesting. My first field was music, then literature and film; however, I don't leave one thing because I discovered another, those are loves that go well together, which I am happy to combine in my work. When I was very young I studied classical piano, then I discovered punk, which was fundamental to my future. That spirit is also translated into film and literature; always exploring different parts of ourselves is a great source of richness.

Cristina Piccino



Revolving Rounds

Johann Lurf, Christina Jauernik

Austria | 2024
35 mm, 16mm | Colour | 11'
V.O. Mute

Directors
JOHANN LURF, CHRISTINA JAUERNIK

Cinematography
JOHANN LURF

Editing
JOHANN LURF

Sound
NORA CZAMLER

Producer
CHRISTINA JAUERNIK

Production
JOHANN LURF

Contacts
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BIOGRAPHIES
Christina Jauernik (1985, Graz) Is an architect, artistic researcher, and performance artist. She studied contemporary dance at the Hogeschool voor de Kunsten Amsterdam, choreography and visual arts practices at Dartington College of Arts (UK), art and architecture at the Academy of Fine Arts Vienna and the University of Arts Berlin. Her work centres on research into the perception of the moving body and its experimental metaphysics through multiple, accelerated, virtual and engineered



A technical and intellectual complex research translated into an aesthetic and sensorial synthesis: this is the core of *Revolving Rounds*, a short film by Johann Lurf and Christina Jauernik, designed for a 3D vision, but of which there are five different projection formats. It all originates from an approach to Physics conceived as a speculative “science” on the sensitive capacities of a body considered posthuman. That is, a body that has transcended its logical and perceptive categories (heritage of rational and positivist knowledge) to integrate itself, ontologically, in an interspecies and symbiotic network that also involves the vegetal world. This metaphysical possibility is made visual and sensory language through the use of optical tools such as stereoscopy, to shift perspectives from landscape to man and from plant to matter, producing shared sensory imagery. The spectators become part of a translational movement of two synchronised cameras that, from a pea greenhouse, move closer to the adaptation of an historical cinematographic apparatus, the Cyclostéréoscope, and then even deeper, inside the chemical composition of the film strip itself, and inside the fibers of the pea plant that the machine is projecting. The short film, befitting its title, is formally a circular experiment, beginning as it ends, which is what one would expect from a “space journey”, or a psychedelic trip, within the genetic code of a plant, a film, the light and ourselves.

Arianna Tremolanti

points of view. She is currently collaborating on the artistic research project ‘Unstable Bodies’ focusing on questions of interspecies cohabitation and ecological modes of perceiving and communicating with vegetal world. Johann Lurf (1982, Vienna) has studied at the Academy of Fine Arts in Vienna. He graduated from Harun Farocki’s film class in 2009. He received the State Grant of Austria for Video and Media Art and

participated in the Artist-in-Residence programs at the MAK Center for Arts and Architecture in Los Angeles 2011, the SAIC in Chicago 2015 and in Tokyo and Rotterdam 2016. Lurf uses the moving image to analyse and restructure space and film. His practice involves observational and documentary filmmaking, as well as an approach to found footage which is strongly oriented on filmic language itself.



There are five possible ways to screen this film. What kind of work you made on the formats?

We were interested in the spatiality of 3D and stereoscopic footage, their textural aspect, and that was the central part of our research. We used different methods to show the qualities of space, some can also be appreciated in the 2D version but 3D certainly offers more. There are five versions because there are versions in 35mm, 3D and 2D, two digital versions and then an installed one with the “cyclostereoscope”. It is a machine that we discovered studying the history of cinema and its apparatus, with the aim to digging into perception and the different possibilities of vision. There were some descriptions of the cyclostereoscope in the literature, the development of which stopped in the 1950s, although those texts were not easy to understand, we decided to follow them to try to build one. Indeed, we liked the idea of a 3D viewing without the need to wear glasses, to create a situation of collective enjoyment. We started by making a small prototype, the second one is the one that can be seen inside the film, the third one is about three and a half meters tall and is the one that is used for the installation. The cyclostereoscope has since become an interesting figure in its own right, with its rotary motion and surrounding lamellae. There is probably no one left alive who remembers this machine of which very few were made.

To inspire your research there was a desire to force the barriers of human perception, and to try to imagine how a pea plant might “see.”

Yes, the film is the result of a multidisciplinary project that originated within the Department of Art and Architecture at the University of Vienna. The essential questions were about the perception of space, our assumptions around what we think to see, but also about how we co-inhabit a place. We were inspired, in particular, by the thought of biologist Monica Gagliano, who was very close to us at the beginning of the work. Her idea, for which she has been both highly acclaimed and criticized, is that plants communicate, that they possess an intelligent dimension. When, after a phase of comparisons and discussions, the possibility of using the stereoscope came up, we realized that we could make it a method in which we could bring together all disciplines and their questions, to think “through” the machine. The pea plant has historically been used extensively by scientists to do experiments; we never pretended to replicate its perception because this translation always seemed impossible to us, but we kept the perspective of the plant in our minds during filming, and the latter ultimately led us to explore our own senses.

In one scene of the film you get so close to the plant that the multiple composition of color is shown. What was your purpose?

This “extreme” zoom embodies the frustration of not being able to go beyond our limits: you can go close, but at a certain point you cannot go any further. So we went as far as the microscopic level, a gesture that leads to a rather serious investigation of the chemical nature of the film, which in turn shapes our perception.

Lucrezia Erolani



Un documento

Massimo D'Anolfi,
Martina Parenti

Italy | 2024
ProRes 422-2K | Colour | 102'
O.V. Italian, French

Directors
MASSIMO D'ANOLFI, MARTINA PARENTI

Cinematography
MASSIMO D'ANOLFI

Sound
MARTINA PARENTI

Sound Post-production
MASSIMO MARIANI

Production
MONTMORENCY FILM

Contacts
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The voice comes out of the frame, speaking French, sometimes overlapping with that of the language mediator, the two doctors listening, asking questions in Italian. And the work of constructing this communication with the necessary delicacy already seems to tell us a lot about the subject of a film that the two authors wanted to define as a "document". More than a narrative, it is an experience in which current issues are at the centre of the care and listening to those who experience fragility, disorientation and very often are not even guaranteed a right.

We are in Niguarda, the main hospital in Milan, which has always been a point of reference for the homeless in the area. Today, the majority of patients are foreigners, so much so that in 2000 the Ethnopsychiatry Service was created within the Mental Health Department. It is here that those without a territorial reference point find support within care pathways. These are often very vulnerable people, traumatised by the abuse they have suffered on their journey to Europe.

The filmmakers filmed three sessions at different times. We hear the words of a man whose voice often becomes a whisper, he speaks of happy memories that have been swallowed up by black ones, of a more peaceful time that is constantly shaken by nightmares and violent images. He speaks of friends he stayed with, of odd jobs he found from time to time, of more violence in his own country, of death threats, of fear for his mother, of an uncle he lost on the road and never heard from again. And the struggle to hold a daily life together with these experiences.

The choice of the frontal device, fixed on the two doctors, on their faces, on their expressions that change as they listen, on their body movements even when they are sitting, confirms a strong cinematic gesture that demands our attention. And that, by concentrating on the space of the word, deprived of an image that 'describes' its present and its memory, amplifies its power. And it gives voice, in a very clear way, to those stories that are ignored or never told enough. In the resistance of this reality, which also has to cope with little institutional support, relying on the willingness of the operators, the mood of our time is manifested; and in its narration, the possibility of a political cinema that knows how to give it back.

Cristina Piccino

BIOGRAPHY

Massimo D'Anolfi (Pescara, 1974) and Martina Parenti (Milan, 1972) began working together in 2007 with *Promessi sposi*, which was selected for the Locarno Film Festival. Massimo D'Anolfi's previous films include *Si torna a casa. Appunti per un film* (2003) and collaborated on the screenplay for Roberta Torre's *Angela* (2002), while Martina Parenti had made a number of documentaries - *Animol* (2003), co-directed by Marco Berrini; *L'estate di una fontanella* (2005) - and also participated in

the collective film *Cecosamanca* (2006). In 2009 they made *Grandi speranze*, and in 2011 *Il Castello* won awards at many international and Italian festivals, including Hot Docs RIDM Montreal, Ida Awards Los Angeles, Torino Film Festival. With *Materia oscura* (2013) they participated in the Berlinale, while *L'Infinita Fabbrica del Duomo* (2015) was screened at the Locarno Film Festival. *Spira Mirabilis* (2006) was in competition at the Venice Film Festival that same year, and they will return to the

Lido in 2018 with the short film *Blu*, and again in the Orizzonti section with *Guerra e pace* (2020). This will be followed by *Una giornata nell'Archivio Piero Bottoni* (2022) and *Bestiari, Erbari, Lapidari* (2024), presented out of competition at the Venice Film Festival.

What prompted you to film in the Ethnopsychiatric Unit of the Niguarda Hospital in Milan?

This film is the result of a series of shots taken as part of the research process for *Guerra e pace* (2020), because people fleeing war zones and seeking political asylum are often detained in this department. When we heard about the service, we contacted psychiatrist Carlo Pagani, who took up the challenge of bringing a camera to a place where there is usually none. We made it clear from the outset that our intention was not to film the patients, but to collect their voices off-screen, and to focus the camera on the therapists instead. *Un documento* begins with the second session of a young boy who accepted our presence. Filming went on for months, but we decided to show only three sessions in the film, as we felt they contained the "core" of his story and also the more universal and less private aspect. The material was then incompatible with the progress of *Guerra e pace*, it needed its own space and time and so it was put on hold from 2018 until now. We found them again by chance and when we looked at them again we were very touched, so it seemed the right time to show them.

What was the motivation behind the decision not to show the protagonist's face?

That would have been too violent and indiscreet. Then, as always, the potential for storytelling comes from limitations, the value of the off-screen is very important to us, and so *Un Documento* also becomes a very precise statement of cinematic intent. The device of the film is very radical and that is why we titled it that way, for us it is a testimony that has a strong political value and we decided not to intervene later, in colour or anything else. We thought about filming more people, but then we realised that the stories are all tragically different and similar at the same time. There are a lot of people fleeing a country where they are forced to fight, so they make the journey across the desert to Libya and then across the Mediterranean. This young man had already experienced the drama shared by many migrants.

Telling his story to a wider audience, can that be another aspect of the therapy?

We don't think he had that awareness; he needed help in the first place because he had been hospitalised with a compulsory medical treatment. Often these people are sent away after hospitalisation, left to their fate. This Niguarda service, on the other hand, provides continuity for those who want to join. Certainly the boy, who was 22 years old at the time, trusted us at that moment and felt like talking about his condition, we became part of that "setting" of care. When we were filming, we were very moved by what was happening, each time it was a little revelation, also because we knew nothing about him. Each session then has a progression, a climax and a fall, until the psychiatrist says: "That's enough for today". Of course, cinema is a modification of reality, and our presence will have changed the narrative, but we stayed as close to the situation as possible, without trying to adhere to a cinematic canon. Finally, we must acknowledge the great work of the doctors of Niguarda, who created this project on a completely voluntary basis, outside of their professional obligations: it was the first service of its kind in a public hospital.

Lucrezia Ercolani



Via Campegna 58, scala I, Interno 8, 80421, Napoli

Donatella Di Cicco

Italy | 2024
Full HD | Colour | 78'
O.V. Italian

Director
DONATELLA DI CICCO

Screenplay
DONATELLA DI CICCO, GUGLIELMO
TRUPIA

Cinematography
DONATELLA DI CICCO

Editing
GUGLIELMO TRUPIA

Sound
DONATELLA DI CICCO

Production
ENECEFILM

Contacts
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BIOGRAPHY
Donatella Di Cicco (Naples, 1971) is a photographer and filmmaker who graduated in photography from the Bauer Institute in Milan in 1998 and later specialised in multimedia film and video at the Brera Academy of Fine Arts. Her first film, *Molto segreto visibilmente nascosto* (2009), won first prize at the 27th Bellaria Film Festival. In her research she prefers intimate and personal stories, and through the exploration of her private life she confronts universal themes. Her films include *Daimon* (2016), presented



A happy New Year, the eel, the child who is a little curious and a little frightened, the fireworks in the sky over Naples, the New Year's kisses. Suddenly, however, the same house appears different, empty and silent, while the director's hands seem to be searching for traces of something that has perhaps already become a memory. Via Campegna 58 was the home of the author's parents, where she grew up as a daughter and then as a mother. When her father died, she had to clear out the house, and by lingering in every corner, scrutinising almost every detail, it is as if she wanted to take with her that past life, contained in the objects, in the useless things that every house accumulates, among the pens, the paintings, the clothes hung in order in the wardrobes, the black and white photographs of her parents, young, beautiful, happy. The lens explores, observes, looks: it is as if these places were already distant in the eyes of those who retrace them, almost as if they had become foreign, alien. What remains, then, for those who inhabit them in the now anonymous spaces destined for other people who will reinvent them? Time passes, it is summer. The director's two daughters, Isotta and Anna Mia, have grown up, the former serious, the latter very lively. They play in the country with the chickens, they quarrel, they are neighbours, sisters. The old house in Via Campegna opens its doors to them, today there are two children, the mother welcomes them, in the light of day everything is different. What do you remember?" the director asks her daughters, the youngest nothing, the eldest a few fragments, a vague memory that perhaps only the stills have preserved. The space of the house then becomes an intimate dimension of grief, and its transformation gives voice to the pain of mourning, to its elaboration, to that flux that exists and is remembered as part of oneself and one's history. Life flows within the new walls, as well as outside them. And it is in this passage, in this exchange of experiences from mother to daughter, that the sense of images, the power of cinema, opens up with sweetness.

Cristina Piccino

at the Biografilm Festival; *Ventisette* (2021), presented at the Fondazione Museo del Cinema di Torino and the Fondazione Merz. Her videos and films have been selected by numerous Italian and international festivals and institutions, including Laceno d'Oro, Filmmaker Festival, Museo Madre in Naples, Cinemateca Uruguaya in Montevideo, Macro in Rome and the B.a.D. Foundation in Rotterdam. She lives and works in Turin.

What was your motivation for filming the process of separation from your parents' home?

It all stems from the way I work, I like to document what is happening around me. This film then relates in structure to my first feature film from 2008, *Molto visibile, segretamente nascosto*. When I feel that something around me is beginning to falter, and I sense in the air that a change is taking place, that this thing is going to be lost forever, I feel the need to document it, almost as a way of holding on, of not letting go. Sometimes I think about making films to get through complex moments. This work was born in 2020, when my father, who was the last to live in the house in Naples where I was born and grew up, was already ill. I live in Turin, I moved there when I was 25, so Naples represents both my family and my city. Then, when my father died and my sister and I reluctantly realised that we had to sell the house, we had to go through the very complicated process of clearing it out. I discovered that it is called 'grief clearing' or 'death cleaning'.

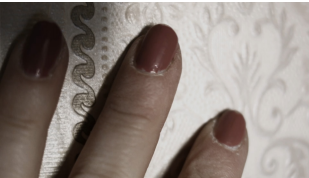
The training in photography appears in the way you film objects.

Yes, the house was full of things that had accumulated over the years, even my grandfather's things from when he was a child. It was not just about coming to terms with my past, but also my parents' past and beyond. We had little time to clear it, but I asked the agency for a chance to be alone in the house for a while, and in those four days I filmed. At first I was obsessed with moving all the objects around, then it became clear that this would not be possible and I had to throw a lot of them away. During that time I read a book by Remo Bodei, *La vita delle cose*, and I experienced again the distinction he talks about between object and thing. In his view, an object is an impersonal tool, while the thing becomes a thing when we invest it with thoughts and feelings. In this transformation, things become almost persons, and they can no longer perform their original function in the same way. And so, in my parents' house, all the things that were important were stored away so that they would not be ruined. It was traumatic to get rid of them.

It is not only about your life, but also about the people around you. There is a back and forth between the present and the past. How did you film this multiplicity?

I make no great distinction between what I live and what I film. The problem arises when I decide to find meaning in all the material I shoot. I had a lot of help from Guglielmo Trupia, who was more than an editor. I shot the film in 2021, but I felt that something was left unresolved. So I called the new owners of the house, with whom there is a good relationship, and asked them about the possibility of coming back to film. In the meantime, I was at the seaside with my daughters, in Mondragón, where we spend our holidays, and I started filming there as well, thinking that I don't know if I will one day be able to prevent them from this process of unravelling and emptying, in which one decisively closes off one's childhood. In some northern European countries, parents deliberately leave empty homes for their children, but I am afraid that is not possible here. It is painful, but perhaps necessary; it is a way of passing on an intangible legacy through the generations. And so, at one point in the film, it's as if I'm reliving the same experience through their eyes, but through the eyes of the granddaughters.

Lucrezia Ercolani





PROSPETTIVE

AUTO-TUNE
CASTRENSE SCATURRO, FEDERICO SCRIMA

CIECO
LUCA PALLARO

ESSERI URBANI
MARIASOLE CAIO, MARCO OCCHIONERO, CAMILLA PARODI, SIMONE PONTINI

FERMATE IL TEMPO
DAVIDE FINOCCHIARO

FRATELLO DOCUMENTARIO
DIEGO FOSSATI

FUORI CAMPO
TOMMASO BELLINZAGHI

IL CAPITONE
CAMILLA SALVATORE

L'ECO DEI FIORI SOMMERSI
ROSA MAIETTA

LETTERA DI UN SICARIO
HLEB PAPOU

MADELYN
MARCO TROTTA

PARLANDO AD UN RITRATTO
NOAH ZORATTI

PASSI (O QUEL CHE SI RICORDA)
SILVIA CUCONATI

SADO
DAVIDE PALELLA

UN MODO DI SORRIDERE INSOLITO
VERONICA ORRÙ

VITALIY'S DREAM
MARTINO SANTORI

—
FUORI CONCORSO:

AMERIKA
SAVERIO CORTI

I SONNAMBULI
LUANA GIARDINO

MEDITAZIONE PER L'APOCALISSE
IRENE DORIGOTTI

MAPS TO BE INVENTED

Cristina Piccino

What is happening in Italy's most independent cinema? What talents does the future hold? It is around these questions, which are always bets, that the Prospettive section, dedicated to writers up to the age of 35, revolves. And it does so with each selection, without being afraid of the risks that are part of this exploration, indeed an indispensable basis, starting with the plurality of formats, durations and genres that coexist in the programme. The aim, or rather the desire, is precisely to map the trends, the experiments and the escape routes of the cinema of the future, trying to intuit the correspondences in the way it confronts the world.

The fifteen titles that make up the selection express a great variety of themes and languages in their confrontation with contemporary issues and anxieties, on the one hand, and with the subject matter of cinema itself, on the other.

We are talking about gender identity, women's struggles, urban geographies. But also memory, private and collective, which becomes a terrain for questioning the archive of images.

In Rosa Maietta's *L'eco dei fiori sommersi*, the stories of women from the past, contained in the archives of Naples, come to light: they are stories of violence and marginalisation projected into the present. Camilla Salvatore, on the other hand, in *Il capitone*, composes an intimate portrait of Vanessa, a trans girl, filmed over several years in her relationship with herself, with her friends, with her mother who has always supported her: a struggle that continues.

Archive material is the starting point for Noah Zoratti (*Parlando ad un Ritratto*), Veronica Orrù (*Un modo di sorridere insolito*), Hleb Papou (*Lettera di un sicario*), Silvia Cuconati Passi (*O quel che si ricorda*), who, between family memories, narrative inventions and their own experiences, cross paths with a 20th-century Italian story in the present and the questions raised by the archive itself.

On the other hand, Diego Fossati plays irreverently on the fringes of fiction and the cinema of reality in *Fratello documentario*, which follows the fantasies and throbbing narcissism of a young actor. And Castrense Scaturro and Federico Scrima, who in *Auto-tune* create a correspondence between the reality of the protagonists, three young musicians from Catania, and the characters they play. While watching the observational documentary (with a final surprise) Marco Trotta in *Madelyn*, the portrait of a domestic worker in Paris.

Fermate il tempo by Davide Finocchiaro is a coming-of-age piece in which the author reflects on the transitions from adolescence to new phases of life.

Milan, a mirror of the fractures of the great metropolises, is the focus of *Esseri urbani* by Mariasole Caio, Marco Occhionero, Camilla Parodi and Simone Pontini, who use different experiences to illustrate the relentless gentrification of the city and the consequent expulsion of its inhabitants from their neighbourhoods.

Tommaso Bellinzaghi's *Fuori campo*, about Hurricane Cisl Varese, the baseball team of blind people, and Luca Pallaro's *Cieco*, which reflects on the possibilities of representation based on his character's loss of sight, deal with blindness as a physical and mental condition.

A more experimental approach, albeit with different accents, can be found in Davide Palella's *Sado*, a journey to Japan, suspended between the dreamlike dimension and the real one. And in *Vitaliy's Dream* by Martino Santori, which explores the possibilities of language and its "inventions" through the experience of the protagonist.

The same richness can be found in the proposals of the Prospettive Fuori concorso section. Luana Giardino's *I sonnambuli* (The Sleepwalkers), the old generation of an Italian province trapped in the Recreational Club

THE JURY



FEDERICO FREFEL

Federico Frefel (Milano, 1989) attended the Brera Academy of Fine Arts, where he graduated in New Technologies for Art, and then the Luchino Visconti Civic School of Cinema, where he graduated with the documentary film *L'oro dei giorni*. In 2018 he shot his first feature documentary with Léa Delbès and Michele Silva, *Blocconove*. In 2019, together with Michele Silva and Léa Delbès, he founds *Finisterræ*, a cultural association with which he co-produces independent film projects. In 2020, he produces the film *Italia, teorie per un film di famiglia* by Mario Blaconà. In 2023 he made the short film *Quasi Perfetto*. Since 2024 he has also been in charge of festival distribution at *Finisterræ*, in collaboration with Mario Blaconà and Astrid Ardeni. His works have been selected in numerous national and international festivals.



MARIA GUIDONE

Maria Guidone (Spinazzola, 1979), attended the École Supérieure des Études Cinématographiques in Paris after obtaining a doctorate in philosophy, where she made her first short films and worked as an assistant director and editor for Arte France. Back in Italy, she began her career as an advertising director, signing important international campaigns for clients such as Heineken, Coca-Cola, Garnier, P&G, Ferrero. Since 2010 she has been the artistic director of GuidONE Apulia Factory, a workshop of artists working on operations to reimagine the tourist and media representation of the Puglia region. At the same time she continues her research as a writer: her short film *Albertine Where Are You?* (2022) won the Best Director award at the 79th Venice International Film Festival and was nominated for Best Short Film at the David di Donatello.

Her debut feature *Altrimenti l'inverno*, produced by Cinedora, is currently in pre-production.



EMMA ONESTI

Emma Onesti (Salerno, 1999) is a director and filmmaker working in the field of documentary and video art. Her debut feature film *Dove siamo?* won the first prize in the Perspectives section at Filmmaker Festival 2023. Other projects have been selected in festivals such as Lago Film Fest, Family Film Project of Porto and Vertigo Film Fest. Among her works: *Tatiana* (2022).

Auto-tune
Castrense Scaturro,
Federico Scrima

Italy | 2024
4K | Colour | 15'
O.V. Italian

Directors
CASTRENSE SCATURRO, FEDERICO
SCRIMA

Screenplay
CASTRENSE SCATURRO, FEDERICO
SCRIMA

Cinematography
DIEGO FINOCCHIARO

Editing
CASTRENSE SCATURRO

Sound
GIUSEPPE TRIPODI, BLU FARABELLA

Music
PAOLO FUSARI

Interpreters
MARIA NICOLUSSI
BRUNO LIBRANTI
FRANCESCO D'AGOSTINO

Producers
CASTRENSE SCATURRO, FEDERICO
SCRIMA

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BIOGRAPHIES

Castrense Scaturro (Agrigento, 1994) graduated in Science and Language for communication with a thesis on literature and cinema. At the University of Catania, he met Federico Scrima. Their collaboration begins in 2013. From 2018 to 2020 he attended the Centro Sperimentale di Cinematografia - Sede Sicilia (Experimental Centre of Cinematography - Sicily Branch), graduating in directing documentary cinema. He worked as director and screenwriter for the production company cinema



The bank robbery with the accomplice waiting in the car, then the daring escape along mountain roads with the suspicion that someone is following them. The robbers' excitement at the adrenaline rush, their disbelief at their success and, above all, the briefcase: the famous *Pulp Fiction* McGuffin, the contents of which are unknown but which must surely be the driving force behind the whole affair. All the ingredients are there for a contemporary *crime* film, but true to the canon of the genre. Set in the woods of Mount Etna, the fugitives are three young Sicilians, a little desperate, driving around in a half-ruined car, with dreads, wearing overalls and smoking a lot of cigarettes. But it is immediately clear that they are soft-hearted and probably just need money. What else could kids steal if not money? Things take an unexpected turn, however, when, during a break from the getaway, the topic of discussion turns to the tracks to be released on the new album, which perhaps should be an EP, because in reality the tracks are all sketches and only six really rock. The title is also missing, and there is disagreement over whether Sfera Ebbasta is the greatest contemporary Italian rapper because he sings with auto-tune. In short, the three have forgotten that they have just become criminals and their biggest problem at the moment seems to be this music project. One of the three will find different answers to the various questions than the others. A light-hearted play on the limits of fiction.

Arianna Tremolanti



CinemaLive and for the Giffoni Film Festival, and for Rai Documentari as a filmmaker. *Fantasia* won the Special Mention MAAM 2021 (Madrid), and was screened at several other international festivals. He is currently working as assistant director with director Leandro Picarella, and with Antonio Piazza and Fabio Grassadonia. He is working on his project *Il Memoriale* (The Memorial), selected by the In Progress Milano Film Network development lab in 2022.

Federico Scrima (Palermo, 1994) studied dramaturgy at the Teatro Impulso in Catania. Since 2013 he has produced several short films with fellow student Castrense Scaturro, including *Fantasia* (2021), which was awarded at FIDBA 2022 and other international short film festivals. Other collaborations include *Bastiano* (2021), *Esperia* (2021) and *Squatters* (2023). In 2022, together with Scaturro, Scrima founded the Golden Sunset collective to support filmmaking in Sicily. He currently works as an executive producer and script

Cieco
Luca Pallaro

Italy | 2024
Digital, Mov, HD | Colour | 6'
O.V. Italian

Director
LUCA PALLARO

Cinematography
CHIARA TENCONI

Editing
LUCA PALLARO

Sound
EMANUELE MORONI

Producer
LUCA PALLARO

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BIOGRAPHY

Luca Pallaro (Brenno Useria, 2000) graduated in 2019 from the "A. Frattini" Art School in Varese with a degree in audiovisual and multimedia, and then continued his training in cinema at the Michelangelo Antonioni Film Institute in Busto Arsizio. During the Academy he had the opportunity to work mainly as a cameraman and director of photography for various independent short films, light&grip for commercials, short films and independent



A degenerative eye disease blinds a boy. He has no name, no identity, no body, like everything that (no longer) sees around him. A condition that refers us to the text par excellence on blindness, that of Josè Saramago, where there are no names and everything is identified by impersonal expressions; in *Cieco*, everything seen with the protagonist's diseased eyes is only an outline. This new condition turns the boy into a kind of speaking and thinking consciousness, trapped in a body envelope that is no longer autonomous, delivered to the care of doctors and the visits of relatives, while everything around him dissolves into spots of light and kaleidoscopic colours. Since the time of Aristotle's *Metaphysics*, sight has been the tyrannical master of the other senses in the pursuit of knowledge. But the clear and unambiguous vision, the retinal vision, as Ghirri and Celati discovered during their travels in the misty Po Valley, is limited to a superficial dimension, focused on a predatory grasp of reality. This produces visions with clear contours, literally resolute in their own defining intention. This determination has the presumption of showing objects with a descriptive invasiveness, a categorical objectivity typical of realism. When the view is blurred and reality loses its clarity, it is possible to discover the "figurative view of the mind", neither more nor less true than the other. Celati and Ghirri, inspired by the "anyhow" of Zavattini, opposed the spectacular model typical of the hyper-realist aesthetics of industrial cinema to one that respects reality by not explaining it, but is content to present the outside world as a phenomenon, as a series of elusive and particular appearances, anti-totalitarian, "as it appears in our everyday perceptions". So the protagonist lies on the bed and, with his eyes closed, finally begins to have visions.

Arianna Tremolanti

films. In 2023 he will participate in the "In Progress" development workshop organised by Milano Film Network. *Equilibri involontari* (2023), his first short film, is selected that same year in the Filmmaker's Perspectives competition.

Esseri Urbani

Mariasole Caio,
Marco Occhionero,
Camilla Parodi,
Simone Pontini

Italy | 2024
HD | Colour | 37'
V.O. Italian

Directors
MARIASOLE CAIO, MARCO
OCCHIONERO, CAMILLA PARODI,
SIMONE PONTINI

Screenplay
MARIASOLE CAIO, MARCO
OCCHIONERO, CAMILLA PARODI,
SIMONE PONTINI

Cinematography
MARIASOLE CAIO, MARCO
OCCHIONERO, CAMILLA PARODI,
SIMONE PONTINI

Editing
MARIASOLE CAIO, MARCO
OCCHIONERO, CAMILLA PARODI,
SIMONE PONTINI

Sound
MARIASOLE CIAO, MARCO
OCCHIONERO, CAMILLA PARODI,
SIMONE PONTINI

Music
OMERO AFFEDE, GIORGIOMARIA
CORNELIO

Production
MARIASOLE CAIO, MARCO
OCCHIONERO, CAMILLA PARODI,
SIMONE PONTINI
FOR CIVICA SCUOLA DI CINEMA
LUCHINO VISCONTI

Contacts
G.BIANCO@FONDAZIONEMILANO.EU

BIOGRAPHY
The *Urban beings* are the other side of a Milan which labels itself as 'european', something which for many indicates the presence of feverish financial activity, skyscrapers, cycle paths and functional public transport, along with aperitifs in trendy spots. All of this exists, but we do not see it in the film, which instead gives a name and a voice to the streets and the humanity that the *european* Milan crushes, conceals and at the same time exploits. These are



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Arianna Tremolanti



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the other hand, is a renewed sense of community that pours into the squares, and leaves traces of itself on the city's talking walls, from Giambellino to San Siro, from Via Padova to Piazza Napoli.

Fermate il tempo

Daide Finocchiaro

Italy | 2024
HD | Colour | 28'
O.V. Italian

Director
DAVIDE FINOCCHIARO

Screenplay
SAMUEL CARBONE, KRISTIAN
PICERNO, GAIA MAGNI

Cinematography
SIMONE BAIGUINI

Editing
FEDERICO MOLINO, GIUSEPPE AITA

Sound
ENER COLOMBO, GABRIELE BOSTICCO

Music
LENNO TEN KATE

Production
CIVICA SCUOLA DI CINEMA LUCHINO
VISCONTI

Contatti
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BIOGRAPHY
Daide Finocchiaro (Milan, 2000) attended the Liceo Scientifico Virgilio, where he developed a passion for photography and began shooting music videos for emerging artists, while studying acting at the Quelli di Grock theatre school in Milan. After graduating, he enrolled at the Luchino Visconti Civic School of Cinema, where he graduated in 2024. Here he made his first short films and documentaries. In March 2024 he finished shooting *Ninni's Story*, which



When *bros* grow up, what was once shared as a game or a dream can turn into a business. Daide, the director, is writing what he will only realise when the film is finished - the last pages of his diary of his adolescence with his best friend Ludo. As the filming begins, with the intention of composing a generational portrait of Milanese boys of his age, Daide slowly realises that he no longer fits into this world. The *bros* feel that they are at the turning point in their lives when they have to make a career: there is Ale, the expert in campaigns and the music business, which is all about money; Greg, the producer with creative intuition; and Dani, who makes sure that the music products they create always have a touch of emotion. And finally, there is Ludo, a bit of an "art director manager", who, when asked by his former friend, now increasingly excluded, takes on the role of entrepreneur and comes up with the most rational as well as cynical explanation for why, at some point, you grow up and have to sacrifice something. In a last desperate attempt to stop time, Daide drags the group as far away from the Milan of money as possible, hoping that the rustic atmosphere of a Viareggio karaoke might bring the friends back to their senses. In fact, this is where their inevitable end will come.

Arianna Tremolanti



was distributed at festivals by Cattive Distribuzioni. He is the founder, together with some classmates, of the creative group Selene Productions.

Fratello
documentario
Diego Fossati

Italy | 2024
HD | Colour | 40'
O.V. Italian

Director
DIEGO FOSSATI

Screenplay
DIEGO FOSSATI

Cinematography
GIULIA CASENTINI, LORENZO MASCI

Editing
DIEGO FOSSATI

Sound
CARLO RUGGIERO, FEDERICO SCHIAVI

Music
ELENA MANZETTI

Interpreters
MICHELANGELO CANZI, VALENTINA
CANZI

Producer
REBECCA NANAJ

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DIEGOFOXATI@GMAIL.COM

Diego Fossati (Sesto San Giovanni, 2002) grew up in Brianza and graduated from ITSOS Albe Steiner in Milan, specialising in cinema and television. He studied piano for eleven years until 2019. In 2020 he attended a propaedeutic year in theatre direction at the Civica Scuola di Teatro Paolo Grassi. He is currently enrolled at the Civica Scuola di Cinema Luchino Visconti, address Direction. In the meantime he makes short films and independent documentaries. His latest works include *Facciamo Finta* (2024); *Noi, nessuna persona plurale* (2022); *VV*



Fratello documentario is, as the title suggests, a documentary about a brother, or so it seems. Brother and sister Canzi have been filming each other and being filmed since they were children, when they performed little stories and home shows. As they grow up, the line between life and fiction becomes increasingly blurred. What does a documentary document? Is real life the realm of realism, or are we always playing a role? Does the mere gaze of an outside observer make our acting a great performance? These are some of the questions that emerge from Diego Fossati's film, in an inextricable interweaving of levels, between real and fake fourth-wall breakthroughs, meta-theatre and *post-truth*. Indeed, Michelangelo, the subject of his sister Valentina's documentary, is constantly searching for the 'real', the authentic. Meanwhile, he wants to be an actor and learn how to represent this 'real' in fiction. But his acting is terrible, and at the audition everyone notices, including Michelangelo. But perhaps, as the film later suggests, he is so terrible because his whole life is one big fiction. Maybe he doesn't really want to be an actor. He pretends to his mother, to his sister, to his girlfriend and, above all, to himself, through gestures and phrases of cloying, slightly awkward kindness. The embarrassing audition collapses this web of the mind and finally reveals Michelangelo's desperate, cruel and perverse soul. At this point, exposed as he is, he has to 'erase' from the frame all the eyewitnesses to his failure, and thus put himself back in the centre of the frame: so that he can pretend again.

Arianna Tremolanti



Fuori Campo
Tommaso Bellinzaghi

Switzerland | 2024
4K | Colour | 19'
O.V. Italian

Director
TOMMASO BELLINZAGHI

Screenplay
LAURA TORTELLI

Cinematography
MONICA SILVA COELHO

Editing
ELENA PAGLIONE

Sound
ANDREA LUCA

Production
CISA - CONSERVATORIO
INTERNAZIONALE DI SCIENZE
AUDIOVISIVE

Producer
MARCO POLONI

Contacts
TOMMASO.BELLINZAGHI@CISAONLINE.
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BIOGRAPHY
Tommaso Bellinzaghi (Cantù, 2002) enrolled at the International Conservatory of Audiovisual Sciences (CISA) in Locarno in 2021, where he trained in all stages of audiovisual production, specialising in film direction in 2024. In 2023 he directed *Brothers e Gourmet* (the latter with Elena Paglione). Also in 2023, he is the author and director of *La spagnola*, which was awarded the Chiara Prize at the VI Video Making Competition.



Blindness is not just a handicap. Blindness is a physical and mental situation that forces us to unite in groups, to face daily life trusting in others. The members of the blind baseball team, protagonists of the film by Tommaso Bellinzaghi, are a good example of this. Hurricane Cisl Varese, who also won the championship this year. A group of people (young and old) who play a game with different dynamics and rules, in which the sound dictates the movement: the sound of the ball with the bells, the acoustic signal coming from the "bases", the clapping of hands and the shouting of the teammates to indicate where the ball should be thrown. Baseball for the blind is a sport created in 1992, played with a rubber ball with two rattles inside, with teams of six players, one of whom is sighted. Bellinzaghi, who made the film from a screenplay by Laura Tortelli, follows part of the training of this team and also plays with the different forms of vision, alternating the bright and clear images of the baseball field with the ultra-sharp and the blurred ones that do not allow us to recognise what we are looking at, immersing us in a world where things are not always what they seem. And it tells us of a world that exists and that exists with joy, as an alternative to a time when looking, seeing and being seen seems to be the only religion to follow.

Antonio Pezzuto



Il Capitone

Camilla Salvatore

Italy | 2024
4K | Colour | 60'
O.V. Italian

Director
CAMILLA SALVATORE

Cinematography
BIANCA PERUZZI

Editing
ROSA MAIETTA

Sound
ANDREA OPPO

Interpreters
VANESSA ESPOSITO, RACHELE
GIANNIELLO, CIRO RICCIO

Music
CIRO VITIELLO, TALPAH, NZIRIA

Production
TYCHE FILMS E A LITTLE CONFIDENCE

Producers
CAMILLA SALVATORE, VALERIO
ANTONINI, RAFFAELLA MILAZZO,
PIETRO TORCOLINI

Contacts
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BIOGRAPHY
Camilla Salvatore (Naples, 1993) has an MA in 'Artists Film and Moving Image' from Goldsmiths, University of London. Her work explores transitional spaces and experimentalbetween cinema and the visual arts. In 2023 she founded Tyche Films, a film production company based in Naples. Among his films: *Un inferno* (2016); *20 Settembre* (2018).



Capitone is the name commonly given to large eels. A classic dish of Neapolitan cuisine, capitone are also a folkloric symbol of sexuality and fertility. Although these large specimens of sea snake are always female, the word "capitone" is a masculine noun, while "anguilla", which designates the male specimens, is a feminine noun in Italian. Gendering, in this case linguistic, which affects without great difficulty a certain number of identities of objects, animals and symbolic concepts, obviously takes on a completely different meaning in the lives of Vanessa, a transsexual girl, her mother Lina and her friend Ciro: three women who face and affirm the complexity of gender roles and representations that are both archetypal and hyperlocal. In this case, they are rooted in a territory that has produced both the cultural identity of the *femminello* and the icon of the Neapolitan woman, embodied, for example, by Sophia Loren. In the contemporary translation of these imaginaries, dance, disguise and accentuated sensuality serve to reassert control over one's own body and the visual manifestation of one's identity. The film thus also opens up a meta-reflection on representation and representability itself, played at several points as a theatrical piece that reveals the performativity of the stage of everyday reality: "When you came to me", says Vanessa in one of her various monologues, "and you said: 'I'm not asking you to do anything in this scene, decide what you want to do', it was at that moment that I experienced the greatest difficulty, because I did not know what I could be, what I could show", which translates into the awareness of the human impossibility of declaring once and for all who one is and what one wants to be. *Il Capitone* was developed in the In Progress MFN (2021) laboratory.

Arianna Tremolanti



L'eco dei fiori sommersi

Rosa Maietta

Italy | 2024
4K | Colour | 67'
V.O. Italian

Director
ROSA MAIETTA

Screenplay
ROSA MAIETTA

Cinematography
FRANCESCA AMITRANO

Editing
ROSA MAIETTA

Music
ROSALIA CECERE

Animations
GAIA ALARI

Production
LADOC

Producer
LORENZO CIOFFI

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BIOGRAPHY
Rosa Maietta (Benevento, 1990) graduated in modern literature at the Federico II University in Naples. Between 2013 and 2016, she directed the short films *Senectus Ipsa Morbus*, *Parusia Napoletana* and *Vorago*, which participated in national and international festivals. She works mainly as editor for documentaries, and is assistant editor for Dorian Monaco's *Agalma*, presented at 77th Venice Film Festival. Between 2019 and 2020 she works on



The Naples State Archive, founded in 1808, holds seventy linear kilometers of documents from the 11th century A.D. to the 1950s. Buried into the tunnels of the building, together with the mass of centenary folders, there are the archivists: "Archivists do a methodical work, they are formalists, organisers" says one of them. "They should pay more attention to the method rather than to the merit of the papers. But this is not true. You end up passionate about stories, about people. Emotion becomes involved". And thus, with a collage of archive materials and reenactments, the director gives the archivists the double role, historical and moral, of preserving the stories and passing on the voices of other women, like them, buried in the old papers of courts, trials, reports and sentences. Like Linda, pregnant with the man she had fallen in love with, she aborts when her husband left for the front, for the fear of the shame. Or like Emma, an anti-fascist worker, who is sent to prison and exiled by Mussolini's regime. What is always defeated is a historical perspective capable of recognizing the gender roots of violence and legal inequalities suffered by the protagonists of these events. In the hands of the archivists, the buried stories blossom again, treated with the same care and meticulousness as the pages on which they are written, acquiring the melancholic sacrality of a silent but enormous old turtle, strolling through the State Archive.

Arianna Tremolanti



the archive research and editing of *Gli Ultimi Giorni dell'Umanità* by Ghezzi and Gagliardo, presented at the 79th Venice Film Festival. In 2024s he signs the editing of *O' Capitone* by Camilla Salvatore, and is assistant director of *Vittoria* by Cassigoli and Kauffman, presented in Venice in 2024.

Lettera
di un sicario
Hleb Papou

Italy | 2024
Various formats | B/W | 14'
O.V. Italian

Director
HLEB PAPOU

Editing
HLEB PAPOU

Music
ROBERTO RIBUOLI

Production
AAMOD – ARCHIVIO AUDIOVISIVO DEL
MOVIMENTO OPERAIO E DEMOCRATICO

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BIOGRAPHY
Hleb Papou (1991) was born in Belarus and has been living in Italy since 2003. In 2017 he graduated as a director at the Centro Sperimentale with the short film *Il legionario*, which was presented at the International Critics' Week at the Venice Film Festival (2017), and was selected for the Future Frames programme (ten new directors to follow) at the 2018 Karlovy Vary Film Festival. In 2021, his debut feature film *Il legionario* (after the short film of the same



The greatest stories of friendship often take place between characters who are deeply opposed to each other; these types of friends discover at some point that they are each other's mirror, reflecting each other's hopes and fears, because of a deep but not perfect resemblance that shows each other what else could have been, but is not. In order not to succumb to the principle of envy, which is always the desire for the other, growing friends must separate and embrace their own nature. *Lettera di un sicario* is one of these bitter stories, based on the meeting of two boys, first bound together by the war, and then the silent separation of their ideals, destinies and characters. Above all, however, it is the story of their new encounter, and a long reflection by the writer on himself through the image of his friend, who reminds him of promises not kept with life and with a history that, in the reconstruction of the post-war period, has carried forward only the winners, the brave and the heroes. The writer of the letter has laid down his arms and fled, perhaps out of fear or perhaps because he did not believe in the freedom promised by democracy. Marco, on the other hand, the recipient, "married the cause of the speeches they made during the long nights they spent together". He became a politician, perhaps a trade unionist, and now holds rallies in the streets to the applause of the crowds. The writer is in fact confessing, preparing himself for a reckoning with the present that he has been expecting for twenty-five years. Now he is an assassin, probably for an irregular armed group; he is, in fact, also the revolutionary, only in the shadow of history, to which he has always belonged. *Lettera di un sicario* is made up entirely of material from the Aamod archive, shot between the forties and seventies.

Arianna Tremolanti

name) will be presented at the Locarno Film Festival, in the Cineasti del Presente section, where he will win the award for Best Emerging Director. Produced by Clemart srl, the film will be released in Italian cinemas in February 2022 and will be entered in the Silver Ribbon Cinquina for Best Debut Director.

Madelyn
Marco Trotta

France | 2023
35mm | Colour | 27'
O.V. French, English, Tagalog

Director
MARCO TROTTA

Cinematography
MARCO TROTTA

Editing
ALPHÉE CARRAU

Production
ATELIERS VARAN

Producer
FIONA TODESCHINI

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Madelyn is a Filipina who has come to France to clean people's offices and homes. Everyone trusts Madelyn and leaves her the keys to beautiful buildings, but she only has formal access. Madelyn herself points to her alienation from these domestic spaces: "I'm afraid to clean here!" referring to a shelf full of luxurious design objects. Francoise Verges, in *Decolonial Feminism*, was clear about the extent to which care and cleanliness are prerequisites for a contemporary late-capitalist society to continue producing and existing. There can be no finance, no institutions, no tourism, no schools, unless there is a base of servants hidden in the shadows to keep everything tidy and clean. The two worlds should meet as little as possible, or at least only superficially. "They feel I am part of the family," says Madelyn, as many employers say to their carers and servants, feeling themselves the annoying underdog of an asymmetrical relationship that has always called itself servant-master. In this documentary, which is based on the director's experience at the Varan workshops, a principle emerges from the comparison with Madelyn that will seem at least partly incomprehensible to Western viewers: the principle of duty. Madelyn does what she has to do because she has to. Maybe she doesn't like it, maybe she studied something else, but that's not important. That's the way it should be, and that's fine. A more realistic form of realism than that of those who believe they are moving towards freedom without recognising the deep structures of global society.

Arianna Tremolanti



BIOGRAPHY
Marco Trotta (born 1993 in Latina) is an actor, playwright and director. He graduated in acting at the Civica "Paolo Grassi" and studied directing in Paris at the "Ateliers Varan". He works as an actor for ERT, Marche Teatro and Stabile del Veneto. He has worked under the direction of C. Cecchi, G. Carbutariu, S. Peroni, G. Musso, F. Merli. In 2022 he wrote *Sarebbe una grande idea*, which was awarded the "Mezz'ore d'autore" prize. In January 2024,

the same text, directed by him, premieres in full at the Campo Teatrale in Milan. In December 2023, he made his first documentary *Madelyn*, presented in Paris at the Ateliers Varan.

Parlando
ad un
Ritratto
Noah Zoratti

Italy | 2024
Colour | 8'
V.O. Italian

Director
NOAH ZORATTI

Cinematography
NOAH ZORATTI

Editing
NOAH ZORATTI

Music
BLUE DOT SESSION

Production
NABA – NUOVA ACCADEMIA DI BELLE
ARTI

Contacts
NOAHZORATTI@GMAIL.COM

BIOGRAPHY
Noah Zoratti (Schio, 1999), after complet-
ing a bachelor degree in Korean Language
at the University Ca' Foscari in Venice,
she moved to Milan to study Cinema and
Animation at NABA (New Academy of Fine
Arts). Parallel to his academic career,
she attended the Scuola CivicaLuchino
Visconti, where she specialised in film
criticism and festival. Her projects are
characterised by an experimental style
that integrates different forms of visual



Why do we keep old plane tickets, diaries, and expired identity cards? For the memories for sure, and for affection towards these nostalgic objects, as if they held, all together, the most intimate sense of our personal history. Probably, when Silvio Cavedon packed all his private memories in a cardboard box, he also hid a certain secret hope that someone, one day, would rediscover them. That someone would be fascinated by his stories and perhaps, as in this case, would found a little bit of themselves in them. Soldier during the Second World War, then photographer by chance while fighting at the front. Then the return to his village, Schio, and the career as an extremely prolific artist. Commercial photographer for the Lanerossi textile factory, and beloved documentator of the everyday life of the people around him. Then eventually painter and anguished writer, obsessed with Rossana, muse against her will, who flees, leaving him suffocating from paranoia and persecution fears. Digging through the stories of the small Schio, the home town of both, the investigator-director opens a dialogue with the relicts and the traces of the self-portrait Silvio has left behind, recomposing it into a new portrait and into a glimpse of a generation that made and documented the post-war Italy.

Arianna Tremolanti

art, including animation, virtual reality and
archive materials. *Talking to a Portrait* is her
debut documentary.

Passi
(O quel che
si ricorda)
Silvia Cuconati

Italy | 2024
4:3 | Colour | 7'
O.V. No dialogues

Director
SILVIA CUCONATI

Editing
SILVIA CUCONATI

Music
REMO DE VICO

Production
NOUVELLE BUG CON GARGANTUA
FILM, SAYONARA FILM, GIOIA FILM

Producer
ANDREA GATOPULOS

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BIOGRAPHY
Silvia Cuconati (Castrovillari, 2000) has
been interested in plastic forms and
composition since she was a young girl,
aspects that recur in her cinematographic
style. She has a degree in computer
science.



There is only one objective way to see the past, and that is through photographs or video. However, when you look at an old family film, you often find that this objective view of past reality clashes dramatically with the representation or narrative of it in today's memory. The trend is reversed, but it is the same feeling of confusion or sweet bitterness as when, in the present, one goes to a place that has been confined in memory and discovers it to be foreign. It could be called the 'lost-in-translation' effect, in reference to all those pieces that, when translated from one time to another, from memory to vision, no longer return. The author enacts the traditional topos of the metaphor of a 'walk down memory lane' through an avatar without identity, constructed in virtual reality, exploring an alienated landscape and bumping into the floating wreckage of the past. Scenes from video games alternate with images from old childhood videos: Easy to get lost," the film comments, "in this superimposition of unrelated fragments. But one could say that no walk is better than one whose destination is unknown, in which one abandons the pretence of a unified and coherent vision of reality and lets oneself be carried away by its intrinsically contradictory nature, no more and no less true than that of dreams or memory.

Arianna Tremolanti



Sado
Davide Palella

Italy | 2024
4:3 | B/W | 9'
V.O. Japanese

Director
DAVIDE PALELLA

Screenplay
DAVIDE PALELLA

Cinematography
MARTINA ARRIGONI

Editing
DAVIDE PALELLA, MARTINA ARRIGONI

Sound
LEONARDO GOVONI, FABIO VASSALLO

Production
SOLAIRE FILMS

Producer
EMANUELA ORNAGHI

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ADMINISTRATION@GARGANTUAFILM.IT

BIOGRAPHY
Davide Palella (1996, Novi Ligure) graduates in Media Design & Multimedia Arts at NABA (Milan) in 2019, with his first medium-length film, *Sirio*. In 2021 he obtains a grant by 'In Progress' with his new project, *Shura* led by Michelangelo Frammartino. *Shura* is then selected for Biennale College Cinema 2023/2024. *Sonnenstube* (2022) was realized during the Locarno Spring Academy and presented at more than 20 national and international festivals. *Breve*



A foggy sea hits the coast of a mysterious island called Sado, in the north of Toky, also known as 'Island of exile'. Here, at the time of the Japanese shagunato, unwelcomed people such as homeless, politicians and artists were confined to forced labour in the gold mines. The island of exile, however, is also a shady place of the mind and the spirit, a sort of proto-infernal limbo, among dark tunnels without a way out, where time is suspended and circular. Soulless mannequins dig the rocks with mechanical gestures, and with pickaxes they beat the walls of the mine: it is the existential punishment of eternity. The metaphorical and contemporary condemnation of an endless repetition of works (or thoughts) that lead nowhere. "Their spirits, trapped in the depths of the earth, will never see the sky again". But perhaps - which is the hypothesis of all mystical knowledge - as depicted in the image of Dante's inferno, only by digging down a lightless hole, after years, or centuries, is it possible to emerge to the other side. Perhaps, with one last pickaxe strike into the depths of the mountain. A crane has made its nest on the three-story pine tree. Out there, life has never stopped flowing, and the clouds too. Davide Palella's short film comes after a journey, real or dreamlike, to Japan.

Arianna Tremolanti

film sulla scomparsa and *Sado* are his most recent works. In September 2024 he was selected for the Pedro Costa Lab, making a short film under the guidance of the Portuguese director.

Un modo di
sorridere
insolito
Veronica Orrù

Italy | 2024
8mm, VHS-C | Colour | 21'
O.V. Italian

Director
VERONICA ORRÙ

Cinematography
VERONICA ORRÙ

Editing
VERONICA ORRÙ

Music
ALESSANDRO GIUSTINIANO

Producer
RE-FRAMING HOME MOVIES

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VERONICAORRU95@GMAIL.COM

BIOGRAPHY
Veronica Orrù (Sardinia, 1995) lives in Milan. After graduating in cinema from the Brera Academy of Fine Arts, she worked as an assistant director, editor and archive researcher. She is co-founder of the association *Re-framing home movies*, for the valorisation and preservation of family cinema. Her research focuses on diaristic cinema and found footage, and *Un modo di sorridere insolito* is her first film.



The paths of three families who have (almost) nothing to do with each other cross: Franz Kafka's, the filmmaker's and the Boero family, whose holiday films, shot in the 1950s and 1960s, are preserved in the archives of the Sardinian Cineteca. While the Boeros' father films joyful and somewhat faded holiday scenes, Kafka writes the famous letter to his parents, confessing a love made up of loneliness and fear, misunderstanding and, finally, forgiveness. This letter is never delivered. The distance to Veronica's family is defined above all in the representation: their *home movies*, thirty years more modern, are shot on metal tape and no longer on film. In an attempt to treat the archive images with the utmost delicacy, I respect the original cuts of the in-camera editing, I do not remove film fragments, I do not intervene in the images. I comment on them in a whisper, with a simple subtitle and music by Alessandro Giustiniano", explains the director. History has changed its visual grain, "even the sea no longer looks the same [...] my father was different. All fathers are different, but all fathers have disappeared at some point, leaving their children a legacy to rebuild. All these fathers are no more, they are ghosts, trapped in the same gestures as so many others, like the future ghosts of pixels that remain alive as long as someone looks at them, and that is why we look at them," the film says. The absence of the parental figure is at the heart of the work, as Orrù explains in the director's notes: We daughters and sons invent ways to resist forgetting. It took five years to complete the film because it was a valuable process of study and introspection for me - or perhaps because I wanted to keep it alive for a while longer. *Un modo di sorridere insolito* was born in 2019 as a thesis project for the Brera Academy of Fine Arts, during the residential course *Re-framing home movies*.

Arianna Tremolanti



Vitaliy's
Dream
Martino Santori

Italy | 2024
HD | Colour | 14'
O.V. Italian

Director
MARTINO SANTORI

Editing
MARTINO SANTORI

Cinematography
MARTINO SANTORI

Producer
PAOLO PAM

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BIOGRAPHY
Martino Santori (Lucca 1995) graduated in Cultural Heritage Science at the University of Pisa (2018) and in Graphic Design at the Brera Academy of Fine Arts (2022). In 2021 he founded the collective ciaocasa, with which he organised the independent exhibition O.L.W.I.F.I in Lucca, and in 2023 the independent publishing festival Fauss Fest in Turin. Between 2023 and 2024 he collaborated with Giulia Fegez on the Dar Ali project.



I learned to speak when I was about two years old, because before that I had nothing to say, everything was fine, then one day they gave me this unsalted soup and I complained.
In Vitaliy's account of his first words to himself, there emerges a way of conceiving of language and communication as something fundamentally superfluous, something that would be completely unnecessary if only everything went well. The film projects two channels into which Vitaliy and his utterances are also divided: on the one hand, the paradoxical and lighthearted account of the August putsch of 1991, the dissolution of the Soviet Union and, above all, the subsequent dramatic crisis over cigarettes, which at the time only came from England and were 'really disgusting'. Really disgusting'. Meanwhile, the other Vitaliy overwhelms and confuses this narrative by repeating incessantly, but with the utmost seriousness, all the names of the municipalities included in the Integrated Tariff System of the City of Milan.
The two voices, so antithetical in their performativity, highlight those two aspects of the locutionary act per se that Saussure, Malinowsky and, more recently, Paolo Virno have dealt with, namely 'what is said' and 'the fact that one speaks': two moments of speaking that are always coincidental and inseparable. But if 'what is said' expresses the cognitive, communicative and entirely empirical attitude of language, 'the fact that one speaks', on the other hand, manifests its ritual character, which has no other purpose than to manifest the speaker himself, the person's becoming present as an absolute subject, that is, a self-reflexive awareness of the self as a social and political animal, which, in two words, means saying 'I exist'.

Arianna Tremolanti



Through interdisciplinary and multidisciplinary research, including both practical and curatorial projects, their work is based on pretexts provided by personal experience and everyday life. With a playful and poetic approach, his projects evolve into a system of narratives that use language as a shaping element of image and real space. His work has been exhibited at Lunigiana Land Art, Cartavetra Art Gallery, Florence, Associazione 21, Lodi, in collaboration with Gucci for the Gucci Perspectives project, Cité des Arts de Paris, Galleria San Fedele, Milan.

Amerika
Saverio Corti

Italy, Germany | 2024
HD | B/W, Colour | 3.30"
O.V. No dialogues

Director
SAVERIO CORTI

Cinematography
SAVERIO CORTI

Editing
DOMENICO BUZZETTI

Sound
GIOVANNI ROSINA

Production
BULK

Producer
SAVERIO CORTI

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BIOGRAPHY
Saverio Corti (Milan, 1972) graduated in film directing from Silvio Soldini's Civic School of Cinema Television and New Media and in literature and philosophy from the University of Cattolica in Milan. He currently works as a freelance photographer and filmmaker between Berlin



As in the old silent Charlie Chaplin film, when European emigrants arrived in the 'New World' by ship, a side car showed the first appearance of the Statue of Liberty, and behind it the flowing profile of Manhattan shrouded in mist. Now, in *AMERIKA*, a black-and-white New York of traffic and skyscrapers rushes past the windows of a subway, reproducing more than a hundred years later that hint of a promised future, mixed with fumes and alienation, that already in *The Immigrant* (1917) made the United States the home of an ambiguous freedom, perhaps only heard in stories, yet one of the most exported narratives in the world: the *American Dream*. Amidst the self-celebration of greatness, advertising messages and stars and stripes, Donald Trump's uncanny American eagle eye concludes the journey, not necessarily as a warning, but as a reminder of the duality of the American spirit, which on the one hand invented the *woke* ideology and on the other has had to maintain its positions as an imperialist and colonial superpower, for Republican as well as Democratic administrations. Differently inspired by the black and white photographic work *Drive-By Shootings: Photographs of a New York Taxi Driver* by David Bradford, *Amerika* condenses and extends the underground journey from Queens to Manhattan, accompanied by a famous noise composition by Karlheinz Stockhausen.

Arianna Tremolanti



and Italy. In 2005 he debuted with his first solo photo exhibition *On Sex* at the Babele bookshop in Milan and simultaneously presented the short film of the same name at the Mix Festival in Milan. His recent works include *GN- z11* (2003), presented at the Fuorinorma Festival in Rome, directed

by Adriano Aprà. *Sphere of IO* (2019) took part in the 48 Hour Film Project Berlin competition.

I sonnambuli
Luana Giardino

Italy | 2024
2K | Colour | 25'
O.V. Italian

Director
LUANA GIARDINO

Cinematography
LUANA GIARDINO

Editing
LUANA GIARDINO

Producer
LUANA GIARDINO

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BIOGRAPHY
Luana Giardino. (Milan, 1988) graduated in painting from the Brera Academy of Fine Arts. She approached the audiovisual language by experimenting with video installations and short films. She then attended the documentary film course at the Luchino Visconti Civic School of



It is said that all pensioners in Italy, just before they die, must pass through a limbo dedicated to them, trapped in the bliss of the senior citizens' club, oblivious to the cares of life, the affairs of the world and the passing of time outside. It is in this limbo that they play all sorts of games involving money, cards, bowls and numbers written in pencil on chequered notebooks. In this limbo, before they die, all old people become children again for a time. And the metaphor of sleepwalking is apt in that these old children never want or can go home again, they want to live on in the dream of their bowling club. The heart of the film focuses on a series of gestures that the regulars experience in this space that has now become their home. We are in Garlate, the Circolo Ricreativo is like a place out of time. It has been there since the post-war period and little seems to have changed over the years in these lakeside premises where the same people, mostly elderly, gather every day. There are very few young people, so the female presence is limited to the bar. The drinks are cheap, nothing is trendy. Between the card tables, the games seem to go on forever: a drink, a joke, a few sentences about what is happening inside these walls. Every little game becomes a narrative pretext, freezing the flow of the day, creating a suspended, reassuring everyday life, even in the noise and dim light, in which one can find oneself and recognise oneself, far from thoughts and worries. Almost a refuge, where everyone can become another self in the rhythm of the cards, of the rolling balls whose distance is precisely measured to count the points. In the echo of screens showing football matches or in that "modernity" that is the coloured screens of slot machines. On the other hand, there are us, the seemingly alive ones, trudging along in a contemporary digital, pandemic, hacked, consumed and spasmodic world where everything is plagued by the pedantic weight of importance. The sleepwalkers, however, do not care. They remain on the fringes, where the rest of the world ignores them, and continue to play bowls.

Arianna Tremolanti



Cinema and graduated in June 2023 with a specialisation in Cinema and Video. She works as a video maker for several theatre companies and artistic associations. Her last film, *Rumore* (2022), was presented at Filmmaker and then at numerous Italian and international festivals.

Her other works include: *O Fantasma* (2020); *L'immobile* (2015) - co-directed with Francesco Biselli, Annese Elia, Alberto Redighieri.

LA-MAISON-DIEU

Alberto Baroni

Italy | 2024
4K | Colour, B/W | 13' 55"
O.V. No dialogues
Italian subtitles

Director
ALBERTO BARONI

Screenplay
ALBERTO BARONI

Cinematography
ALBERTO BARONI

Editing
ALBERTO BARONI

Sound
ALBERTO BARONI

Interpreters
ALBERTO BARONI

Producer
ALBERTO BARONI

Production
KINEMA

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ALBERTOBARONI07@GMAIL.COM



The nostalgia of the one, the spirituality that permeates everything: these are some of the feelings that run through Alberto Baroni's *LA-MAISON-DIEU*, the seventh film in the series dedicated to the Major Arcana of the Tarot de Marseille, which began in 2017 with the short film *Carro*. In these thirteen dense minutes, the director finds the image in its symbolic nature, where psychoanalysis and religion touch. The Benedictine monk Henri Le Saux was torn by his faith, divided between Christianity and Indian deities. A synthesis was never possible, the only liberation he saw was in the betrayal of his father, represented by the Christian creed. Baroni recounts this historical event in a correspondence that takes place in the present, but the meaning of *LA-MAISON-DIEU* transcends the usual temporality. In fact, the flow of water is a timeless image that speaks directly to our souls, much more than to our minds; just as the 16th Arcana, the Tower (la Maison Dieu) points us to a violent, traumatic, explosive, yet powerful emancipation. Death can be a painful but necessary passage on this journey. Baroni's stills, together with the text, accompany us on this journey, which is both abstract and intimate. Does nature know patricide? We cannot say for sure, but we seem to understand it as an indispensable phase of every minute change. In fact, we can only let go and contemplate that we are part of a larger universe, of which cinema can finally become a mirror, in an intermediate dimension between the inside and the outside, a retina on which to imprint the meeting of these two worlds in a form that is visible and therefore, even if coded, interpretable. A gap, a distance that demands duality, a departure from the one that must be experienced and renewed each time.

Lucrezia Ercolani



BIOGRAPHY
Alberto Baroni (Brescia, 1986) began working as an independent filmmaker after graduating from the University of Milan with a thesis on Fritz Lang's *Fury*. He makes documentaries, web-docs, corporate and advertising films, taking on the roles of director, operator, editor and colourist. He collaborates with the C.T.U. (University Television Centre) of the University of Milan, contributing to the production of documentaries and commercials for the university. In 2015 he

directed his first short film, *Impero*, and in 2017 he presented at the Filmmaker Festival the invented language short film *Carro*, which won the Best Photography award at the ValdarnoCinema Film Festival in 2018. In the same year, the short film *Efesò* was presented at numerous national and international festivals, and in 2019 it won the Best Film award at the Brianza Film Corto Festival. LE - TOI - ILE takes part in the 2019 Filmmaker Festival and wins the Best Sound Design award at the Hermetic

International Film Festival. *La Force*, after its premiere at Filmmaker 2022, was presented at ShortCircuit in Brighton and at the International Festival Zeichen der Nacht in Berlin. In 2023, he presented *Le Monde* at Filmmaker Festival and in 2024, *La Force* won the "Best Experimental Short" award at Desenzano Film Festival. Since 2018 he has been writing for the online film magazine "*Gli spietati*".

Meditazione per l'Apocalisse

Irene Dorigotti

Italy | 2024
HD | Colour | 8'
O.V. Italian

Director
IRENE DORIGOTTI

Cinematography
IRENE DORIGOTTI

Editing
IRENE DORIGOTTI

Producer
IRENE DORIGOTTI

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Grief can become many things and many times. First it comes as a feeling, then it becomes a thought. It becomes, for example, during a train journey home from Bologna, in the images that flow out of the window. They pass as quickly as the long stream of thoughts of the director, Irene, spoken aloud and recorded in an audio message sent to a loved one. Thus, on the other side of the glass, the evening just spent with Rosa, Vanes's friend and companion, the boy who died of a disease he did not want to know anything about, not even his name, and their photos at university take shape. Then, in a crescendo of associations between the thoughts and the landscape, ashen herons appear, the urn mistaken for a trophy, the idea of finding a place in the mountains to scatter the ashes, the dark sky despite the sun, bonsai trees as distant affections, and finally the wish to see friends at a concert rehearsal. At the end of the journey, the place chosen to 'go somewhere else' is a lake in which the sky and snow-capped mountains are reflected. From up there, in this upside-down world, memories and ashes can wander without fear of losing them, while those who remain among material things, where everything is inexorably destroyed, that is, in this kind of apocalypse, can now meditate without being overwhelmed.

Arianna Tremolanti



BIOGRAPHY
Irene Dorigotti (Trento, 1988) is a visual anthropologist, a graduate in Cultural Anthropology and Ethnology from the University of Bologna and a graduate from the Department of Political Science and Cultural Society at the University of Turin. She works in the fields of cinema and short

story writing. Her areas of research include sensory perception, time, urban anthropology and ethnographic practice. Her previous works include: *Apnea* (2019); *Herz-Jesu-Feuer* (2020). *Ora sono diventata foresta* (2021) and *Le grand rêve*

(2022) were presented at Filmmaker in the Perspectives competition. In 2023 she made her first feature film, *Across*, which was presented in Venice Days Venetian Nights.

OUT OF COMPETITION

FILMSTUNDE_23 (SUBJECT: FILMMAKING)
EDGAR REITZ, JÖRG ADOLPH

NÉ OMBRA NÉ LUCE
ANDREA CACCIA

NO OTHER LAND
BASEL ADRA, HAMDAN BALLAL, YUVAL ABRAHAM, RACHEL SZOR

PEACHES GOES BANANAS
MARIE LOSIER

SULLA TERRA LEGGERI
SARA FGAIER

TARDES SOLEDAD
ALBERT SERRA

Filmstunde
23
Edgar Reitz, Jörg
Adolph

Germany | 2024
4:3, 16:9 | B/W, Colour | 83'
O.V. German

Directors
EDGAR REITZ, JÖRG ADOLPH

Cinematography
THOMAS MAUCH (1968), DEDO WEIGERT
(1968), DANIEL SCHÖNAUER, MARKUS
SCHINDLER, MATHIAS REITZ
ZAUSINGER

Editing
JÖRG ADOLPH, ANJA POHL

Sound
JONAS EGERT, JÖRG ADOLPH

Music
NIKOS MAMANGAKIS

Production
A FILM BY IF... PRODUCTIONS CON
EDGAR REITZ FILMPRODUKTION E BR

Producer
INGO FLIESS

Contacts
EGERT@IFPRODUCTIONS.DE

BIOGRAPHIES

Edgar Reitz (Morbach, 1932) was one of the founders of the New German Cinema. Together with Alexander Kluge he designed the first film school in Germany in Ulm. His debut feature film, *Mahlzeiten* (1967) won the first feature award at the Venice International Film Festival. Among his later films: *Cardillac* (1968/69); *Geschichten vom Kübelkind* (1969/71); *Die Reise nach Wien* (1973); *In Gefahr und größte Not bringt der Mittelweg den Tod* (1974); *Der Schneider von Ulm* (1978). But it is thanks to the trilogy of *Heimat*



In 1968, Edgar Reitz was commissioned to give the first film course in a school, at the Luisengymnasium in Munich. The initiative was documented by the director himself in a film broadcast on German television on 22 February 1969: *Filmstunde*. This course, which was supposed to explore the relationship between cinema and literature, gradually turned into something else, as the didactic objective receded in the face of the movement of reality. Following Béla Balász's idea - "As long as cinema is not taught in schools, we will not see the most important revolution in human education" - Reitz entrusts the teenage girls with amateur Super 8 cameras and tries to find an "alphabet" with which to create images. They organised themselves into small groups, filmed outside the school and discussed their choices together. In the final short films, their experiences and views of the world take shape. Fifty-five years later, Reitz - who achieved international success with the *Heimat* trilogy - reconnects with his class through a chance encounter with one of his former students. *Filmstunde_23* is the "chronicle" of this encounter, using archive material, images from old and contemporary courtrooms, in which Reitz and Jörg Adolph film their conversations about life, cinema and what the experience of many years ago meant to them all. The result is a film that, in addition to the pleasure of reuniting them, deals with the issues raised by their first common experience: the importance of education in the language of cinema, which the director has always strongly supported - he is responsible for the first film school in Germany - and the role of images as a political space in comparison with the world. Above all, however, *Filmstunde_23* is a declaration of love for cinema and an affirmation of the necessity of teaching as an active process and participation.

(1984-2004) that Reitz has established himself worldwide by changing the film landscape with a narrative that interweaves on screen individual experiences and collective history. The trilogy was followed by *Die andere Heimat - Chronik einer Sehnsucht* (2011-2013). Throughout his long career, he has received numerous awards and his filmography comprises more than 50 works, including feature films, documentaries, experimental films and television works. He has published books and texts on film theory and

aesthetics. His autobiography *Filmzeit, Lebenszeit. Erinnerungen* (The Time of Cinema, the Time of Life. Memories) was released in Italy for La nave di Teseo.

Jörg Adolph (Herford, 1967) studied history, media and ethnology before graduating from the Munich School of Film and Television. He is the author of documentaries and fiction films, including *Lost Town* (2009); *The Secret Life of Trees* (2020). He teaches cinema at the HFF in Munich.

THE GAME OF CINEMA,
THE DISCOVERY OF THE WORLD
Mazzino Montinari

Repertoire pictures of girls from a secondary school in Munich. They are between thirteen and fourteen years old. They are fascinated and perhaps slightly intimidated by the presence of a teacher whose curriculum they probably ignore. This eccentric professor is a director who is going to involve them in a television project for a certain period of time, between theory and practice, technique and art, asking them to be inventive, inviting them to be self-aware. That filmmaker was Edgar Reitz. More than half a century later, this class is repopulated with the same protagonists, now almost seventy years old. A group photo taken in 2023, albeit with some absences, replicates the one taken in 1968. The individual stories are once again intertwined, once again through cinema as a shared experience, as an activity that simultaneously refers to itself and to others. The 35-year-old signatory of the Oberhausen Manifesto asks his young students to describe an object, to investigate it, almost like a detective. At the same time, the 90-year-old author of *Heimat* observes and comments on what was done half a century earlier. The view has widened, the girls, the teacher, the classroom, the cameras, the Super 8 cameras have entered the field. The view is wider. The image is too wide, it breaks the boundaries, it reveals something unexpected. The films multiply. Outside and inside a picture, the pupils are the virtuous example of an experiment, the subject of a small collective event. They discover the power of initiative, of creation. They are then led to emancipate themselves and lead the game, each with their own idea of narration, with shots that in some cases ironically anticipate titles that will be successful at international festivals. This project has a critical pedagogical purpose, which today, as it was then, seems so easy to continue, but so difficult to put into practice: "Reitz, who wanted audiovisual education to be treated in the same way as other school subjects. And instead, in the past and today, there is only a large and passive consumption. It should be about learning a language, learning film techniques, making a plan. Mixing your passions with an interest in the world around you. Beyond the success of the project, this seems to be the most revolutionary experience, the possibility of putting the self in relation to the other, adopting a grammar to overcome it with a gesture.



Né ombra né luce

Andrea Caccia

Italy | 2024
4K, 8mm, Super8, MINIDV
Colour, B/W | 81'
O.V. Italian

Directors
ANDREA CACCIA AND THE STUDENTS
OF ROSA LUXEMBURG INSTITUTE IN
MILAN

Screenplay
ANDREA CACCIA, VIVIANA GUADALUPI
E GLI STUDENTI DELL'ISTITUTO ROSA
LUXEMBURG

Cinematography
ANDREA CACCIA, MASSIMO SCHIAVON

Editing
FILIPPO TENTORI

Sound
MARCELLO LA FORTEZZA

Interpreters
SERENA ESPOSITO, SARA LIMITONE,
MANUEL TROIA, LUCA BADEGNANI,
TECLA CASO, MARINELLA CUCCHI,
LUIGI DI MARTINO, CLAUDIO DONELLI,
RICCARDO DONELLI, SILVIO DONELLI,
STEFANO DONELLI, FRANCO
LEBRINO, GAETANO LEPORE, STEFANIA
LEPORE, LUCA MASTRONARDI,
CLAUDIO MEAZZA, RENATO NAZZANI,
TIZIANA OLGATI, EDDA TIOLI, PRISCO
TORRIANI, MAURO VASSALLI, VIVIANA
VIGANO

Music
TOMMASO DONELLI

Production
ISS G. GALILEI – R. LUXEMBURG, N
COLLABORAZIONE CON UNIVERSITÀ
IULM – DIPARTIMENTO DI
COMUNICAZIONE, ARTI E MEDIA
GIAMPAOLO FABRIS, CON IL
CONTRIBUTO DI MIM (MINISTERO
DELL'ISTRUZIONE
E DEL MERITO), MIC (MINISTERO DELLA
CULTURA).

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On the western outskirts of Milan, the former Marchiondi-Spagliardi Institute now appears as a gigantic material remnant of a long process of abandonment, administrative conflicts, bureaucratic shifts and disputes. Supported by tree trunks that have grown between pillars, walls and trilithons, it survives in the only part that is still active and functioning: a Day Centre for the Disabled of the City of Milan. *Né ombra né luce* recounts, through the decades from the 1950s to the present day, the materialisation and disintegration of a monumental container of utopias. An institute that took in the so-called "difficult" children - the *Barabitt* - with the mission of offering them a home and a path of education, training and integration. A space in the making, aimed at building a 'better world'. Conceived in 1954 by Vittoriano Viganò and directed by Dr Angelo Donelli, a neuropsychiatrist who conceived a programme of integration - not correction - for young people with psychosocial difficulties, the Marchiondi today only reveals itself to the observer when accompanied by a story. The story that three boys of today have decided to live, amidst the ruins of the present and the memory of a past that is fading like the light at sunset.

BIOGRAPHY
Andrea Caccia (Novara, 1968), after studying painting and directing, dedicated himself to creative documentary film-making, using visual language as the main tool for analysing reality. A curious experimenter in the techniques of staging, filming and editing, he has made works that are very different from each other, crossing genres with ease, creating a personal and elusive style in which documentary and fiction are reflected in each other without ever recognising each other. His films have received awards and have been screened at numerous events, including the Venice Film Festival, Locarno, Rotterdam, Karlovy Vary, Pesaro Film Festival, Filmmaker Festival and many others. Among his titles:

Vedozero (2010); *La vita al tempo della morte* (2011); *Tutto l'oro che c'è* (2019). He teaches the Laboratory of Documentary Cinema course at the IULM University in Milan and the Theories and Practices of Documentary Cinema course at the Michelangelo Antonioni Film Institute in Busto Arsizio; he collaborates with the Luchino Visconti Civic School in Milan and the CISA in Locarno. He lives and works in Italy, on the Lombard banks of the Ticino river.



BUILDING TO COMBAT LONELINESS

Mazzino Montinari

A theatre welcomes the deeds of actors. It is there that men and women appear with their words and actions. Anything can happen when it comes to relationships between people who are bound by their own experiences and at the same time willing to be open to the unpredictability of meeting others. After the bombing of Via Quadronno 26 in Milan during the Second World War, in the 1950s the architect Vittoriano Viganò designed the new headquarters of the Marchiondi-Spagliardi Institute at Via Noale 1 in Baggio ('a piece of concrete capable of generating emotions'). This is our theatre, a space for events. The educators, led by the psychiatrist Angelo Donelli and his deputy Antonio Lepore, are part of this exemplary world, as are the many young people struggling to survive. From there, untold stories take shape. Some find a better life, others do not. Because each space carries the fragility of life, indifferent to fate and scripture. 'My father always believed that architecture should not be the deductive declination of broad and abstract theories. Instead, he always believed that architecture had to start from the ground up. It had to be the specific combination of context, occasion, function. [...] Everything was new, everything had to be invented,' says Viviana Viganò proudly, explaining her father's intentions. To build a building of appearance, full of windows, colours and gardens, not to correct minors, to re-educate them and bring them back to the so-called straight path, but to work together, to feel present, to counteract loneliness, to be (placed) on the margins. A barrier-free place to pay attention and listen. From the normative school life to the school life without borders, which exposes everyone to the possibility of success or failure. Today, two girls and a boy are on the road, between abandoned walls and a nature that, indifferent to our adventures, has superimposed itself on the concrete. They could be among the spectators of the end, or they could take the initiative and assume the role of heirs without a will. In the film by Andrea Caccia and the students of the Rosa Luxemburg Institute, through interviews and archive material (video, photos, Super8), we follow the vicissitudes of the Marchiondi-Spagliardi Institute, from its brilliant beginnings, full of promise and ideals, to its progressive decadence, dictated by dull bureaucratic measures and empty disinterest. *Né ombra né luce* documents the wider trajectory of a humanity that has transformed the symbols of a utopia into monuments to vanished civilisations. Is there a way to reclaim what has been lost?



No Other Land

Basel Adra, Hamdan Ballal, Yuval Abraham, Rachel Szor

Norway, Palestine | 2024
ProRes | Colour | 96'
O.V. Arabic, Hebrew, English

Directors
BASEL ADRA, HAMDAN BALLAL, YUVAL ABRAHAM, RACHEL SZOR

Screenplay
BASEL ADRA, HAMDAN BALLAL, YUVAL ABRAHAM, RACHEL SZOR

Cinematography
RACHEL SZOR

Editing
BASEL ADRA, HAMDAN BALLAL, YUVAL ABRAHAM, RACHEL SZOR

Sound
BÅRD HARAZI FARBU

Music
JULIUS POLLUX ROTHLAENDER

Production
ANTIPODE FILMS, YABAYAY

Producers
FABIEN GREENBERG, BÅRD KJØGE RØNNING, BASEL ADRA, HAMDAN BALLAL, YUVAL ABRAHAM, RACHEL SZOR

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BIOGRAPHIES

Basel Adra (Masafer Yatta, 1996) is a Palestinian lawyer, journalist and film-maker. He is an activist and documentary filmmaker and has been fighting against the mass expulsion of his community by Israel for 15 years.

Rachel Szor (Jerusalem, 1994) is an Israeli filmmaker, editor and director.

Hamdan Ballal (Susya, 1989) is a Palestinian



The community of Masafer Yatta in the West Bank has been struggling for a long time. Young Basel Adra remembers when he was very young and his father went to demonstrations to defend a right that seems self-evident: the right to live in one's own home. The reality for the Palestinians is very different: the Israeli state wants to build a military base in the place of the village. There is no room for negotiation: bulldozers arrive to demolish the buildings, soldiers shoot and kill with ease. Nevertheless, with a tenacity that warms the heart, the community does not abandon its land, old people and children sleep in caves, while young people rebuild at night. It sounds absurd, but in fact there is no other choice: there is 'no other land' to go to. Winner of the Best Documentary Award at the Berlin Film Festival, the film tells the story of this struggle for survival through the collective work of Israeli and Palestinian filmmakers. In particular, it is the relationship between Basel and Yuval Abraham, a young journalist from Jerusalem, that makes this act of denunciation possible. Yuval studied Arabic, a fact that has radically changed his way of seeing; injustices are now as obvious to him as the violence of the Israeli government, which from one moment to the next forbids access to streets and houses, appropriates them and makes life "abusive" with the help of devious propaganda. Yuval is impatient, he wants to document everything, thinking that this will be enough to bring about change; Basel, on the other hand, is used to the slowness of a resistance that does not give in because "it has been going on for decades". The journalist, on the other hand, can go back to the other side, cross the checkpoints - crossing points 'only for Israelis' - and decide what he wants to do with his life. Basel is stuck there instead, he studied law, but what does he do with his degree? *No Other Land* shows all the cruelty of the Israeli occupation, the camera becomes a witness to the great tragedy of our time, and even though the film was shot in 2020, years before the destruction of today, what we see on the screen is already a war in itself, a pretext aimed at extinguishing life. And that is something that we, as human beings, cannot fail to question.

photographer, filmmaker and farmer who has worked as a researcher for several anti-occupation human rights groups.

Yuval Abraham (Jerusalem, 1995) is an Israeli film-maker and journalist.

THE RESISTANCE OF THE IMAGES

Giuseppe Gariazzo

No other land, there is no other country. The very title of the film by four young Palestinian and Israeli activists - Basel Adra, Hamdan Ballal, Yuval Abraham, Rachel Szor - clearly and directly explains the meaning of a militant work that tells us about the tragic situation in the occupied West Bank by immersing us in it without filters. And over a long period of time. The film, which won the best documentary award at the Berlin Film Festival in 2024, runs from 2019 to the end of 2023 (with subtitles recalling the new Israeli offensive on Gaza after 7 October 2023), but in fact it goes back even further, inserting images of the repression and devastation carried out by Israel and witnessed by Basel Adra since childhood (present in some scenes).

The setting of *No Other Land* is Masafer Yatta, one of the villages in the Hebron governorate in the southern West Bank that Israel has long wanted to completely and partially demolish, as seen from bulldozers in action to uproot houses, it succeeded but faced the resistance of the inhabitants who continue to stand high in defence of their land. In this sense, *No Other Land* is a necessary and heartbreaking testimony that brings to the fore the occupation, the destruction, the humiliation, the struggles that have spread over time, both of a community and of Basel and Yuval - the first Palestinian, the second Israeli - who already knew each other and who have increasingly intertwined and made grow friendship and solidarity. And the film, which is both a description of the facts and an autobiographical look, makes you feel all the pain of a state of deprivation and imprisonment. Because Yuval, unlike his friend and the Palestinians there, can get in and out of the area, go there and come home. Yuval is not an outsider, he has gained the trust of the people, he is in their midst, he is even insulted by a settler who films him threatening, which will spread his image.

It is in these scenes, in the actions and dialogues carried out by the activists, in the space given to some people in particular (think of the father of Basel, the petrol station and reference point for the community), which is hampered by the reprisals of both the Israeli army and the settlers, that *No Other Land's* strength lies. And one can't help thinking of Michel Khleifi's masterpiece *Song of the Stones* (1990), still an essential text today, on the destruction of houses by bulldozers, seen in that film, shocking in its "pioneering" nature, now circulating everywhere on the media highways or in the cinema, as in *No Other Land*, and despite this visual surplus they always manage to indignate.

In *No Other Land*, the political act of denunciation is worthwhile, it counts on everything else, it is an act of indignation lived from within, without voices outside, "mild" in showing the daily horror, with a look that is not rhetorical. Adra, Ballal, Abraham and Szor, who give a voice to those who do not have one - also because of the media's almost one-sided treatment of this subject, which is the "subject of all subjects" at world level - have carried out a useful operation to make known to the public, who know little, a discriminatory reality that seems to have no end. And they understand that it all began long before 7 October 2023. A film, *No Other Land*, that should be shown everywhere.



Peaches Goes Bananas

Marie Losier

France, Belgium | 2024
16 mm | Colour | 73'
O.V. English

Director
MARIE LOSIER

Cinematography
MARIE LOSIER

Editing
AEL DALLIER VEGA

Sound
MARIE LOSIER

Production
TAMARA FILMS, MICHIGAN FILMS

Producers
CAROLE CHASSAING, SÉBASTIEN ANDRES, ALICE LEMAIRE

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Seventeen years: that is how long Marie Losier filmed Peaches, a queer feminist artist who, at the beginning of the new millennium, became an icon of electroclash, the genre that fuses new wave, synth pop and techno. The pounding backing tracks over which the Canadian singer cadences provocative and direct verses, combined with a wild performativity, make Peaches' concerts as unique today as they were yesterday. The French director continues her series of portraits of artists - after those dedicated to Genesis P-Orridge, Felix Kubin, Alan Vega, George Kuchar, Guy Maddin and Tony Conrad - with the format that is close to her heart: 16 mm film. The work dedicated to Peaches, however, is nourished by a deep friendship and shared questions about femininity, the passage of time and the relationship between art and life. The footage from the many live sets around the world gives us back the vitality of a musical journey that has become the voice of LGBT+ demands through Peaches' natural tendency to break down any barriers that might jeopardise the freedom to express oneself to the full. Behind the joys of the stage, however, lie the toils of the tour, the hours spent on hair and make-up - a true trademark, between glamorous glitz and punk essentiality - and a sometimes painful family life. The final sumptuous banquet invites us to take full advantage of what existence has to offer, while the large vagina worn as a headdress reminds us that we are first and foremost bodies to be celebrated, making us curious spectators of every change. *Peaches Goes Bananas* is an intimate and uplifting film, a hymn to transformation and sharing, a celebration of a life well lived.

BIOGRAPHY
Marie Losier (Boulogne-Billancourt, 1972) has been working in New York for 23 years, presenting her films and videos in museums, galleries, biennials and festivals. She has made numerous film portraits of avant-garde directors, musicians and composers, including the Kuchar brothers, Guy Maddin, Richard Foreman, Tony Conrad, Genesis P-Orridge, Alan Vega, Peter Hristoff and Felix Kubin. Losier's films have screened at the Cannes Film Festival, Le

Jeu de Paume, Berlinale, Rotterdam Film Festival, IDFA, Tate Modern, MoMA, Palais de Tokyo and Centre Georges Pompidou. Filmmaker Festival dedicated a retrospective to her in 2016, followed by MoMA New York in 2018 and Le Jeu De Paume in Paris in 2019. The author of numerous short films, her feature films prior to *Peaches Goes Bananas* are *The Ballad of Genesis* and *Lady Jaye* (2011), presented at the Berlinale and winner of the Teddy

Award; *Cassandro El Exotico!* (2018), in the Acid selection at Cannes, and *Felix* in Wonderland (2019), which premiered at Locarno. Marie Losier is preparing a solo exhibition at the Contemporary Museum/Transpalette in Bourges in 2025.

IN THE PRIVACY OF THE PUBLIC

Lucrezia Ercolani

The body of the rock star contains several antitheses: sacred and profane, divided and anti-divided, intertwined in a web of respectability and irreverence. But what happens when the body is that of a woman confronting time, having challenged every taboo about sexuality? *Peaches Goes Bananas* is Marie Losier's intimate tribute to Peaches, born Merrill Beth Nisker, the Canadian singer who in 2000 combined punk provocation, maximalist electronics and feminist demands in her groundbreaking album *The Teaches of Peaches*. The relationship between Losier and Peaches did not begin in 2006, when the two met while making *The Ballad of Genesis and Lady Jaye*, a film dedicated to Genesis by P-Orridge - another intense speculation on the changing body - and they have not been apart since. Losier followed Peaches on her travels through Europe and the USA, on stage and on the bus, at home and in rehearsals. The result is an intimate film, as the 16mm format demands, but it is about a common fact. The energy of the concerts, the liberation of the participants singing to the point of exhaustion those verses that have remained iconic - *fuck the pain away, fuck the pain away...* - are a phenomenon that tells us something about Western youth in the last thirty years. And so the film finds its rhythm in this movement between public and private, between touching intimate glimpses and the "hard life" of the rock star. We see Peaches looking after her sister, who suffers from multiple sclerosis, a bright woman who never gives up her irony. And although the singer has always insisted on the need to transcend a clear division between genres, it is undeniable that *Peaches Goes Bananas* is about women, their strength, their ability to think outside the box. And it is no coincidence that the name was chosen after a song by Nina Simone called *4 Women*. Losier's film comes on the heels of a documentary presented at this year's Berlinale, *Teaches of Peaches* by Philipp Fussenegger and Judy Landkammer. Very different in style and cinematographic approach, that work focused on the 2022 tour and the artist's relationship with Berlin, his adopted city. At the time, he said: "Today there is a broader vocabulary in which people can recognise themselves as what they want to be, so they understand me better. They used to ask themselves stupid questions, like whether I had a penis or not." In Losier's film, external and internal time change, Peaches' body changes, sure, but was that ever the point? The artist's position, her motivations, her iconoclastic spirit seem completely unchanged, even when she confesses: "I'm going through menopause". It is this ability to expose herself and give everything that is the great strength of the Peaches project, which transcends music to become the voice of a freer, more open, more joyful world. Were they the utopias of a young and finally barrier-free Europe? In the contradictions of a present that seems to go back and forth, Peaches is never nostalgic. And love gives colour to her words when we hear her on the phone with her partner. Is this the secret of eternal youth?



Tardes de Soledad

Albert Serra

Spain, France, Portugal | 2024
DCP | Colour | 125'
O.V. Spanish

Director
ALBERT SERRA

Cinematography
ARTUR TORT

Editing
ALBERT SERRA, ARTUR TORT

Sound
JORDI RIBAS SURÍS

Interpreters
ANDRÉS ROCA REY, ANTONIO GUTIÉR-
REZ, FRANCISCO DURÁN, FRANCISCO
GÓMEZ, MANUEL LARA

Music
FERRAN FONT, MARC VERDAGUER

Production
TARDES DE SOLEDAD AIE, IDÉALE
AUDIENCES, ROSA FILMES, LACIMA
PRODUCCIONES

Producers
PIERRE-OLIVIER BARDET, LUIS
FERRÓN, PEDRO PALACIOS, JOAQUIM
SAPINHO, ALBERT SERRA, MONTSE
TRIOLA

Contacts
CONTACT@FILMSBOUTIQUE.COM

BIOGRAPHY
Albert Serra (Banyoles, 1975) made his debut in 2003 with *Crespià, the film not the village*, a portrait of a Catalan village in summer, followed by *Honor de cavalleria* (2006) and *El cant dels ocells* (2008), in which he revisited Don Quixote and the story of the Nativity. In 2010 he produced *Els nom de Crist*, a 14-part television series commissioned by the Macba of Barcelona. *El Senyor ha fet en mi meravelles* (2011), a kind of making of a film that does not exist,



Tardes de soledad is the portrait of Andrés Roca Rey, a 27-year-old Peruvian bullfighter, one of the great names of modern bullfighting, winner of the Torero Revelación 2016 award, almost a rock star in the sector and, above all, a character capable of selling countless tickets. The story crosses the different phases of the bullfight. We see the moment of dressing up, reminiscent of the 18th-century aristocrats that Serra has already portrayed in his previous films, where the characters wear uncomfortable clothes unsuitable for their duties. We see the bullfighter's angry and hateful gaze, contrasted with the gaze of the bull, also angry but resigned, forced against his will to fight a battle he did not want to fight. It is the bull's gaze that opens the film, directed at us, guilty and inert witnesses of a cruel and senseless struggle. For man, the fight is only an aesthetic challenge and a sterile demonstration of power; for the animal, it is a challenge to survive. There is no relationship between the bull and the bullfighter, there is the murderous desire of the one against the futile resistance of the other. For three years, Albert Serra travelled around the arenas of Bilbao, Madrid, Seville and other cities to make his first documentary, without succumbing to the Hemingwayian temptation to dress up in philosophical clothes, a spectacle born of crude and irrational impulses, but searching for the poetry that is everywhere: in the clothes, in the conversations in the minibus at the end of the tests, in which, according to Serra, there are echoes of García Lorca. And in the photograph by Artur Tort, with which he has also made his other films, which brings us so close that we can feel the breathlessness and see "the plasticity of blood and flesh", the sweat running down our faces, the bloodstains glistening on the wounded animal's coat, the bullfighter's grimaces and the voices of his assistants encouraging him and reminding us that we are not watching an equal fight, but that of a man. This is not a battle of equals, but of a team raging against an animal that has very little to do with the game.

precedes *Història de la meua mort* (2013), a reinterpretation of the myth of Casanova - who meets that of Dracula - Golden Brown at the Locarno Festival. In 2015, he signed a 780-minute installation on the origins of the sacred (*Singularity*), projected as a side event at the 56th Venice Biennale. In 2016, *La Mort de Louis XIV* was staged by Jean-Pierre Léaud, followed by *Roi Soleil* (2018). In 2019, he will present *Liberté* in Cannes, which won the Special Jury Prize. In

2022, he will also be in Cannes in official competition with *Pacifiction - Tourment sur les îles*. *Tardes de soledad*, presented at the San Sebastian Film Festival, won the Concha de Oro for best film.

DISCOVERING TIME IN THE SHADOW OF BULLFIGHTING

Luigi Abiusi

Albert Serra, one of the most conscious, peremptory, autarchic filmmakers in circulation, perhaps the most conscious of creative processes, of the formal ganglia that mark (and sometimes unhinge) film, of the way time must inscribe itself in things, now rejects this attention to form. Indeed, one could say that this obsession with cinematographic form - an obsession that finds its way into the folds of time, that makes itself time, an image of time - is present in the psychedelic documentary *Tardes de Soledad*, an audio-video arrangement based on the bullfighter Andreas Roca Rey. But it is a form that is not fixed in the outline of things, in the composition of the image, and even less in the logic of the montage. It is not a solid and static form, but rather an airy body-cinema that exists to the extent, even to the disproportionate extent, of a liberation from the connatural stasis of things in motion, from the solidity of unbreakable things, from the consumerist limits of framing. This is a cinema of the visible rather than of the seen; perhaps the most crystalline case of the cinema of the visible that exists today: an image that is made, that is constantly being made, that leaves in the gaze a clear imprint, full - still moving at the moment of its own spirit - a trace of this complete collapse. This director, who is as brilliant at creating visibility as he is at explaining his process, literally denigrates the object of the narrative, the "thing", in favour of how to show, how to make it show, among other things, on the occasions when he can be heard. The result is a cinema that seems to be made in the moment, when in fact it is the result of a meticulous control of the processes, which are meticulous processes of subtraction of the author's control of the image. Thus the bullfighter and his arena become the occasion on which the camera discovers time, even invents it, filling it with light, shadows and pigments, there in the arena of ochre gravel and red the fence around it, the blood gushing from the bull's thick hide, the animal's eyes, the gluttonous triumph of the burrs on the breach: He invents the rhythm, the rhythm of a ritual conflict, the rhythm of a dance of death; all a "gestica" of arts and glances in place of the deeds of a last corifeo tradition. All very objective: Serra is not at all interested in glorifying or condemning this show, but simply in obsessively observing this lacerto of immanence (this tear in immanence) that makes the hypnotic, psychedelic matter vibrate. But what exactly is psychedelic about this film? The mutual attraction of bodies and spaces, in a masculine tension, touches: the swaying jumble of the bull's testicles in the frame as he rages in the dust, and those of Roca Rey, dressed in fuchsia, feminine tights, as she prepares (here is perhaps Serra's only irony). It is the mutual magnetism of bodies and spaces: That of Roca Rey, an almost Picassian figure that stands out against the blurred background of the square, also inflamed by the shouting and the heat "a las cinco de la tarde", while he shouts his style, his form, the way he faces the distance that separates him from the bull; and that of the angry animal, snorting and drooling at the black warts, before charging and dancing with Roca Rey, making "metric", symbolic of the space of the square, the time of the square: To make poetry, poetry of death.



INTERFERENZE



Pantelleria MASBEDO

Italia | 2023
Single-channel video | Colore | 19'
V.O. Italiano

Director
MASBEDO

Text and voice
GIORGIO VASTA

Editing
VALERIA FERRARI

Sound
SEBASTIANO CACEFFO

Sound design
GUP ALCARO E DAVIDE TOMAT

Music
ORCHESTRA SPATA

Production
IN BETWEEN ART FILM

Producers
BEATRICE BULGARI, LEONARDO
BIGAZZI

Contacts
MASBEDOSTUDIO@GMAIL.COM

BIOGRAPHY
Masbedo is an artistic duo founded in 1999 by Nicolò Massazza (Milan, 1973) and Jacopo Bedogni (Sarzana, 1970). Their research focuses on the "extended" dimension by combining different artistic languages: video, installation, performance, theatre, opera, sound design. In particular, the relationship between art and cinema is at the centre of all their



Between May and June 1945, the island of Pantelleria was repeatedly bombed by the Allies in what was called the first stage of the liberation of fascist Italy. The inhabitants also remember that, after the armistice had been signed, other houses on the island were blown up to make a propaganda film celebrating the victory. The work of the Masbedo artistic duo begins here, at the edge of a representation in which the dramatic reality of the war meets that of its presence, to discover how these events have taken root in the island's unconscious. The artists worked for two years with the local population, organising workshops, interviews, presentations and several moments of collective discussion involving historians, philosophers and musicians around the question: at what point can "reality" be manipulated and distorted by images? The artists search for answers in the landscape, which becomes the material for capturing the movements of history, its official and more secret parts. And the points of view multiply in the collective narrative.

Accompanied by the words of Giorgio Vasta, this journey of images and sounds is an adventure in the beauty of places, in listening to what they contain, in their emotions. He finds again those signs that testify to the past, on which the years and nature have imprinted different meanings. Luigi Nervi's hangar, built by Mussolini, now appears empty, inside which appears the almost magical silhouette of a donkey. The lens explores, observes, concentrates, captures these fragments of an almost fantastic reality. Time shrinks and expands, fluttering in words and sounds that blend with the traditional music of the orchestra. A party, the carnival, still a disguise of reality in its infinite echoes, where memory and the present intertwine as in a dance.

Cristina Piccino



works, which are expressed in moving images between a more intimate figure and a socio-anthropological investigation. Their works have been exhibited in many Italian and international museums, including the Museo del Novecento in Milan, the MAMM Multimedia Art Museum in Moscow, the Reggia Venaria in Turin, the Mart in Rovereto. They have taken part

PERDERSI NELL'ESPANSO WORKSHOP

Arianna Tremolanti

It starts with a workshop promoted by the Civic School of Cinema and realised with the participation of Careof and in collaboration with Filmmaker: "Perdersi nell'espanso". The Masbedo are in charge of it, and at this point the suggestive but also enigmatic title becomes clearer. What is it then? As an answer, we can take the path of the two artists, "expanded" by definition, who have placed the hybrid forms of languages at the centre of their research, privileging the movement between art and visual arts and cinema, in order to "expand" to performance, installation and opera. A map in constant flux, always on the fringes of images and forms, reinventing their uses, shifting their point of view in unpredictable directions.

This is where the laboratory work takes place, together with the twelve artists - Giuseppe Caponio, Marika Silvia Cecalupo, Stefano De Felici, Nicola di Chio, Miriam Gili, Nicoletta Grillo, Hernandez De Obeso Pedro Pablo, Emma Onesti, Jennifer Shoraj, Chiara Toffoletto, Sabrina Zanolini, Andrea Zendali - whom the Masbedos have accompanied in the dimension of "foam" with a practice of moving images in which the cinematographic language transcends its traditional boundaries and hybridises with other media such as theatre, performance and video art.

The result is twelve works in which personal figures flow into a collective dimension that trains their experiences towards the original goal: the foam, that which has exceeded its original form, or at least a standard form. And as with the universe, we cannot say whether there will ever be a limit to this expansion, but we can accept the vertigo. From the short films, apocalyptic visions of a reality that melts into the virtual; images shot in collaboration with snails; a summer at the pool in Milan, but it is only a play; confessions by characters with fictional identities. A storm that appears behind a glass, disorientation in a glass of water. The images expand and test themselves, they are curious, delicate, ambiguous. They play with genres, redefining themselves by discovering new and infinite combinations.

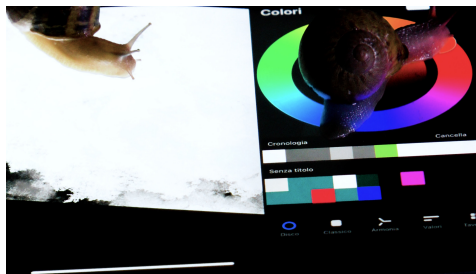




MAKE A WISH!

Giuseppe Caponio

- 4' Throwing coins into a fountain takes on a special meaning when done by the likes of Mario Draghi or Angela Merkel. *Make a Wish!* reinforces the idea that capitalism not only fulfils wishes, but creates and shapes them.
- BIO Giuseppe Caponio (Santeramo, 1998) graduated from the NABA in Media Design Multimedia Arts in 2021 with his debut feature film *Luisa è al Mare* (2020), winner of the Rai Cinema Channel Award.



CONTAMINAZIONE

Marika Silvia Cecalupo

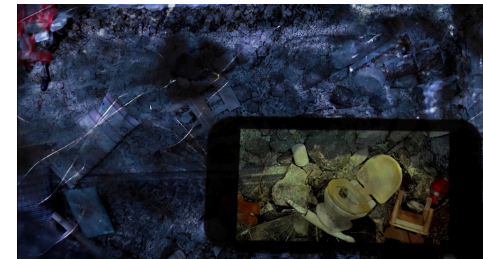
- 3' Snails crawl freely on the screen of a tablet and interfere with the Procreate application: their involuntary and casual activation of certain commands becomes part of the creative and productive process of the film, generating colours and shapes. The hybridisation of technology and nature becomes an interactive performance with snails.
- BIO Marika Silvia Cecalupo (Corato, 2001), after studying New Technologies in Art at the Brera Academy of Fine Arts, continued her research in the audiovisual and photographic fields, focusing on themes related to the human being.



CIUF CIUF

Stefano De Felici

- 3' Tied back to back, a man and a woman try to move in opposite directions, while in fact they remain motionless. In the impossible movement, the intimate story of the trauma of parental separation takes shape from the perspective of the children.
- BIO Stefano De Felici works between documentary cinema and contemporary art. His films include *Stay in Valley* (2022); *Gioja22* (2021); *Prometheus Journey* (2020); *Una favola per la natura*, (2018); *Ferruccio storia di un robottino* (2017).



STATO D'ASSEDIO

Nicola Di Chio

- 3' The echoes of a global conflict reverberate in raw violence or virtualised online. Nameless children, figures with no future, are stuck in a limbo where play is confused with destruction. An exploded doll's house becomes a microcosm of a war no one has ever really seen.
- BIO Nicola Di Chio is a theatre and film actor and director, a graduate of the Academy of Dramatic Art. He studied at the Lamda Academy in London, Digital Cinematography at the University of Milan, the Experimental Centre of Cinematography and 'Video for the Stage' at the Agrupación Señor Serrano (Barcelona).



LA TEMPESTA

Miriam Gili

- 3' The point of departure is the reproduction of an archive image 'stolen' from Youtube: the glow of a distant storm, filmed who knows where and who knows when, now closed behind the screen of a telephone: it wants to be caught by the fingers of a hand beating against the glass, like a bird that can no longer recognise or believe in the structures that govern our field of vision.
- BIO After graduating from NABA in Painting and Visual Arts, Miriam Gili completed a Masters in Alternative Cinema at EICTV in Sant'Antonio de Los Banos, Cuba. She also holds a Masters in MOVIES from the IUAV in Venice. She has presented her work in group and solo exhibitions at institutions such as the Museum of Contemporary Art in Geneva, Triennale Milano, V-C-A Foundation in Venice.



RIMANERE

Nicoletta Grillo

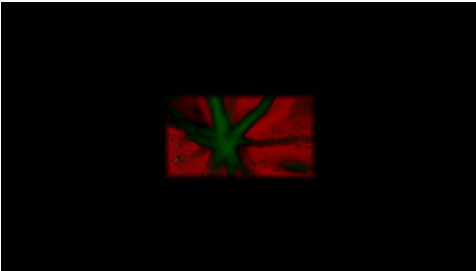
- 3' Two voices speak of memories of emigration in a video that explores the emotional landscape of departure between the hinterland of Calabria and the port of Gioia Tauro in the post-war period. Between the fragile areas of land and sea, a visual story that speaks of belonging and change, interweaving personal memories with the collective history of a territory.
- BIO Nicoletta Grillo is an artist and researcher who divides her time between Milan and Brussels. She has exhibited in spaces such as Careof (Milan), Focus (Lugano), Fondazione Stelline (Milan). She is one of the winners of the "Italy is a wish" prize promoted by Mufoco and MiC (2023).



NUOVA AULA CINEMA
Pedro Pablo Hernandez De Obeso

- 3'
- It's summer and the radio is full of bad news. There is no work, war and cuts in education. But it's summer, so don't think too much and tune in to a frequency that plays Bossa Nova, sipping exotic drinks under a pale sun, in an abandoned city.

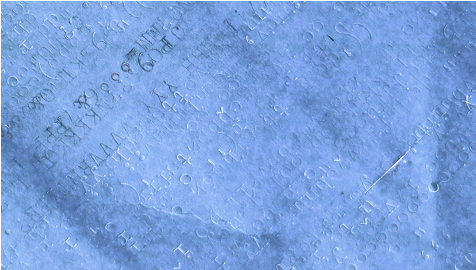
BIO Pedro Pablo Hernandez (Guadalajara, 1995) His first documentary is *Ecos* (2020), in 2022 he makes the short films *Pasado Tardío*; *Los Anhelos Todavía* (Cannes Indie Short Awards). In 2023 he signed the choregia of *A Norma*, presented in the Perspectives competition by Filmmaker.



POTHOS
Emma Onesti

- 3'
- It seems important to have roots. But in times when there is no stable ground and references and people and homes and objects of affection fail, you can make a photo cut that waits quietly with the roots floating in its water glass.

BIO Emma Onesti (Salerno, 1999) After graduating in Art History, she completed her studies with a Master's degree in Cinema, Television and New Media, specialising in documentary film. Among his works: *Tatiana* (2022); *Dove siamo?* (2023), first prize in the competition Perspectives a Filmmaker 2023.



NIENTE DA DIRE
Jennifer Shoraj

- 2'
- A long night spent at the mercy of a creative process that does not materialise. It is the representation of the nightmare of "writer's block" from an unusual perspective: not that of the creator, but that of the creative object, the typewriter.

BIO After graduating from the Luchino Visconti Civic School of Cinema, Jennifer Shora worked on independent productions, both short films and documentaries. Among her projects is *Writing Milano '90*, on the birth of writing in Milan from the perspective of those who are now involved in its archiving and dissemination.



**A CREATIVE
EXPLORATION OF
MY SPAM**
Chiara Toffoletto

- 4'
- In the sea of data and virtual icons, it tries to give a face and a biography to the unknown of the Internet, the spam. An ironic exploration, a navigation without real destination in search of fictitious identities.

BIO Chiara Toffoletto is a Milanese filmmaker interested in exploring a sensual cinema. She divides her time between Italy and Switzerland.



LO SQUALO
Sabrina Zanolini

- 2'
- A ruthless individual prowls the chairs and desks of a provincial office. Perhaps he is looking for invoices or colleagues to eat, testing their professional skills.

BIO Sabrina Zanolini (Brescia, 2000) lives and works in Milan. His practice explores the most intimate and paradoxical aspects of the performance dimension.



TURISTI
Andrea Zendali

- 3'
- Visitors to a contemporary art exhibition where there is nothing to understand, nothing to see: they are left to themselves, to perform the white cube flâneur. Lost, as tourists trying to make sense of the same travel experiences.

BIO Andrea Zendali (Milan, 2000) is a multidisciplinary artist who works with moving images and digital photography. He specialises in video and often focuses on photographic compositions.

In search of the adventure of creativity in foam A conversation with MASBEDO

Cristina Piccino

The title of the workshop, "Getting Lost in the Foam", seems to allude to a multiple dimension of the artistic gesture.

The reference is the experience of those artists who extend their research into different fields. Over the years we have worked in the visual arts, cinema, opera and performance. When we decided to leave our gallery because we wanted to go to Iceland and film some Icelandic extravaganzas, they thought we were crazy - (the *Kreppa Babies* project from which the film *Tralala* was born, 2008 ndr). We were also working on a big exhibition, an opera and two films at the same time, it was crazy. It is certainly a complicated and risky path, but we are convinced that it is the only one that does not stop. The concept of foam is a vision of art as a possibility to cross more territories, to test oneself, to reinvent oneself. We told the girls and boys with whom we worked that they should have confidence in their abilities without locking themselves into certainties, because moving in the expanded dimension allows you to stay in the future. This is true even if the "hybrid" is not recognised by the "canon" of the various arts and, above all, it forces you to leave any comfort zone. At the same time, or perhaps because of this, it is a very fertile ground.

What was the working method?

First we decided to turn the idea of the laboratory project into a productive project. We left full freedom in the formal choices, we only intervened with small suggestions or details, the main thing was that everyone had confidence in the choice of "getting lost in the foam". From here, they could venture into those places, even slippery ones, that contradict the somewhat univocal image of contemporary art that is mainly associated with galleries, biennials or specific events. In this sense, it was very important that at the end of the journey there was the deadline for Filmmaker: it was a goal that included a confrontation with the audience, with the hall, with the lights off.

Each of the twelve short films has its own peculiarities, but together they express a common character.

Productive practice for us had to be choral: everyone had to do everything, participating in the work of others, serving them, helping them. It was the collective dimension that ensured individual development in the laboratory. There are those who did their work at Civica who, after discussing it but before putting it into action, carried out a constant creative movement, also very fast, made up of transitions from one role to another, from one thing to another. We tried to invent solutions, to experiment with possibilities, to test them each time and always in a way that maintained a collective movement. There was almost a performative dynamic to the work, where creativity was provoked by a series of liberating and itching exercises together. Then, of course, each of us put his or her own stamp on the final product; there are works in which you can feel a greater inclination towards fiction, others more conceptual or closer to contemporary art or installation. It is in this diversity, which is precisely the expression of individual characteristics, that the correspondence that crosses them and holds them together comes from these premises.



Bibi Seshanbe
Saodat Ismailova

Uzbekistan | 2022
Colour | 52'
O.V. Uzbek

Director
SAODAT ISMAILOVA



Bibi Seshanbe - which can be translated as "The Lady of Tuesday" - is the name of a widespread blessing ritual in Central Asia - between Uzbekistan and Tajikistan - in which elements of animalism and Zoroastrism, fire and ashes, are mixed with an ancient fairy tale of the local tradition - a girl persecuted by her cruel stepmother - reminiscent of that of Cinderella. The result is a series of plots that revisit the different stages of a woman's life, from birth to puberty, motherhood and death. A small group of women sits in a circle, preparing special traditional food, lighting handmade candles, telling the story of a young woman who finds her happiness, trying to guess the fortune tellers by looking at the drawings that appear in the flour. The artist's starting point was the experience of a shelter founded by a doctor, Bibisora Aripova, for women who had survived violence or fire, or who had been rejected by their families, and from there she built her narrative. A story that flows through a multiplicity of suggestions, between the reinvented elements of the fairy tale, the figure of a contemporary "Lady of Tuesday" and that rite out of time that becomes a document of a memory and, together, a matter of images. In the gestures of women from different generations, the artist's gaze captures the interweaving between ancient knowledge and everyday reality, which has changed over the centuries and in the different cultures of Cinderella's story. And it is in these interstices that a cosmology of the feminine is sketched on the borders of real and imaginary spaces. Women, who are at the centre of her artistic research, become a fundamental part of the questions posed by an identity that is history and myth, which underlies these places and allows us to discover and learn something about our status as human beings. The screening is organised in collaboration with Careof and ArteVisione 2024.

Cristina Piccino

BIOGRAPHY

Saodat Ismailova (Tashkent, 1981) is an artist and filmmaker working in the fields of cinema, sound and visual arts. Her films and installations reflect on the colonial legacy, the feminine, and the relationship between humans and the environment. After graduating from the Tashkent Art Institute, she received a residency at Fabbrica, where she made *Aral: Fishing in an Invisible Sea* (2004) - best documentary film at the Torino Film Festival. In 2013, she participated in the Venice Biennale, in the Central Asia Pavilion, with the video

installation *Zukhra*, and in 2014 she made her first feature film: *40 Days of Silence*. She is the founder of the Davra research group in Tashkent, dedicated to the study, documentation and dissemination of Central Asian culture and knowledge. In 2020 she will exhibit at the Venice Biennale *The Milk of Dreams* (2022), curated by Cecilia Alemani. Her work can be seen in numerous institutions including JOAN, Los Angeles (2024); Eye Filmmuseum, Amsterdam, Le Fresnoy - Studio national des arts contemporains in collaboration

with Centre Pompidou, Paris (2023); Center for Contemporary Arts, Tashkent (2019); Tromsø Kunstforening, Tromsø, Norway (2017). Her films and video installations have been presented in international group exhibitions such as Diriyah Contemporary Art Biennale, Fondazione in Between Art and Film, Venice (2024). Her first Italian anthology, *A Seed Under Our Tongue*, curated by Roberta Tenconi, was presented at Hangar Biccocca in Milan.



PROMETHEUS LIBERATED

IL NUOVO CINEMA PER ADRIANO APRÀ

Alberto Griffi
Anna Lajolo
Guido Lombardi
Adamo Vergine
Mario Schifano
Pia De Silvestris
Gianfranco Brebbia
Annabella Miscuglio
Tonino De Bernardi
Piero Bargellini
Silvio Loffredo
Vittorio Loffredo
Paolo Gioli
Franco Angeli
Massimo Bacigalupo
Gianfranco Baruchello
Mario Chessa
Pia Epreman
Alfredo Leonardi
Abbot Meader
Paolo Menzio
Giorgio Turi

PROMETHEUS LIBERATED - “NUOVO CINEMA” FOR ADRIANO APRÀ Luca Mosso



The 2024 edition of Filmmaker is dedicated to Adriano Aprà (1940-2024), for us a true master who taught us how to see and programme, who gave us his time - the first time was in the winter of 1996, when I curated my first programme for Filmmaker - to help us find our way through non-fiction cinema, who made us discover Van der Keuken and understand Godard and Marker.

In *Note sul cinema saggistico*, which he wrote for the 1996 Filmmaker catalogue, Aprà identified the 'imperfect' documentary as the key to the new form that was emerging, and in the same year, on the occasion of the XV International Retrospective Festival in Pesaro, he opened the programme of *Il cinema e il suo oltre* with the words: 'We are sick of fiction: a contagious disease that spreads to the rhythm of cinephilia - once the privilege of a chapel, today an overflowing and comforting mania'. And the positive response to this statement, which we somewhat confusedly shared, was followed by a list of 79 films and videos and 2 CD-ROMs (from 1909 to 1996), all accompanied by precise files and ample documentation, which nourished our admiration and at the same time suggested a very fruitful path of historical-critical research.

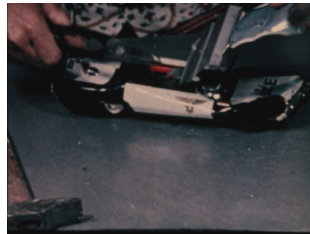
The following year in Pesaro, with *Le avventure della non fiction*, Aprà proposed another exciting journey, from *Chang*, the documentary on elephants by Cooper & Schoedsack, the future directors of King Kong, to Chris Marker's *Immémory*, passing through Gremillon, Welles and Godard, but also Frederick Wiseman, Emile de Antonio, Harun Farocki, Errol Morris, Hartmut Bitomsky (to whom we would dedicate retrospectives and tributes in the following years), the design was also complete in our minds: Ideas were beginning to emerge and the self-forming project we were pursuing was definitely underway. The Festival programme is neither the continuation of criticism by other means nor its antagonistic alternative, but rather one of the poles of a dialectic in constant evolution, where the discovery of films and the (always) uncertain verification of cinema are confronted with critical reflection.

It is this distant consciousness that is at the origin of *Prometeo liberato* - *Il 'Nuovo Cinema' per Adriano Aprà*: a review of films that are beautiful and, thanks also to the work that Aprà began in 1998 as conservator of the Cineteca Nazionale, also possible. Our way of remembering Adriano is to return to the films he first saw and programmed, far away in time and close in space, but still able to arouse emotions and provoke critical reflection.

The three programmes edited by Tommaso Isabella were inspired by his articles in 'Cinema & Film' no. 7/8 of 1969, where the films of Bacigalupo, Bargellini, Brunatto, De Bernardi, Leonardo and Vergine were presented alongside those of Amico, Baldi, Bertolucci, Ferreri, Olmi, Ponzi and Taviani under the title *Nuovo cinema italiano*, and in no. 9, where Aprà titled his piece *Prometeo liberato*, dedicated to Pietro Bargellini, and wrote with Spila about Mario Schifano's *Trilogia per un massacro*, his Filmstudio programmes and Dimensione Super8, the great 1975 review dedicated to the reduced format, which included sections on the Underground (in an already retrospective dimension), the Cinema d'artista and the Cinema militante.

Along the way, we met, once again after the great experience of Alberto Grifi's cinema, Anna Maria Licciardello, who was an invaluable guide in our programming, Fulvio Baglivi, who offered us a constant and fruitful confrontation and curated for *Fuori orario* two evenings dedicated to Aprà, complementing our review, Stefania Parigi, who gladly accepted our proposal and allowed us to accurately place the text *Underground italiano* that we publish below, and finally Tonino De Bernardi, who told us of his happiness to participate with two films in memory of Adriano. Thank you all.

The programme, curated by Tommaso Isabella, is realised in collaboration with Centro Sperimentale di Cinematografia - Cineteca Nazionale and Archivio Nazionale del Cinema di Impresa, Museo Nazionale del Cinema di Torino, Cineteca di Milano.



THE UNBURIED UNDERGROUND Tommaso Isabella



It seems that one of the most celebrated films of the Italian underground, *La verifica incerta*, originally envisioned a sacrificial moment: according to Gianfranco Baruchello's account, the project was conceived as a projection-happening at the conclusion of which the film clips edited and butchered by he and Alberto Grifi would be freed from the tape splices and distributed among the audience. The brutal treatment of Hollywood cinema by the two authors was thus to be sublimated into a ritual of sharing and dispersal, a dismemberment in which the classically avant-garde aspiration to dissolve the boundaries between art and life in an ecstatic and vaguely self-destructive celebration persists. This act, though missed, takes on an almost prophetic quality with respect to the fate of the experimental cinema that emerged in Italy between the 1960s and 1970s: on the one hand, the spontaneous, joyous and angry explosion, the revolt against the modes of production of industrial cinema, the need for a new context for the encounter between film and audience, the vindication of humble formats such as 8mm and Super 8; on the other hand, the exhaustion of that utopian momentum in the friction of History, the failure to consolidate a new territory, the risks of retreat into a marginal elitism, the material difficulties of preserving those fragile formats.

Few like Adriano Aprà have been able to see with a participatory and critical gaze the promises and limits of this experience, both in the incandescence of its making, when in the pages of "Cinema & Film" he hoped for a "new cinema" that could include Bertolucci and Bacigalupo, Ferreri and Bargellini, Olmi and De Bernardi; and in the relative disenchantment of temporal distance, which has never prevented him from continuing to feed and transmit to new generations the embers of that fire.

This small retrospective in his honor seeks to treasure his observations and insights, confronting with the vestiges of a lacunar cinema, which resists institutionalization and remains a kind of historical ghost, evanescent but unburied, and therefore capable of returning to haunt our screens. The three programs seek to evoke this spectrum by embracing its fatal fragmentary nature without any pretense of organicity or completeness, bringing together a handful of titles, some better known, others more peregrine, and tracing among them affinities, common tensions, lines of research. The first compares the urgency of an immediate intervention in current events - *Tutto, tutto nello stesso istante*: an emblematic title for a film whose production history coincides with the short life span of the Cooperativa Cinema Indipendente - with gazes that frame the present from a temporal depth, be it Grifi's psychedelic science fiction or Lajolo and Lombardi's crepuscular anthropology. The second articulates different declinations of that amateur and familiar vein that Aprà identified as a fundamental root of the Italian underground, always suspended between the immediacy of a corporeal intimacy and the alien presence of the camera. Finally, the third deals with the self-reflexive dimension of films that in various ways rework pre-existing images, between found-footage and expanded cinema: from Bargellini's alchemical laboratory to the nostalgic bric-à-brac of the Loffredo brothers, from Gioli and Angeli's close contact with the video screen to De Bernardi's multiplied and overflowing screens.

TUTTO, TUTTO NELLO STESSO ISTANCE

CCI – Cooperativa Cinema
Indipendente / Massimo Bacigalupo,
Piero Bargellini, Gianfranco
Baruchello, Mario Chessa, Tonino
De Bernardi, Pia Epremian, Alfredo
Leonardi, Guido Lombardi, Abbot
Meador, Paolo Menzio, Giorgio Turi,
Adamo Vergine

Italy | 1968 - 1969 | 16mm > HD
Colour | 25' | O.V. Sound

It is a collective film, the result of an operation devoid of any aesthetic purpose: to verify the existence of some harmony among a fairly large group (twelve people) of members of the Independent Cooperative. Someone, who came up with the idea, shot 60 meters of Ektachrome according to the moods - or discontents - of the moment and gave it to the others to see. The others reacted, each with his own little piece. It was thought, then, to call the film a “circular letter”. It was not so simple and so quick: the operation began in June '68 and ended in March '69.

Gianfranco Baruchello

The film is not a collection of excerpts: each author believed to give in full consciousness the most precise answer to the fundamental themes proposed. [...] one looks very clearly at each other's faces, one holds up a mirror to violence, one is pervaded by it, in an echo system that often does not allow one to specify latitude and longitude, to distinguish what is inside from what is outside, what one wants from what one does NOT want. [...] It is a differentiated and vaguely threatening visual constellation.

Massimo Bacigalupo



ORGONAUTI, EVVIVA! (UN VIAGGIO CON CARBURANTE EROGENO)

Alberto Grifi

Italy | 1968 - 1970 | 35mm | Colour
18' 30" | O.V. Sound

Grifi forces the traditional optics of the camera [...] and makes use of special, deforming lenses, until he arrives, through the lenses, at a kind of pictorial manipulation of the *filmed* reality. I think of two films such as *Transfert per kamera verso Virulentia* (1966-67) and *Orgonauts, hurray!* (1968-70), where one sometimes has the impression of seeing images on a television set, deformed by moving a knob, as is possible today. Instead, here the deformation takes place in a relationship between reality (which is almost a pretext), the camera with its deforming but rigid optics, and the mobility of the hand that by varying the relationship between optics and reality produces – draws – the image that is imprinted on the film. It is an attempt to force the very nature of cinema, a hypothesis of borderline-cinema in which the most important element seems to me not the lens, but the hand: man's assumption of film technology as the extension of his eye and hand.

Adriano Aprà



D - NON DIVERSI GIORNI SI PENSA SPLENDES- SERO ALLE PRIME ORIGINI DEL NASCENTE MONDO O CHE AVESSERO TEM- PERATURA DIVERSA

Italy | 1970 | 16mm > HD | B/W | 34'
O.V. Sound

D originates and proceeds from the interpenetration of unreality and reality. Their co-penetration is the foundation of a further, future reality, which the film seeks and unfolds as a language of imagination and political clarification. The characters are survivors, living in words and silence a poetic existence of death: the unreal invades the real. The rationalizable aspect is only a part of this dying world whose inhabitants are the terminal generation as it appears in its fragmentary interruptions. The places subject to a long and silent violence are the villages of eastern Liguria, in the film Villa Zarello and Corerallo where the “world of trees and animals” is becoming extinct to make way for the “world of the highway”. In this sense the film is a poem about Liguria. The fragments from the first and second books of the Georgics said by the old peasant are a social and philological sediment from which originates his critical description of the present that contrasts with Virgil's description of a balanced world. Excerpts from the essay “Artistic Imagination in Late Capitalism and Cultural Revolution” by Peter Schneider expose the present creative function of imagination.

Guido Lombardi



CIAO CIAO

Adamo Vergine

Italy | 1967 | 16mm (2 x 8mm) > HD
B/W | 6'
O.V. No dialogues

Perhaps the most typical stylistic feature of amateur home movies is the “greeting”. In fact, in every film-remembrance there is always a person who, either standing still or running or coming toward the camera, at some point raises her arm and waves her hand in greeting. This struck me because I received the feeling that this gesture, unconscious and instinctive, but common to all the characters in such cinema, arose from the need to recover the “human” put in crisis by the three-way situation that determines the camera, interposing itself between the familiar-actor and the familiar-director. [...] This film was made by taking four sequences, typical of this phenomenon, from the first 8mm film-recording that I myself shot in 1955 during a trip.

Adamo Vergine



ANNA (ANNA CARINI NATURALE)

Mario Schifano

Italy | 1960 - 1969 | 16mm | B/W | 9'
O.V. No dialogues

Movie cameras are things that have always served me to reproduce spaces and figures that I could stay with even when I was alone. [...] You see, painting, despite everything, fails to complete me. It is that men resemble cinema more than painting: in a film they walk, eat, make love, as it really happens; in painting they do not.

Mario Schifano

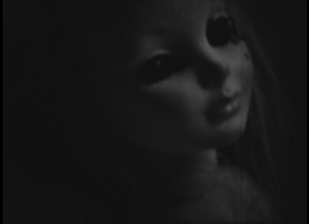
INFINITI SUFFICIENTI

Pia De Silvestris

Italy | 1969 - 1970 | 16mm > HD
B/W | 21'
O.V. Sound

Straub said of this film that it was a woman's story. In fact it is the story of a mother with a little girl watching and observing the other mothers with their children: at the health office on the park benches and finally on the balcony one of them looks at the outside world and me filming her.

Pia De Silvestris

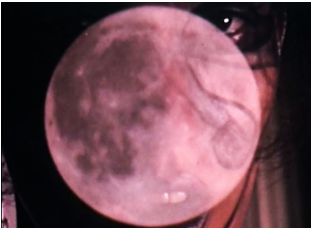


N.63 IDEA ASSURDA PER UN FILMAKER - ESTER
Gianfranco Brebbia

Italy | 1969 | SUPER8 > HD | Colour 12' | O.V. Sound

Gianfranco Brebbia shot his first motion picture film in 1962 *Go- Kart*, 8 mm, b&w, duration 3,5'. Subsequently from 1964 to 1974 he completed n.109 experimental films in 8 mm/super 8. The predominant technical datum in all his works consists in subjugating the camera as an extension of his body/visual music/ bringing cinematic time to the foreground, fundamentally rendering the development of the sequence as a succession not of actions but of images. In moviola he is currently working on his 66th film which will bear the title *Absurd idea for a filmmaker* super 8, color, sound, projection for two screens in parallel.

Gianfranco Brebbia



MAITREYA
Annabella Miscuglio

Italy | 1975 - 1976 | SUPER8 > HD Colour | 5' O.V. Sound

Talking about the films means for me to talk about my life: they are moments of an experience, of a feeling, of communication, of an affection, which are exhausted in the very moment they are experienced. And if talking or writing makes sense, I feel it makes sense for me to talk about life and one's research, to strip down, without building theories. [...] This experience also recounts the spontaneous transition from an ideological cinema to the use of Super8; because a craft medium, unmediated by specialization and hierarchies imposed by technique, more direct.

Annabella Miscuglio



FREGIO OVVERO AN ANGEL CAME TO ME
Tonino De Bernardi

Italy | 1968 | 8mm > HD | Colour | 24' O.V. Sound

In *Fregio*, which is from early '68, there is no longer any but minimal attempt to 'represent.' It is a moment of complete happiness: from the turmoil of *Il bestiario* De Bernardi moves on to the most joyful and truest sexual ambiguity of his pupils, who celebrate immediately transferable spring rites: "it is the frieze of a temple, let's say Greek: and that is, the film goes horizontally but without a break." This is the first time De Bernardi shows us, as he will often do later, his everyday world, without transpositions and fears.

Massimo Bacigalupo



TRASFERIMENTO DI MODULAZIONE
Piero Bargellini

Italy | 1968 | 16mm | B/W | 7'30" O.V. No dialogues

Trasferimento di modulazione is a sidereal film, a deeply human film. Its aspiration is for a paradise that provides for death. [...] The operation carried out by Bargellini starting from the pornographic film is precisely to give it back the sense of death: to give it back a center, a purpose, an eros; to give it back the energy lost in the hellish mechanism of compulsion to repeat. This recovery of mortality occurs not only at the level of what the film shows (a pulsating skull, a progressive tendency to black...) but also at the level of what the film is, in its materiality. A film of light and pulsation, *Trasferimento di modulazione* is a truly different film with each projection. The light from the projector and the size of the screen transform it and make it, at each screening, a unique film that lives and dies within the span of that single screening. Not only that. Because of the particular way it was manufactured, *Trasferimento di modulazione* is an irreproducible film, and the only copy of it that exists is therefore destined to disappear after x number of screenings. To attend a screening of *Trasferimento di modulazione* is thus not only to "see death at work" but to perceive it in the life of the film as it deteriorates; [...] To make a mortal film about mortality, undermining everything we knew about cinema and its privileges over life, is not one of Piero Bargellini's lesser merits.

Adriano Aprà



NELDA
Piero Bargellini

Italy | 1969 | 16mm > HD | B/W | 3' O.V. No dialogues

A portrait of a friend, Nelda. A film exposed-developed in the continuous spontaneous, act of love. I perceive Nelda: woman-matter-energy, or her Oneness.... I exclaim: oh! the knowledge of being the real present split, oh! the presence become biocosmic fraction in the flash of wonder, oh a lamp is lit, the vibrations shaking my being, oh the shuddering the pulsation... oh the modulation of heartbeats the heart *organ* of music, oh! I am happy! I lost the body by loving it... It is the film that to date has cost me the most effort in shooting and development.... A year ago, in the afternoon, after a few minutes spent in my studio talking with Nelda, in flash time the whole film flashed before my eyes (in projection the film is but the space-time expansion of that flash). [...] The processing method – a variation of the one used in *Trasferimento di modulazione* – has been refined in this film, applied knowingly and with scientific determination, that is, in an experimental way. Two months after making it, I screened *Nelda* for myself, provoking in me a series of exclamations used for this card. A few days after the screening I sent the film as an act of greeting and love to Adriano Aprà, a very dear friend.

Piero Bargellini



LE COURT-BOUILLON
Silvio Loffredo, Vittorio Loffredo

Italy | 1964 | 16mm | B/W | 16' O.V. No dialogues

Their films are found objects and assemblages of the most varied materials, and they continually shift from fat models to the images of history, which in this way loses its rethorics, to the pathetic of childhood memories and painterly friends. These collage films made essentially of research, of choosing fragments, do not present scholarly results in the formal technical sense. The material is decisive even if found in poor condition; the effects are random. I would say, then, that in these works, stealing a term from painting, the brushstroke is free. It does not worry about not being so. Nor is the content shock. Pacifist demonstrations. Nude photos. Autobiographical photos, politics, history. Rare but not extremely rare material. Not exciting in itself... Yet there is a narrative, a discourse. A discourse devoid of complacency. "Made of irony, but where conceit is totally absent. Two data extremely difficult to separate".

Massimo Bacigalupo

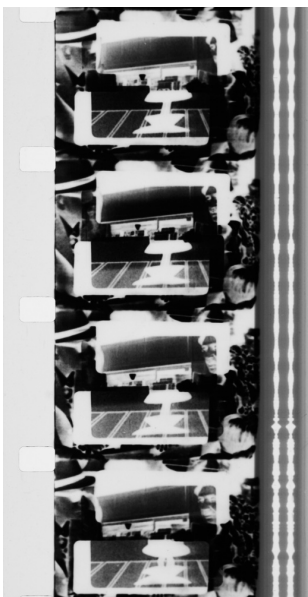
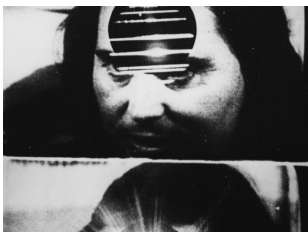
IMMAGINI DISTURBATE DA UN INTENSO PARASSITA

Paolo Gioli

Italy | 1970 | 16mm | B/W
36' | O.V. Sound

By far the most complex and laborious work I have implemented on video-images. Divided by title-poems and visual-structural allocutions it has as protagonists geometric *sayings* provided by the square *in the first person* and other plastic bodies from the square itself. The image *cascade* is formed within and at the edges of the aforementioned bodies, formed and transformed by subsequent *direct* interventions also on the glassy screen of the video used as a light table, where multiple layers of images are formed.

Paolo Gioli



SCHERMI

Franco Angeli

Italy | 1968 | 16mm > HD | B/W | 15'
O.V. No dialogues
Courtesy Archivio Franco Angeli

The succession of television screens, repeated and overlapping, testifies to the artist's documentary interest and his focus on images and symbols. Angeli testifies to "the political and social reality of existing images", the incessant flow of information of the mass-media system and the violence of television images, to which he contrasts, in his works, the will to action on reality.

Bruno Di Marino

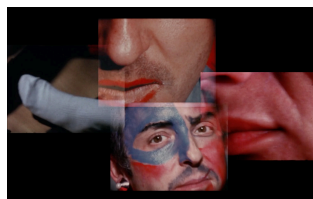
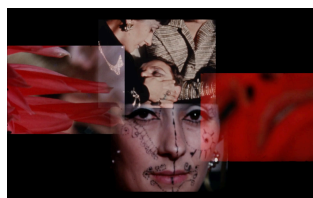
IL BESTIARIO

Tonino De Bernardi

Italy | 1967 | 8mm > HD | Colour
23' 30"
O.V. Sound

Il bestiario is 4 screens overlapping in part in the manner of a lopsided cross, incorporating within itself *Il vaso etrusco* and 3 other films, the 4 screens bring by their arrangement back to unity while affirming the varied and the manifold different and expressing my desire to go beyond the purely cinematic fact. Since I really don't care about Cinema nor know what Cinema is and moreover tending to more and more global facts conveying the So much more so that I suspect that my predecessor is by election Richard Wagner. But But it will be better to keep quiet about this. *Il bestiario* has thus many faces and always many colors so as to form a sort of kaleidoscope, it is at times buzzing, there are all these physical presences, there are 3 speakers in the room that in different zones create certain sonic spaces from which then results phase shifts contrasts symbiotic unity etc. the One and you bounce from this to that but you always remain in the thing, there is the desire for spectacle and to swallow and to bombard and more stimuli and it is affirmed artifice and you seek other realities and you deny and affirm and the thing also self-destructs and then still affirms itself and so on.

Tonino De Bernardi



Italian Underground

Adriano Aprà

It was a happy time, before murderous violence, before suicidal violence: before guns and hard drugs. At the end of the 1960s, people were fighting for a dream. It was a struggle, even in the cinema, on several fronts: against an "official" but not officially lived cinema, then rediscovered in its authorship, against its premises and its industrial promises (let's say even Hollywood cinema, which, on the wave of the "Cahiers du Cinéma", was "of" Hitchcock, Hawks, Lang, Ford, Minnelli, Anthony Mann, Preminger, Nicholas Ray, etc. etc.); against the "nouvelles vidéos", which were "of" the "nouveaux réalistes" of the 1960s.; that of the Nouvelles Vagues, which flourished almost spontaneously in many countries around the world, productively questioning the content and language of the classics, but not infrequently drawing inspiration from them; and finally - the task of even more minority and marginalised patrols than the previous ones, and not always the same ones - on the experimental front.

The fervor of youth did not lead us to believe that classical cinema, the primary nourishment of cinephilia, would soon - but not yet - become too easily imposed, to the point of overflowing with excessive revaluations; that the still-fresh vagaries would find a halt not so much in their authors as in the cinema, which as a whole, especially in our country, would entrench itself in positions defending old privileges and languages, or at most, as in the United States, in median positions; and that experimentalism, already condemned to self-marginalisation, would go even further underground until it dissolved as a movement, surviving at best, and always in hiding, thanks to a few filmmakers loyal only to themselves.

There was the desire to rewrite the history of cinema on the basis of methods and values that were drastically different from those learnt in film magazines and film clubs; and, having chosen themselves the noblest of fathers, there was the need to find brothers on the screens, to build a family that could easily transcend geographical and cultural boundaries; Then there was the sudden, disconcerting discovery of another cinema, outside the screens we were used to, whether big or small, cinema made with little money and for few spectators, which we did not think of associating with a too distant "avant-garde", not least because it germinated outside artistic rules, the result more of instinctive need than of rational thought.

I am not forgetting, now that a new generation seems to be interested in reconstructing and retracing this experience, that it was - as far as experimentalism is concerned - truly hidden, more alive in memory and discourse than in projections, and that, strictly speaking, in the historical distance, it could even be said to have 'not happened': faint traces in some magazine, copies buried at home or surviving on video, if not lost, and almost always damaged: love letters without (any more) addressees.

Compared to other more or less contemporary European experiences, the Italian underground was not only more marginal, but also much poorer (how many 8 and Super8 films) and much less planned and organised. It was born thanks to a lot of spontaneity, i.e. without authentic roots, even if the historical distance allows us to grasp some of them with a little effort; If anything, its origins were a rather confused mix of the pictorial and theatrical avant-gardes of the time (but it is no coincidence that Schifano and Bene played *bande à part*), a more or less distant echo of the American underground (which landed in Italy, it should be remembered, in Spoleto in 1961, then in Porretta in 1964, then in Pesaro, Turin and Rome in 1967) and, above all, an amateur approach to filmmaking that was not divorced from the family cinema proper. After all, Massimo Bacigalupo and Piero Bargellini made their debuts in the FEDIC sphere, albeit as outsiders.

When I watch or think back on so many films of our experimentalism, I am struck by how much desire there is in them to record the home and the surrounding space in an almost brutal state, rather than to give form to an artistic obsession; and even when there are artists who invade the private circle, they are absorbed by a 'childish' gaze (it is more a game of now than of then to recognise faces that have later become famous or famous).

First of all, Mario Masini, Paolo Brunatto, Tonino De Bernardi (despite his vibrant colours, his delirious superimpositions, the cultured quotations that appear in the costumes, in the music or in the voices); even Alfredo Leonardi,



who at the time knew the Americans best and theorised about them, now seems to me an incorrigible naïf; Bargellini, who, more than others, seems to seek a formal control that even then would allow us to identify him as the most stylistically advanced author, not only maintains the method of improvisation (albeit incandescent and hallucinatory) in his more graphic films, but is decidedly and consciously amateurish, if only in *Fractions of Temporary Periods*; and Adamo Vergine, who, even in *Es-pl'azione*, gives us a credible equivalent of Michael Snow, in the earlier *Ciao-ciao* debuts, conceptualising the home movie.

An exception to this is the cinema of *Bacigalupo*, who even then intimidated me with his collages of ultra-cultured quotations, from Pound to the *Upanishads*, which, unable to decipher, I was content to appreciate by instinct (but even he, surprisingly, claims to have shot 60 metres for 31 March in little more than a day, and even, unbelievably, to have edited it in his car). For the rest, the cultural sources of most of the filmmakers seem to be of a trashy nature (from television to advertising to pornography) or at most pop, with some surprising anticipation of the times, as in the found footage films of the Loffredo brothers or in the cinematographic transcription of the television fragments of *Scusate il disturbo* by Giorgio Turi, which prefigures the electronic manipulation of video ('excuse the disturbance' could be an emblematic description of the approximate aesthetics - I say this without a shadow of disparagement - of our underground).

We had to wait for filmmakers like Paolo Gioli or Yervant Gianikian and Angela Ricci Lucchi - as well as for Anna Lajolo and Guido Lombardi's change of direction on a completely different front, towards an increasingly rigorously politicised cinema and then video (they flirted with amateurism in their first films) - to see a self-reflexive experimentalism more in line with the foreign trends of the time. But even a 1970s filmmaker like Gianni Castagnoli, who also worked in the visual arts and only marginally in cinema, appropriated the medium primarily as an amateur. As an emblematic conclusion to this tormented period, Alberto Grifi, who, with Massimo Sarchielli, revolutionised the all-too-conscious experimentalism of the 1960s (*Transfert per Kamera verso Virulentia*), returns to the origins of cinéma vérité and home movies, taking them to their extreme consequences with the then brand-new technology of video in *Anna*.

Even then, to confuse my familiar vision of Italian underground cinema, there was an "artists' cinema" that often had other circuits and other supporters: Gianfranco Baruchello (who crossed over with Grifi and then with Lajolo-Lombardi), Luca Patella, Nato Frascà and others I know less and less. Perhaps one can find in them a greater continuity with the very advanced theoretical work that manifested itself in the visual arts, but - in my dim recollection - with results far less accomplished than those I found in naïf. Moreover, I think now that it is precisely the ingenuity inherent in cinema, its plebeian origins, that I loved to find in our filmmakers, without realising it, while those Americans were already enriched not only by an artistic debate extracine-matographic, but also by the wisdom that had been added to that primordial lament (Brakhage as John Ford...).

It is perhaps no coincidence that the Independent Cinema Cooperative, an attempt to organise scattered filmmakers along the lines of the Filmmakers' Coop. New York, with a catalogue and rental prices, did not work very well. I still remember, when I was the director of the Filmstudio, the change in tone that had already taken place in comparison with the poor projections of the New Cinema or the American underground. The 8 or Super 8 projector in the auditorium, complicated by the sound on a separate tape, gave the projection more of a happening than a show for which you paid a ticket; and then, as was logical, you ended up projecting without any mood in a friend's house, in the case of very sophisticated audiences. In fact, someone, perhaps Leonardi, theorised that these films should not be "programmed", but seen in private, so as not to distort their purpose.

What about the attempt to preserve, conserve and restore the works that I am proposing today as director of the National Film Library? If it is true that every restoration is a form of interpretation of the mythical "original" (and I will say no more on this controversial subject), in the case of the Italian underground, more than in other countries, this interpretation can touch on betrayal. Is it right to start by inflating the 8 and Super8 in 16mm? Someone did it then, but exceptionally. No one - now that we have Ventimiglia's machines at the Cineteca for the inflation - opposed the idea, in fact, to my comfort it was sometimes surprising that there was so much trouble, when a good transfer to video would have sufficed, if digital.

But I wonder what Bargellini would say about it, for whom 8mm was



both a way of making cinema with little money and an aesthetic linked not only to home projection methods but also to the quality of the image (these colours are so different from those of the more professional media which, as he explained, are so because amateur film has a wider range of resources precisely because the industry has foreseen that it will go to non-specialists and then he, as a great technician who was, knew how to get the unexpected out of it). And as far as it is right to clean, put back to new films where the traces of wear, scratches and notches are proof of that destiny of disfacimento and finally of inevitable ruin written in the supports without negative?

If the problems of lighting and colour reproduction do not arise for our filmmakers in the absence of original film stock, which I suspect is even more complex for certain Americans than it is for industrial cinema, precisely because there are no stable rules for developing and printing in the underground, there are other problems that make restoration work uncertain: I am thinking of the problem, which has not yet been solved with certainty, of transferring to optical 16mm the magnetic sound of some 8 and Super8 films that were shot at 18 fps in the original; or the borderline case of some of Bargellini's films, such as *Trasferimento di modulazione*, where during development, stopping when it should not, he brings out colour from the black and white film at certain moments (reprinted on colour film, as it was done with good results in the restoration curated by *L'Immagine ritrovata*, it preserves what was in colour but inevitably adds a slight patina of colour to the black and white, losing something of an essential contrast to the aesthetics of this film in its unique way).

But perhaps it is above all true that history - or let's say the passage of time - transforms the films, adds something to them that was not seen at the beginning and takes away something that seemed essential at the time. It changes the look, it changes the physical conditions of seeing, it changes the rooms, the projectors, the amplifiers and the loudspeakers, it changes what is in cinema, perhaps more than in other arts, something essential, beyond the material support, that even for this art of reproduction it is not the same as before. And perhaps it is true that, for this underground cinema "without history", another history can begin, just in case the films are a little "changed", a little "different".

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Film Library of the Municipality of Bologna



FILMMAKER MODERNS

IL FUOCO DI NAPOLI
ALESSANDRO ROSSETTO

POETENLEBEN
TOMMASO DONATI

BALLO FILES 24

Il fuoco di Napoli

Alessandro Rossetto



Italy, France | 1997
35mm | Colour | 58'
O.V. Italian

Director
ALESSANDRO ROSSETTO

Subject
CATYA CASASOLA

Cinematography
GIAN ENRICO BIANCHI, ALESSANDRO ROSSETTO

Editing
FABIO NUNZIATA

Sound
MARCO FIUMARA

Production
LIBRA FILM IN COLLABORAZIONE CON
RAITRE, CNC

Producers
CATYA CASASOLA, ALESSANDRO ROSSETTO

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"The job is to make the non-existent exist, it's hard, it's dangerous, but you can always invent, do new experiments, prepare nine mixtures... And everything tastes like gunpowder: clothes, skin, even money. I've never seen my shows, you can't see anything from below, I'd like to have someone like me, my double, who can watch the fires from afar and tell me". For Giuseppe Scudo it is above all a passion, the work, the earnings, the risks he takes: for him, the master of fireworks, art and life are inseparable. In the stars that light up the sky of Naples he places his bets, his fantasy; the intelligence that it takes to face the dangers and the imagination that conquers the fear. His is an ancient heritage in which the most ancestral traditions merge, stories that have mixed under the volcano of his city, Naples, fire as an exorcism of lava eruptions, evil spirits, bad omens. Alessandro Rossetto ventures into his universe for his debut documentary, now brought to light thanks to the restoration work carried out by Cinecittà Luce. A film and an author who, at the end of the nineties, curious to reveal new glimpses in our Italian imaginaries and in the history of "reality", affirm a political form and style of cinema that will become a reference for the next generations of documentary filmmakers. Here, in a landscape that combines merry-go-rounds, lakes and industrial views, the protagonist moves calmly and the camera moves with him. It follows his meticulous gestures, captures his passion for singing, family moments and the everyday "banality" of this work, which instead seems extraordinary. Joseph jokes and lights a small fire with his cigarette. He recounts moments of fear to the others who share the fire with him. Meanwhile, the grain of the film in these images also reminds us of other places today, of a Naples that seems lost. And in these fractures, in a magical revelation and coalescence of everyday life, the sense of a world is captured with a little depth.

Cristina Piccino

BIOGRAPHY
Alessandro Rossetto (Padua, 1963) studied anthropology and cinema in Bologna and Paris. He is a writer, director, cinematographer, producer and teacher. He made his debut in 1997 with *Il Fuoco di Napoli*, followed by *Bibione Bye Bye One* (1999), *Chiusura* (2001), *Niente due volte* (2004), *Feltrinelli* (2006) and *Vacanze di guerra* (2010), all of which have been screened at major festivals and distributed internationally. In 2013 *Piccola Patria* was presented in the Orizzonti section of the Venice Film Festival.

Festival.
In 2019, with the same cast, he will produce *Effetto Domino*, freely adapted from the novel of the same name by Romolo Bugaro, also presented at the Venice Film Festival. Between 2019 and 2020 he will direct the theatre show *Una banca popolare*, later written for his feature film *The Italian Banker*. He is one of the founders of the Doc/it association, a member of the Scientific Committee of the Solinas Prize for

Screenwriting and gives lectures and courses at film schools and universities. Curated by the National Film Library and Cinecittà Luce, he is currently restoring his documentary films.

Poetenleben

Tommaso Donati



Switzerland | 2024
HD | Colour | 64'
O.V. German, Italian, English

Director
TOMMASO DONATI

Subject
TOMMASO DONATI WITH TEXTS AND
POEMS BY ROBERT WALSER

Cinematography
TOMMASO DONATI

Editing
TOMMASO DONATI

Sound
NICOLAS BUZZI, TOMMASO DONATI

Sound design
MASSIMO MARIANI

Interpreters
YARI BERNASCONI, REBECCA SCHMID,
LUKAS GLOOR, RETO SORG,
JOANNA WICHEREK, CARLA KELLER,
JOANNA WICHEREK, ELMAR HEMPEL,
MARIA-ANTONIA SCHERBER

Production
NOHA FILM, RSI – RADIO TELEVISIONE
SVIZZERA ITALIANA

Producers
ANTONIO PRATA, RICCARDO ANNONI

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BIOGRAPHY
Tommaso Donati (Lugano, 1988) studied directing at the EICAR in Paris. He lives and works in Ticino. His research combines a narrative approach with documentary cinema and revolves around the theme of marginality. His short films have been screened at several national and international festivals, including Locarno Film Festival, Solothurn Days, Turin Film Festival and the Peoples' Festival. He made his debut as a documentary filmmaker with *Forma del primo movimento* (2022). He has



"I was given a refuge in the country, a small place with many ornaments. Now I live in the country. I used to live in pleasant, lazy cities, with nothing to do but dream and rest. Books and paintings are always precious. I used to live in pleasant, elegant cities, but now I live in the country and do manual labour. Books and paintings give life even to a simpleton. I take a lot of poetry from covetousness". These are the words of Robert Walser, Swiss writer and poet (1878-1956), author of the sublime *La passeggiata*, and his "micrograms" in particular are the subject on which Tommaso Donati works, starting basically from a question: How can poetic writing be related to images? It is not a question of illustrating the former with the latter, but of arriving at a form capable of capturing, also visually, its rhythms, its breaths and its openings to the imagination. And above all, the poetic freedom that such compositions allow to circulate in the details of everyday life. Walser wrote the "micrograms" during his stay at the mental hospital in Herisau: a huge number of sheets of paper covered in tiny, almost secret calligraphy. They were deciphered thanks to the work of Jochen Greven and Martin Jürgens - who also wrote a novel, *Il brigante*, as well as stories and other scattered things published almost thirty years later. It is therefore on the "mystery" of this writing, traced with a pencil "that relieves the gesture of writing" - as Walser himself said - that he works in the film, seeking a correspondence between the visual dimension and that lightness of stroke, of touch, of fragments that evoke words. The same "lightness" of that refuge in the medium of nature, which hides impalpably behind the surface of dense pages, almost to protect itself from the weight of the world, to find a child's spirit, a little "childish and a little" mad. The images accept the game and try to find this poetic freedom in a window, on a wall, in a tree, which take on other possible meanings. In people passing in front of the camera to feel their fragility and emotions. In the movement of a city in a suspended time, where perhaps some silence is still possible.

Cristina Piccino

participated in various development programmes such as Berlinale Talents, Zurich Film Academy and Locarno Residency, of which he was one of the winners in 2022 with the feature-length fiction project *Finestra su una città immaginaria*. Among his other works: *L'epoca geniale* (2021); *Cligne-Musette* (2020); *Je parle a mes demons* (2019); *Monte Amiata* (2018); *Esseri* (2017).

MUSICAL-MUTE FILMS TO LISTEN WITH THE EYES. FRANCESCO BALLO

Matteo Marelli

“He is the patron saint and animator of underground cinema”. This is how Alfredo Leonardi introduces Jonas Mekas in a book report from the early 1970s entitled *Occhio mio Dio*, dedicated to the exponents of the New American Cinema. Thus we see Francesco Ballo, a master fighter, never resentful or tamed, who encouraged, helped, organised and gave strong theoretical substance not only to the masterpieces of the past (disassembled/reassembled) but also to other cinema, to the off-standard, the off-market. His passion for cinema", said Luca Mosso, "goes beyond the dimension of analysis and sows the seeds of a vocation to make cinema" (words placed at the foot of the user's guide *Francesco Ballo - Un uomo nel mirino*, edited by his student and friend Gabriele Gimmelli, already co-author with Ilaria Pezone of the precious *France - Quasi un autoritratto*).

As I write, I realise that one cannot speak of him without mentioning, appealing to or questioning the many people chosen as interlocutors, as dialectical poles (academics, students, fellow filmmakers and programmers - often actors, extras/appearances in his film projects that together form not only an endless filmography, but also an ideal family album): each, more or less consciously, a satellite of the Ballo galaxy. A galaxy that is constantly expanding, enriched with new planets or, as in the programme we are presenting this year, rediscovering comets thought to be lost forever (*Tornando*, made in 1978 with the students of the Urbino Academy).

Ballo is a stubborn experimenter of various forms who, with his works, tests what habit leads us to consider as a priori: with the films proposed in this edition (*Oltre ogni dubbio; C'erano i pesci; Viaggio senza sosta; Al giardino mancante; Riguardando*), for example, he (re)makes silence possible in the theatre. A handful of silent-musical films to be listened to with the eyes: I am aware that this definition may sound paradoxical, but that is exactly what it is about: without any sound distraction, our gaze is allowed to focus entirely on the musicality within the images and the relationship between the shots, the phrasing, the editing (scratching, visible & audible), their score, their rhythmic pattern, the harmonic and melodic chains, the ascending and descending scales.

As Francesco himself wrote about *Ortogonalì*, one of his works from the turn of the century: 'The loss of sound makes the work reach a purely visual essence with its own sound, mental'. Apt words to describe this palimpsest. *Tornando* from 1978, shot in Super8 with a Beaulieu in Urbino, closes the show. Almost a gesture halfway between Dadaism, surrealism and metaphysics, the film takes forms and times, characters and situations from a classic silent film ("It's a bit like the end and rebirth of the surreal character of a detective, who seems to be just a passenger, swallowed up by a preordained action") and drops them into a Renaissance setting, as if to see, provocatively, what effect it has.



OLTRE OGNI DUBBIO
Francesco Ballo

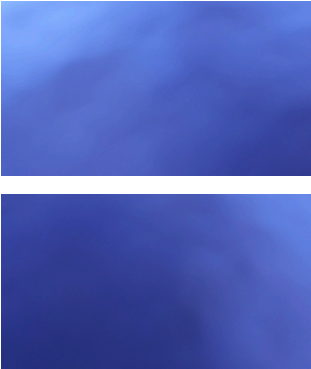
Italy | 2024
4K | Colour | 5'17" | O.V. Mute

Director
FRANCESCO BALLO

Editing
FRANCESCO BALLO, VALENTINA GUIDA

Production
MÂD

In a layer that looks like water or air, you feel almost lost and let go as bodies without substance. The eyes. The music is in the images.



C'ERANO PESCI
Francesco Ballo

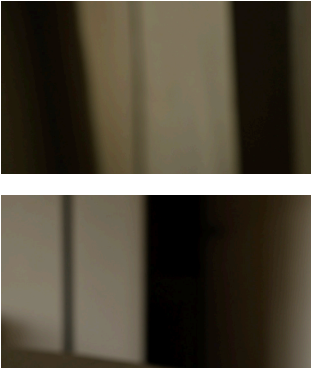
Italy | 2023
4K | Colour | 8'29"
O.V. No dialogues

Director
FRANCESCO BALLO

Editing
FRANCESCO BALLO, ASTRID ARDENTI

Production
MÂD

A long experiment in which the images mutate within an apparently musical system that becomes something else.



VIAGGIO SENZA SOSTA
Francesco Ballo

Italy | 2024
4K | Colour | 11'20"
O.V. No dialogues

Director
FRANCESCO BALLO

Cinematography
FRANCESCO BALLO, VALENTINA GUIDA

Editing
FRANCESCO BALLO, VALENTINA GUIDA

Interpreters
VALENTINA GUIDA, GUIDO D'ALESSANDRO, ILARIA PEZONE, ANTONIA DEL DUCA, MATTEO INAUDI

Production
MÂD

In the darkness and mystery of spaces lost in the night, strange figures appear, seemingly trying to remember times that are slipping away.



AL GIARDINO MANCANTE
Francesco Ballo

Italy | 2024
4K | Colour | 21'29"
O.V. No dialogues

Director
FRANCESCO BALLO

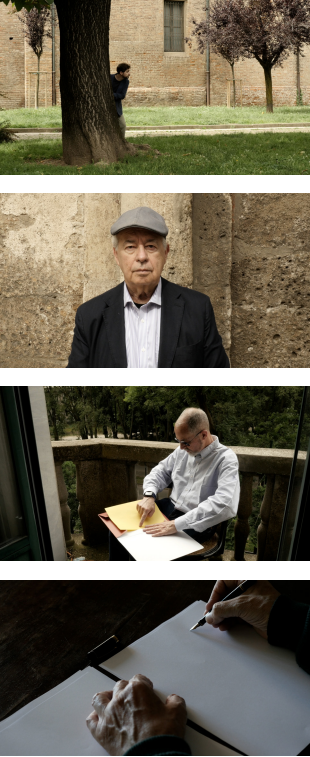
Cinematography
FRANCESCO BALLO, PAOLO DARRA

Editing
FRANCESCO BALLO, PAOLO DARRA

Interpreters
GUIDO D'ALESSANDRO, LUCA BATT-AGLINI, GABRIELE GIMMELLI, DAVIDE GHELFI

Production
MÂD

A film in which the mystery coexists with an ironic black humour between characters who seem unreal, writing and reading in nothing. There is a kind of action in which anguish becomes melancholy and comedy. A silent film where the image becomes the musical rhythm, with the formal choice of never moving the camera.



RIGUARDANDO
Francesco Ballo

Italy | 2019
4K | Colour | 3'31"
O.V. No dialogues

Director
FRANCESCO BALLO

Assistant directors
ASTRID ARDENTI, ANDREA SANARELLI

Production
MÂD

A film as if in a flat sequence, with time slowed down and shot in a black and white interior.



TORNANDO
Francesco Ballo

Italy | 1978
Super8 | Colour | 9'08"
O.V. No dialogues

Director
FRANCESCO BALLO

Assistant director
PIERPAOLO MARCACCIO

Cinematography
ENZO PRIMANTE

Editing
FRANCESCO BALLO, PIERPAOLO MARCACCIO

Interpreters
PINO PARINI, FRANCESCO BALLO, PIERPAOLO MARCACCIO, RICCARDO RUGGERI, GIUSEPPE DESIDERI

Co-producers
CHRISTIAN CASSAR, TONI CETTA, GIULIO DI MARCO, RAFFAELE DI MARCO, ADELAIDE MURGIONI, ANTONIO PRIMANTE

Production
FRANCESCO BALLO

This 1978 film was shot on Super8 with a Beaulieu in Urbino. It proposes the sense of the double, of violent action, obsession and mystery, which will become the centre of my next research. In appearance, the narrative becomes instead the fulcrum of an anti-narrative played out on a Renaissance scenography that reserves itself to cross external paths with classical cinema. Even if the structure is based on subtitles and silent film times. It's a bit of the end and the rebirth of the surreal character of a detective who looks like a mere passenger, swallowed up by a pre-ordered action. Film made with the participation and enthusiastic collaboration of many students of the Academy of Urbino in 1978. Synthetically: the return to the rooms of the Urbino Renaissance of a detective who gets lost and dies because not one but two are the killers... But there will be a surprise.



TEATRO SCONFINATO

IL PIANTO DEGLI EROI. L'ILIAD E LE TROIANE NEL CARCERE DI BOLLATE
BRUNO BIGONI, FRANCESCA LOLLI

HIJOS DE BUDDHA
STUDI PER SCENE
ALESSANDRO ROSSETTO

Il pianto degli eroi. L'Iliade e le Troiane nel carcere di Bollate

Bruno Bigoni, Francesca Lolli

Italy | 2024
HD | B/W, Colour | 74'
O.V. Italian, Spanish

Directors
BRUNO BIGONI, FRANCESCA LOLLI

Cinematography
BRUNO BIGONI, FRANCESCA LOLLI

Editing
BRUNO BIGONI, FRANCESCA LOLLI

Sound
GENNARO MUCCIOLI

Interpreters
GIANLUCA CIVARDI, GIANCARLO DI MEGLIO, SALVATORE EMPOLI, OMAR FATHI, AZZAB IBRAHIM, CHERKAQUI FILAL, HAMZA GUESMI, GUIDO MALECI, COSMIN MARIN MOLDOVAN, KARL MIGUEL SALCEDO, FERNANDEZ NEIFI, SANTANA SANCHEZ, NICOLA SAPONE, CORINNA AGUSTONI, GIULIA BATTISTI, SUSAN BONOTTIMUSIC
NICOLA SAPONE
SANTANA LOOK
LUCA FRANCINI
DEN BASS

Production
ALTAMAREA FILM MILANO, IULMOVIE LAB

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LOLLI.FRANCESCA@GMAIL.COM

BIOGRAPHIES
Bruno Bigoni (Milan, 1950) was one of the founding members of Elfo in 1972, with whom he worked for many years as an actor, and one of the founders of Filmmaker in 1979. He made his directorial debut in 1983 with *Live*, co-directed with Kiko Stella, followed by *Nome di battaglia Bruno* (1987). In 1990, together with Minnie Ferrara and Kiko Stella, he founded Minnie Ferrara & Associati, a production and distribution company, with which he produced his subsequent works. Among his most recent titles; *Sull'Anarchia*



In the prison of Bollate, the re-enactment of Homer's *Iliad* and Euripides' *Troianus* takes place, but the first thing to be faced is the fusion between people and characters: each prisoner actually presents himself as the hero he is playing, describing his personality as if it were his own, telling the reasons that will drive him through the Trojan War, analysing his inner conflicts and hidden motives of the soul. More than a simple act, it is a kind of psychodrama in which the cathartic function of the Euripidian tragedy and the heroic and pedagogic need of the Homeric poem seem to be reactivated as an intimate and subjective expression. There are no costumes, sets or backdrops, and the anger of Achilles, the despair of Priam and the cunning of Odysseus mingle with the scars and struggles of the prisoners. So much so that the prison and the cells are constantly mentioned in the dialogue, as if they were the last real battlefield, the stage on which all the doubts and human uncertainties that have moved the protagonists (in this case, above all, the vanquished) of wars of all times are played out. The *Iliad*," write the directors, "forces us to remember something annoying but inexorably true: for thousands of years, war has been the circumstance in which the intensity of life has been unleashed in its maximum power and truth. The only chance to change one's destiny, to find the truth about oneself, to rise to a high ethical consciousness. Against the anaemic emotions of life and the mediocre moral stature of everyday life, the war set the world in motion and threw the individual beyond his usual boundaries, into a place of the soul that should appear to him as the "landing place of every quest and desire". The only ones who take part at a level that is openly fictional are the women, played by professional actresses who emphasise the mostly passive and lateral function of their roles as wives, slaves, daughters, hostages, despite the fact that Elena, the most famous casus belli of all Western epic literature, is a woman.

Arianna Tremolanti



(2015); *Chi mi ha incontrato non mi ha visto* (2016); *My war is not over* (2017) about the war veteran Harry Shindler, presented at the Torino Film Festival and finalist at the 2018 Silver Ribbons for best Italian documentary. In 2022 he created 5 *Stanze* followed by *La misura del coraggio* (2023).

Francesca Lolli (Perugia, 1973) is a director, video artist and performer. She studied acting at the Teatro Arsenale and scenography at the Academy of Fine Arts in Brera.

Hijos de Buddha

Alessandro Rossetto

Italy | 2024,
Dolby Digital | 45'
O.V. Italian

Director
ALESSANDRO ROSSETTO

Text
NICOLÒ SORDO

Editing
ANDREA GIORGELLI

Interpreters
MARINA ROMONDIA, FATOU MALSERT, ALEJANDRO BRUNI, ROBERTO LATINI, GIORGIO SQUILLONI

Production
RARA CON IL SOSTEGNO DI CASA
FELLINI GAMBETTOLA

Contacts
ALESSANDROROSSETTO28@GMAIL.
COMRARA.ASSOCIAZIONE@GMAIL.COM

BIOGRAPHY
Alessandro Rossetto (Padua, 1963) studied anthropology and cinema in Bologna and Paris. He is a filmmaker, director, cinematographer, producer and teacher. He made his debut in 1997 with *Il Fuoco di Napoli*, which was followed by *Bibione Bye Bye One* (1999), *Chiusura* (2001), *Nulla due volte* (2004), *Feltrinelli* (2006) and *Vacanze di guerra* (2010), all of which were presented at major festivals and received international film and television distribution. In 2013 *Piccola Patria* was presented in the Orizzonti section of the Venice Film Festival. In 2019, with the same cast, he made *Effetto Domino*, freely adapted from the novel of the same name by Romolo Bugaro, also presented at the Venice Film Festival. Between 2019 and 2020, he directed the theatre play *Una banca popolare*, which he later wrote for his feature film *The Italian Banker*. He is one of the founders of the Doc/it association, a member of the scientific committee of the Solinas screenplay award, and holds cycles of lectures and teaching years in film schools and universities. The Cineteca Nazionale and Cinecittà Luce are currently restoring his documentary films.



In a flat a stone's throw from Rome's Termini station, where a young woman from deepest Africa works as a prostitute, there is a mystical portal through which she can speak to Buddha himself, no less. It is Maria Sanchez Misericordia, a Spanish woman transplanted to Italy, who conducts these supernatural dialogues, in which she asks for very concrete things. *Hijos de Buddha*, a '*mise en espace sonora*' that will become a play, is inspired by one of the many true stories of violence and despair in our metropolises. In a register that oscillates between the grotesque, the realistic and the tragic, Nicolò Sordo's text takes us into the life of Maria Sanchez, who exploits the young GiraGira by promising to get her the documents she needs to stay in Italy. The relationship between the two women - "harsh, unfair, but vital and alchemical, with Hijo, Maria's degenerate son, as a counterpoint", according to the director's notes - is at the centre of the narrative, along with their chosen or forced destinies. It is interesting how the state of loneliness and poverty of the immigrant women, Maria and GiraGira, acquires meaning on a socio-economic level as well as on a spiritual and symbolic level; instead of looking for answers, one can only find images. Realised with the actors chosen for the future show, the sound *mise en espace* "also highlights the international nature of the project and a precise view of the Italian language, which in *Hijos de Buddha* appears as a lingua franca, spoken almost exclusively by people for whom it is not their mother tongue, and developed thanks to borrowings from the languages of origin". In coming to terms with the past, in Maria's case, and in resolutely choosing a different life for GiraGira, the two women are confronted with a hard and difficult bottom, where love always seems to be elsewhere.

Lucrezia Ercolani

Studi per scene

Alessandro Rossetto

Italy | 2024
2K | Colour | 38'
O.V. Italian

Director
ALESSANDRO ROSSETTO

Cinematography
LUCA ZAMBOLIN

Editing
MATTEO SERMAN

Sound
MARCO ZAMBRANO

Interpreters
GIULIA BRIATA, ANGELO CALLEGARIN,
MARTA DAL SANTO,VLADIMIR DODA,
MARTA LUCINI, FRANCESCO LUNARDI,
DEBORA PALMIERI, ELEONORA PANIZZO,
ELISA PASTORE, CHIARA PELLEGRIN,
GIULIA ALESSANDRA SPINA, VINCENZO
TOSETTO, MATTIA ZAVARISE

Music
NICOLA SAPONE, SANTANA LOOK, LUCA
FRANCINI, DEN BASS

Production
PROGETTO TESEO, TEATRO STABILE DEL
VENETO, ACCADEMIA TEATRALE VENETA

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BIOGRAPHY
See “*Hijos de Buddha*”



What comes 'before' the stage and the spotlight? What potential is unleashed in the unfinished? These are some of the questions raised by *Studi per scene*, the film made by Alessandro Rossetto as part of the postgraduate course in film acting conceived by Nicoletta Maragno. On the screen we see excerpts of dramatic situations taken from works as recent as they are ancient - from Goldoni to Lucia Calamaro, from Euripides to Koltès, from Shakespeare to Vitaliano Trevisan, from Ibsen to Yourcenar - and interpreted by the students of the course. The monologues were chosen by the students themselves and were later adapted for the camera. It is the passion of love that is the main protagonist, in the setting of the Venetian canals, the water of which is sometimes seen shimmering. The priority of the young actors seems to be to recover the pathos of these texts, to make the repression of relationships and the vibration of feelings the issue. In their acting classes they have had the opportunity to meet masters from different backgrounds - from Sonia Bergamasco to Silvio Soldini, from Lucia Mascino to Giulio Scarpati, from Matteo Oleotto to Andrea Pennacchi via Rossetto himself - and they seem ready to take up the baton. The strength of *Studi per Scene* lies precisely in this "before": careers preparing to blossom, shows or films imagined but never actually made. Twentieth-century theatre, from Grotowski onwards, placed great value on the research process, on the pre-performance plan, on the laboratory as a place of experimentation that does not submit to the logic of the packaged show. *Studi per Scene* shows us these works in their full power, and at the same time makes us question the points of encounter and the greatest distance of acting, strained between film and theatre.

Lucrezia Ercolani



FILMMAKER EXPANDED



43° 43' 23.7972" / 7° 21' 32.3022"
SARA TIRELLI

COS ENDINS
GIANLUCA ABBATE

GROSSE
GIULIA BRUSCO

GUASTO TEMPORALE
EMILIA GOZZANO

SWEET END OF THE WORLD!
STEFANO CONCA BONIZZONI

THE ART OF CHANGE
SIMONE FOUGNIER, VINCENT ROOIJERS

WWWHISPERS
EMANUELE DAINOTTI, ROEL HEREMANS

VIRTUAL CARTOGRAPHIES

Valeria Polidoro

Established in collaboration with the AN-ICON research group at the University of Milan, the “Degrees of Freedom” competition, which aims to promote Virtual Reality works engaging with cinematic and performative languages, reaches its third edition, solidifying its role as a bold platform for exploring the latest experimental and production developments in the Italian VR scene.

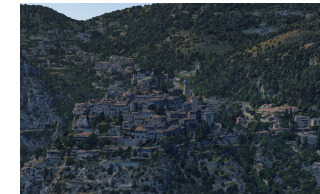
This year's selection reflects two key outcomes: it both reveals a new nucleus of young talents venturing into this medium for the first time and highlights creators who have made Virtual Reality their primary language for artistic research, a testament to the growing expressive maturity and versatility of this medium. Despite often limited production capabilities, the richness of these works shines through the diversity of creative solutions, showcasing crossovers with performance, theater, and documentary film, as well as hybrid and innovative visual expressions incorporating computer graphics, AI, and virtual image generation software.

Reflecting this direction, artist Sara Tirelli presents *43° 43' 23.7972" / 7° 21' 32.3022"*, the first video in a trilogy developed within a research project exploring the spatialization of gaze through immersive moving images, utilizing Google Earth and artificial intelligence. In a 360° documentary approach, *Grosse* by Giulia Brusco introduces us to the world of bodybuilding, following the preparation rituals, routines, and daily challenges of four female athletes as they contend with prejudice and stereotypes. *Cos Endins* by artist Gianluca Abbate is a lysergic performance by Spanish author and poet Eduard Escoffet, set in the city of Matera, while *The Art of Change* by Simone Fougner and Vincent Rooijers offers an immersive musical journey on life's transformations, set in a fully hand-painted and animated virtual space created in Quill. The result of an artistic residency in Wuhan, China, *wwwwhispers* by Emanuele Dainotti and Roel Heremans reflects on the concept of privacy by reinterpreting the game of “Chinese whispers” and using the act of whispering as a potential haven and form of identity resistance. Premiering worldwide, *Temporal Failure* by Emilia Gozzano – winner of the Rai Cinema Channel VR award at Filmmaker 2023 – is a 180° animation narrating an impossible train journey to a dreamlike elsewhere, interrupted by continuous temporal short circuits. Also presented in 180°, *Sweet end of the World!* by Stefano Conca Bonizzoni places us in the role of spectators, allowing us to calmly witness humanity's apocalypse, narrated with an unsettling sweetness and a masterful integration of live-action footage and CGI, transforming imminent disaster into a bedtime story.

All seven selected works, defined by a linear, non-interactive format, will compete for two awards: the Degrees of Freedom prize for the best Italian work in VR, worth €2,000, and the Rai Cinema Channel prize, worth €3,000, in the form of a contract for the purchase of the web rights of the work for three years, to be displayed on raicinema.it, on the partner sites and on the Rai Cinema Channel VR APP.

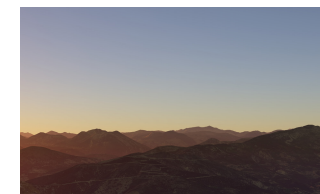


43° 43' 23.7972" / 7° 21' 32.3022
SARA TIRELLI



Using Google Earth's satellite visualisation system, *43° 43' 23.7972" / 7° 21' 32.3022* simulates a flight over the path in Èze, on the Côte d'Azur, that inspired the third part of Nietzsche's *Thus Spoke Zarathustra*. AI-generated voices and monologues reflecting on themes of illusion and simulation contrast Nietzsche's nihilism with contemporary digital worlds, questioning perceptions of authenticity and the evolving relationship between human creativity and artificial intelligence. What would Nietzsche have thought of Virtual Reality?

43° 43' 23.7972" / 7° 21' 32.3022 is the first immersive video of a trilogy commissioned in support of the Reboot Horizon 2022 research project at the University of Côte D'Azur, Campus George Meliès, Cannes.



Italy, France | 2024
VR 3DoF, 360 | 5' 15" | O.V. English

Production
FILMMAKING WITH LOVE, UNIVERSITÀ DELLA COSTA AZZURRA, CANNES PER IL PROGETTO DI RICERCA REBOOT HORIZON 22

COS ENDINS
 GIANLUCA ABBATE

GROSSE
 GIULIA BRUSCO

GUASTO TEMPORALE
 EMILIA GOZZANO


After so many generational repetitions and under so many layers, there is a territory to be negotiated beyond each person's skin, inside: the cavity that echoes the intimate and singular identity of each one. The voices that populate this film take us to different environments in Matera, from the tourist agglomerations to the inner spaces of the city, grottos, caves, cisterns, alleys and rooms, and to the body's own inviolable space: pleasure and desire for other bodies that no one can erase.

The stage. Those five minutes of glory when the athlete shows the world the result of their efforts. To get there, the bodybuilder undergoes a rigorous preparation, intense training and strict diets. Then, the dressing room: the final touches, the costume, the tan, the pump, and, finally, an intimate moment in front of the mirror before stepping onto the stage. The immersive documentary *Grosse* explores motivations, sacrifices, and challenges of the bodybuilding world, delicately observing the lives and stories of four top female athletes during their preparation for a competition.

An unreliable narrator guides us on a metaphysical journey to an ethereal elsewhere, where peace and quiet reign supreme. On a train – suspended in an infinite, static setting à la Miyazaki – time suddenly comes to a halt: our presence in this world has destabilized its equilibrium, bending the temporal rules and generating a loop in which everything is continuously destroyed and reconstructed.



Italy | 2019
VR 3DoF, 360 | 8'53" | O.V. Catalan
Sub English

Production
RETE CINEMA BASILICATA, ANTONELLO
FARETTA, ADRIANA BRUNO

Italy | 2024
VR 3DoF, 360 | 12'09" | O.V. Italian

Production
CIVICA SCUOLA DI CINEMA LUCHINO
VISCONTI

Italy | 2024
VR 3DoF, 360 | 3'40" | O.V. English

Production
EMILIA GOZZANO

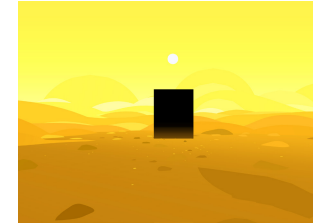
SWEET END OF THE WORLD!
 STEFANO CONCA BONIZZONI


Once upon a time, men and gods feasted together, seated at the same table. Human greed, however, transformed the remnants of those banquets into a sacred mountain, destined to reach Olympus. This is the fairy tale a mother tells her child while nursing him, a bedtime myth for a *Sweet end of the World!* Through virtual reality, the work takes us on a dreamlike journey in a timeless and dystopian present where humanity, on the brink of the apocalypse, can finally face its destiny.

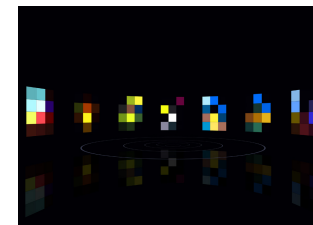


Italy | 2024
VR 3DoF, 360 | 15'52" | O.V. English

Production
OFFICINE CREATIVE, NOTTE AMERICANA,
MOTION PIXEL

THE ART OF CHANGE
 SIMONE FOUGNIER, VINCENT
 ROOIJERS


The Art of Change is a deeply personal audio-visual journey through time and space. Using a "feedback loop" of recorded voice memos addressed to past and future selves, it maps pivotal moments on a multi-sensory life map. The journey unfolds through the past, present and future, depicting archetypal experiences familiar to many: the majestic solitude of a great tree in the wilderness, the challenge of an insurmountable mountain peak, the mundanity of an ordinary office building and the longing for escape, along with more abstract, imaginary places. Through a diverse and complex virtual space, the work offers a pioneering and multi-dimensional musical and visual journey into the intimacy of the self.



Italy, Netherlands, USA | 2024
VR 6DoF | 10'50" | O.V. English

Production
FUNILAB, STUDIO SYRO, BROKEN
LEVEE

WWWHISPERS
 EMANUELE DAINOTTI, ROEL
 HEREMANS


The childhood game of "Chinese Whispers", in which a line of children conveys a message, resulting in a playfully non-competitive and intimate miscommunication, creates an enclosed sonic space between the participants, bringing together notions of privacy, intimacy, resistance and trust. In contemporary Chinese society, the younger generations embrace an act of whispering, navigating between authentic identities and the creation of personas and avatars. At the intersection of language and silence, this delicate whispering becomes the expression of the possibility/virtuality of a safe space of resistance.

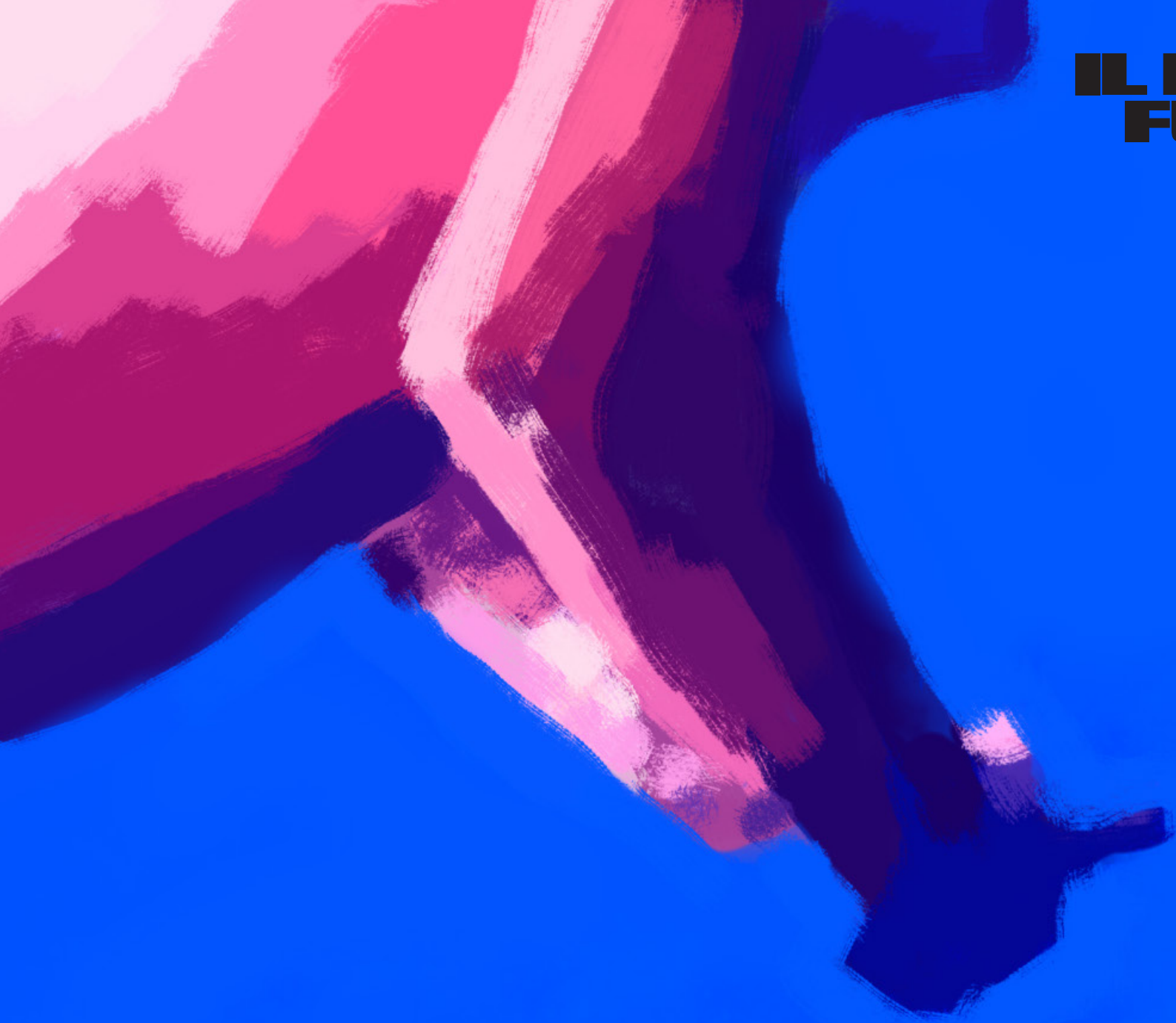
The artwork was created during the K11 Group X ArtReview Artist-in-Residence Programme in Wuhan (China).



China, Belgium | 2024
VR 3DoF, 360 | 8'04" | O.V. English,
Chinese

Production
K11 ART FOUNDATION, EMANUELE
DAINOTTI, ROEL HEREMANS

IL NOSTRO FUTURO



SULLA TERRA LEGGERI
SARA FGAIER

Sulla terra leggeri

Sara Fgaier

Italy, France | 2024
16 mm | Colour | 95'
O.V. Italian, French

Director
SARA FGAIER

Subject
SARA FGAIER, SABRINA CUSANO

Screenplay
SARA FGAIER, SABRINA CUSANO, MAU-
RIZIO BUQUICCHIO

Cinematography
ALBERTO FASULO

Editing
SARA FGAIER, ALINE HERVÉ, ENRICA
GATTO

Sound
ADRIANO ALAMPI

Interpreters
ANDREA RENZI, SARA SERRAIOCCO,
EMILIO FRANCIS SCARPA, LISE LOMI,
STEFANO ROSSI GIORDANI, AMIRA
CHEBLI, ELYAS TURKI

Music
CARLO CRIVELLI

Production
LIMEN, AVVENTUROSA, DUGONG FILM
CON RAI CINEMA

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BIOGRAPHY
Sara Fgaier (born 1982 in La Spezia) is an Italian-Tunisian director, editor and producer. After studying film history and criticism in Bologna, she continued her film training at Marco Bellocchio's directing workshop in Bobbio. In 2012, she became the first Italian to receive the Rolex Prize for the Arts, which allowed her to work for a year in New York under the tutelage of Walter Murch. In 2014, with *L'umile Italia*, co-directed with Pietro Marcello, she



Sulla terra leggeri opens with a few lines from Julian Barnes: "We are creatures destined to the horizontal plane, to live with our feet on the ground, yet - and therefore - we aspire to rise". And the literary dimension, not only because of the reference to the author and his *Livelli di vita* (Einaudi), runs through Sara Fgaier's first work. A story of love and of life in suspension, of unbearable pain and of a sudden awareness of rebirth, of new beginnings, which may also be another world, and which, in the eyes of the author, become the subject of cinema. A man, a professor of ethnomusicology, suddenly loses his memory. He doesn't recognise anyone, not even his daughter Miriam and her grandson. And who are the people embracing him in front of a coffin? Is this what he's running away from, this grief he can't even name? The loss of his wife, the love of his life since that faraway night by the sea, when she promised to meet him in Tunisia three months later, but failed to do so. A face returns, confused, it becomes a multitude of nameless female faces. Perhaps the answers he is looking for are to be found in the pages of old but empty diaries, in the words of a boy who keeps telling him about a beloved girl, lost, found. Where are these experiences of others trying to lead him? Man knows nothing of himself, he is a blank page, what has happened so far has a vague shape; there is certainly something that belongs to him, but how to find the whole meaning? The sea is a bright colour and a promise. Like the movement from one side to the other of the banks, of Italy and of the Tunisian cities. Time shrinks, expands, crumbles; it breathes with the heart: sweetness, fear, tears. What you are and what you can still be, what you think you have lost and instead remains forever in a secret corner; you just have to manage to discover it. Do we really exist without love? This absolute, in which the protagonist must find his beloved and, like Orpheus, bring her back to life but in his memory, is the starting point and the formal figure on which the author builds her own narrative. The point is not to write a love story, but to make it visible, to make it an image before a word, to give it a voice. And memory, gradually intimate and collective in the archives of anonymous lives, and at the same time recognisable in the experience of others: abstract associations, small signs of someone else. The imagination of a twentieth century mixed with life and a great invention of cinema.

participated in the collective film *9X10*. In 2018 she made ten short films for *Storia di un'amicizia*, a theatrical adaptation of Elena Ferrante's *L'amica geniale* by Fanny & Alexander. *Gli anni* (2018), inspired by the novel by Annie Ernaux, wins the Academy of European Cinema award for best short film and the Silver Ribbon for best documentary short film. In 2023, after *Avventurosa* in 2008 with Pietro Marcello, she founded the independent production company

Limen. This collaboration has produced a series of films of which she is editor and producer - *La bocca del lupo* (2009); *Bella e Perduta* (2015). Other short films include *La padrona mia* (2016), a music video for a song by Vinicio Capossela; *L'umile Italia* (2014); *Arturo* (2014); *L'approdo* (2013). *Sulla terra leggeri* (2024) is her first feature film.

Your debut feature film is also based on a lot of archive material. How did you work with the various sources?

I wanted to make a collage with different materials, I started with some footage of the Sardinian carnival and rituals in North Africa. Then, as the project developed, it seemed to me that there was a connection to the story of the protagonist, in the exploration of this ghost through the voice-over, I had no idea then that I would completely rewrite the film in the editing stage. *Sulla terra leggeri* is a multi-layered film, but with the aim of achieving a certain simplicity in the story. I was particularly interested in telling the story of this character who is on the verge of losing himself, in the midst of a deep crisis, because that is where he is in a state where something can be revealed. This phantasmagoria of images then allowed me to search for his beloved through the faces of many, an almost impossible process of reconstruction that is completed with different declinations of loss. Finally, the archive allowed me to create a kind of pictorial limbo, perfect for telling a love story between ghosts.

The characters in the film always seem to be on the verge of falling, as if being pulled towards an abyss.

We worked on the sense of vertigo, because love can lift us up, but it can also radically expose us, make us experience a risk that can be perceived as being on the edge of a cliff. I wanted to explore in a particular way who we are in relation to who we were. I think each of us can find it difficult to recognise ourselves in relation to our past, when we think of the situations we have lived through, the people we have met and then disappeared forever. That of Jean, the protagonist, is a struggle to save the history of his beloved from oblivion. The idea is that, in the face of this loss, he manages to have another chance, another life. It is a discourse that borders on the metaphysical: remembering someone is like adding a "plus" to existence. The dead do not want to be forgotten, they continue to act, albeit in a different way, until we decide to erase them.

How did the writing process unfold? What were your influences?

It was my first time writing a film, I'd been thinking about it for a long time, but I still didn't have a clear project in mind. The first change came with my short film *Gli anni*, which somehow prepared me for this transition. In fact, I had written the text of an entry that later became my own; from that experience came the idea of entrusting the narrative to a diary. Then friends gave me the book *Levels of life* by Julian Barnes, and I read it obsessively. At first it seemed inappropriate, but I was fascinated by the basic principle: when you put two things together that have never been together before, the world changes. In terms of influences, there is certainly a connection with French cinema, which I love very much; several people have asked me if I was inspired by Alain Resnais, but in fact there was no direct study of his films. I worked with Pietro Marcello for about ten years and that certainly left an important mark, I see a continuity with films like *La bocca del lupo* and then the company we founded together, Avventurosa, also co-produced the film with a leading role.

Lucrezia Ercolani



THE FIRST WORDS OF A FILM



At the beginning of August, a dialogue between Paola Piacenza and Marco Bellocchio was filmed in Bobbio, organised and produced by Filmmaker, thanks to a call from the Piacenza and Vigevano Foundation. The film was shot in the Diocesan Museum of Bobbio. Photography by Pierluigi Laffi, cinematography by Greta Mauri, sound by Fabio Vassallo, executive production by Luca Mosso.

We present here a preview of part of the dialogue.



PAOLA PIACENZA

You have always spoken very little about Piacenza, you have spoken a little in *Addio del passato*. You always talk about Bobbio, where you spent three months a year, but you spent nine months in Piacenza. For me, Piacenza was a place to escape from, and for you? Because places shape us, even when we leave, they leave us with residues... There are those scenes in *Vacanze in val Trebbia* where you are arguing with Gisella Burinato, who says: "Sell this house", and you reply: "It's not just about selling a house, it's about leaving the past, it's about cutting the cord". And then there is the prophecy of Gianni Schicchi: "You will always come back". You have repeatedly made compelling declarations of abandonment, which you have then regularly betrayed.

MARCO BELLOCCHIO

Yes, I betrayed them all. There was a period after '68 when my ideas, first political, then psychiatric, drove me to a definitive separation, as if there was no possibility of reconciling that past with what I wanted to do and become. And so it was a long time before my daughter Elena was born... That year, yes, I had already returned sporadically, but that year I came to Bobbio with Francesca and the baby, who was 7 months old, and in that course - because it was not yet thought of showing films, but of doing a course - I found myself interested in this place, because there was no nostalgic dimension and therefore no mortuary compared to the past, but it was about reviving with an activity - which was mine - in these places. Recreating history was very important, as was finding some people in my family who had been very neglected: my sisters, Alberto, Piergiorgio at the last moment. It was not a reconciliation, but the discovery of something in these human relationships that before had seemed completely exhausted and no longer interesting. And instead it was a slow discovery, because like me - I'm an enemy of haste - you can also take the images home, because we have experience, but to go deeper... *Marx può aspettare* is a film I like very much, its value lies in a period of almost five years.



PAOLA PIACENZA

I remember what Serge Daney wrote, I think for *Gli occhi la bocca*: that with *Pugni in tasca* you had declared war on the Italian bourgeoisie, but twenty years later, a dozen films later, you discovered that this hatred was the tip of an iceberg hiding an incredible amount of love. And perhaps there was a kind of gratitude for the mother who had come out, for that relationship that was so primary...



MARCO BELLOCCHIO

The anger was certainly gone. But precisely because my mother was still alive - I've said it and it's the truth - *Gli occhi la bocca* was a very participative work, but with some censorship because my mother was still alive. Since I was talking about the suicide of a twin, it is not comparable to the freedom I asked for when I made *Marx può aspettare*. But there was no more anger. I remember that great Jesuit friend, Fantuzzi, who said to me: "The deception towards your mother, not telling her the truth... and her pain, you must also recognise that there was an immense love. Maybe she made the wrong choices, but she was not really a mother... I let Sergio Castellitto say it in *Nell'ora di religione*: "She was stupid", with all due respect to my mother. But she did not understand, and so she forced us to suffer certain very violent realities. It was a different time, of course.

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