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**Arcobaleno Film Center / Cinema Beltrade**

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**F I L M M A K E R**

**ENGLISH VERSION**



# FILMMAKER

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- 10 / Nomad: In the Footsteps of Bruce Chatwin
- 16 / International Competition
- 38/ Prospettive
- 58 / Alain par Cavalier
- 68 / Filmmaker Moderns
- 98 / Out of Competition
- 112 / Fuori formato
- 122/ Walking Cinema
- 134/ Vitalina Varela
- 140 / Milano Industry Days



# **Super 8 Saudade**

Direction Anna Negri, editing Ilaria Fraioli  
Festival Clip





# Going walking working

Luca Mosso

The journey metaphor is often abused. The journey of life is a figure of speech, and even to describe working behind a desk, or within an archive, one often relies on expressions such as “journey through memory”, with the result of losing touch with the real journey, the physical movement, the weariness of walking, the pleasure of moving through space. In contemporary cinema, the most dizzying journeys are the product of practices that couldn't be more sedentary, of code lines running after one another on computer screens within the dim-lit rooms of special effects labs. Fascinating and bearers of deep theoretic reflections, but also, with the loss of their referent, celebrating the disappearance of the experience of reality. It isn't therefore out of traditionalism nor passion for vintage that we have set the selection of Filmmaker 2019 along a line valuing the physical importance of the act of filming, the coexistence in space of the filmer and the filmed, the scanning of film time as a time belonging (also) to life. The encounter with a great filmmaker, always in motion, like Werner Herzog (*Nomad: In the Footsteps of Bruce Chatwin*) opens a selection placing the relationships between human beings at the centre of its interest, and that gives value to the modes and techniques of filming - light-weighting and sometimes even outdated like 16 mm and super8 - which help in synchronising the speed (or slowness) of walking with that of thinking. Of the observation with representation.

Hence, Alain Cavalier's proximity to his characters, the exchange of gazes in Friedl vom Gröller's portraits, the time of life and that of a city in Ken Jacobs' endless work in progress, Micol Roubini's and Andrea Caccia's journeys of self discovery, together with the awareness that only an accurate work on form (Pedro Costa's *Vitalina Varela*) can allow who films to get close to those who have suffered, represent as many seeds of cinema that we enjoy throwing, in the hope of harvesting vocations to watch and make cinema.



# Nomad: In the Footsteps of Bruce Chatwin

Werner Herzog



**2019**





## Werner Herzog



United Kingdom 2019, HD, colour, 89', English DIRECTOR: Werner Herzog  
CINEMATOGRAHY: Louis Caulfield, Mike Paterson SOUND: Juan Delfis, Martin Evanson, Alan Hill  
EDITING: Marco Capalbo PRODUCER: Richard Bright, Lucki Stipetic, Steve O'Hagan  
PRODUCTION: Bbc Studios CONTACTS: info@justwanted.it

## Nomad: In the Footsteps of Bruce Chatwin

Bruce Chatwin was “Internet before Internet”, one of the few who could find the most secret connections between countries, people and cultures. That’s how Werner Herzog remembers the writer, author of *In Patagonia*, with whom he shared the pleasure of exploring the world on foot, its geographical and physical emotions. Thirty years after Chatwin’s death, the German Filmmaker retraces his steps, which have often met his own, recovers his paths within the soul of the world by following the notes on his diaries. With his inseparable leather backpack, gifted to him by his friend before dying, Herzog takes us to see a brontosaurus in Patagonia, before the skeleton of a “ghost” vessel, to Punta Arenas, prehistoric caves, the Natives’ burial grounds in the inland of Australia, Chatwin’s own English home, a safe haven to him, where his widow, Elizabeth, still lives. A lengthy “walk” through memory which becomes a comparison between two “nomadic” poetic universes, believing in the magnetic and vital power of travelling. More than a biopic, *Nomad* is the moving tale of a friendship, in which Herzog challenges himself and his desire to make his own cinema.

### Biography

Werner Herzog (Munich, 1942) is one of the protagonists of the New German Cinema, the “wave” of a generation, the same of Rainer Werner Fassbinder and Volker Schlöndorff, which in the Sixties rebuilt Germany’s imaginary. He grew up in a Bavarian village, started travelling on foot as an adolescent, crossed Greece, Sudan, Great Britain and Mexico. At the age of 19 he directed his first short film *Herakles* (1962), in 1963 founded his first production company in Munich, the Werner Herzog Production, and in 1967 made his first feature film: *Signs of Life*. Since then, between documentaries and feature films, he has made over sixty films, all distinguished by the same desire to explore uncharted places in geography, human nature and cinema. From *Fata morgana* (1971) to *Aguirre, the Wrath of God* (*Aguirre der Zorn Gottes*, 1972), *Fitzcarraldo* (1992), to the more recent *Grizzly Man* (2005), *Cave of Forgotten Dreams* (2010), *Lo and Behold: Reveries of the Connected World* (2016), and *Meeting Gorbachev* (2018). He directed many operas and starred as an actor in Harmony Korine’s *Julien Donkey-Boy* (1999), among others. He is a member of the cast of *Star Wars: The Mandalorian* (2019), a series for Disney+.



## The Time of Walking, the Desire for Cinema

Cristina Piccino

The world reveals itself to those who travel on foot. This belief, guiding his journey in the footsteps of Bruce Chatwin, along paths which are often his very own, was acquired by Werner Herzog since adolescence, when he began exploring the world from the small Bavarian village where he was born. One day he challenged winter with a lengthy walk from Munich to Paris, as a pledge to heal his beloved Lotte Eisner - two weeks after he reached his destination she recovered. A coincidence? Or maybe the art of walking really has shamanic powers? It isn't merely a physical exercise, although it takes much strength and resolve to challenge rough roads, accepting the danger entailed by it. It is rather fantasy which traces the path: an inner dimension, the discovery of the self, something questioning one's own certainties by revealing new epiphanies.

Herzog reinterprets the romantic heritage of the German travellers within a vision that each time pushes to the extreme himself and his actors, the places that he films, which almost become characters in their own, the technology and, especially, the act of filming. That one day his path would have met Bruce Chatwin's was almost foreseeable. The two became friends: "He was the only person with whom I could have a conversation about the ritual aspect of walking", says Herzog about Chatwin. Like the German filmmaker, the English writer was a traveller, a storyteller with a passion for the unusual, capable of looking for a prehistoric monster and a distant relative (*In Patagonia*), or to follow the Australian Natives' "Dreaming Tracks", visible only to their eyes.

Two nomads, hence, Herzog and Chatwin, lovers of the world like only nomads can be: who knows why the sedentary people stubbornly want to change it, wondered Chatwin in the pages of his notebooks. This kinship runs throughout *Nomad: In the Footsteps of Bruce Chatwin*, which starting from the writer's biography, his works and the memories of their friendship becomes something else. Through the places symbolising Chatwin's life and research, the voices of his friends, scholars, people who worked with him, the memories of his wife Elizabeth who still lives in the house where he - beautiful, seductive, at the centre of attention - always came back to, Herzog traces Chatwin's existential geography which little by little becomes his own, slips into his images, the fragments of his films, those outright challenges which might be impossible today. On the set of *Cobra Verde* (1987) where Chatwin went to visit Herzog - he wrote the screenplay - he defined the filmmaker as "a man who appears unfit for bearing every-day's stress but is perfectly at ease in extreme situations". Herzog spent with him Chatwin's last days, showing him the film's images, and when Chatwin asked him to leave, he gave him his leather backpack as a final gift, which Herzog carried with himself in his following explorations. The first person on the late friend has become a first person on himself, an intimate, moving, almost disarmed reflection on life, death, the time of cinema. Like the memory of an ever-present desire, which pervaded the images' texture, feelings, experience, art.





# International Competition

**Éric Baudelaire**  
**Mariano Blatt**  
**Abbas Fahdel**  
**Riccardo Giacconi**  
**Lech Kowalski**  
**Marie Losier**  
**Danilo Monte**  
**Zhu Shengze**  
**Eduardo Williams**  
**Zapruder**

**2019**

# Gazes within the Mosaic of the World

Eddie Bertozzi

In an increasingly fragmented world, programming a look able to investigate its complexity is a cultural mission that we cannot back away from. We live in a world divided between diverging instances, torn apart by global and individual crises, changing languages in search of new forms, real and virtual borders in need of being questioned.

Filmmaker's International Competition aims to reflect on this fragmentation: among young authors and old acquaintances, the selection opens up to a surprising kaleidoscope of formal, thematic and conceptual stimuli, a jigsaw made of pieces different from each other in search of an always relative truth, a keyhole through which we can catch a glimpse of a window opened on the world. And cinema, an ever evolving challenge.

There is an interdisciplinary cinema, of dialogue between arts. Marie Losier returns to Filmmaker with *Felix in Wonderland*, a new chapter in her collection of eccentric artists' portraits, which goes to the discovery of Felix Kubin's musical world and his favourite instrument, the Korg Ms-20.

Punctuated by hypnotic verses, *Parsi*, co-signed by Eduardo Williams and the poet Mariano Blatt, is a sensory epic, an ode to perpetual movement, to extreme fluidity, to unexpected complicity. On the boundary between cinema, figurative art and performance, Zapruder present the world premiere of *Zeus machine. L'invincible*, a project made of different episodes, inspired by the labours of Hercules: conceptual, inventive, vital.

The anxiety for self representation, in the short circuit of real and virtual, is at the heart of two films. Zhu Shengze's *Present. Perfect*. delves into the abyss of Chinese live-streaming, it is the pixelated portrait of a new generation, claiming their right to a life (online) opposed to a world (offline) that marginalises them. Riccardo Giacconi's *Piuccheperfetto*, instead, explores the eeriness of a forming identity, an adolescent and his transformation, through a digital screen which multiplies traces, versions, visions of the self.

Reality's urgency blows up in the comebacks of two great authors, who already won Filmmaker's first prize in the past. With *On va tout péter*, Lech Kowalski takes part in the struggle of the workers of a French factory at risk of shutting down, developing a powerful and angry reflection on the meaning of fighting and the systemic necroses of the social apparatus. Abbas Fahdel deals with a different battle-ground with *Bitter Bread*, which documents life, human participation and daily survival in a Syrian refugee camp in Lebanon.

There is also an intimate, spontaneous and collaborative cinema, which by portraying life seems to shine a light on the making of cinema itself. Eric Baudelaire's *Un film dramatique* is the result of four years of work with the students of a Middle School in Paris, left free to experiment with an exercise of intuitive image sharing. The activity sparks a debate that goes in unexpected directions. Danilo Monte, instead, presents the world premiere of *Nel mondo*, a very personal diary on his son's first year of life, a vibrant testimony on what it means to exist: welcoming happiness, accepting the mistake, becoming aware that everything evolves and changes.



**Leonardo Di Costanzo** (Ischia, 1958) won the David di Donatello as best first-film director in 2013, for his first feature film: *The Interval* (*L'intervallo*, 2012), shown in Orizzonti at the Venice Film Festival. He has a lengthy career as a documentary filmmaker, shooting films such as *Prove di Stato* (1999), *At School* (*A Scuola*, 2003) - presented at the 60th edition of Venice Film Festival - *Cadenza d'inganno* (2011). He teaches documentary film at Paris' Ateliers Varan, the prestigious Documentary School founded by Jean Rouch's students, and held filmmaking courses in Phnom Penh, Bogota, Belgrade, Tiblisi, Marrakech, at Cuba's EICTV and Paris' Femis. His short film *L'avamposto* is a segment of the collective film *Bridges of Sarajevo* (*I ponti di Sarajevo*, 2014). *The Intrusion* (*L'intrusa*, 2017) shown at the Directors' Fortnight of the Cannes Film Festival, won the Prix Eurimages at the Seville European Film Festival and the Globo d'oro 2018.



**Raffaella Giancrisofaro** (Trieste, 1972) graduated in Film History from Milan's Università Cattolica. At the end of the Nineties, she engaged in film criticism and cineforum at Milan's Centro San Fedele, at the time directed by Ezio Alberone. Freelance author for Rai and RaiRadio2, she wrote for *Duel*, *Itinerari Mediali*, *Film Tv*, *Dvd Cult*, *Ciak*, *Rolling Stone*. She curated the book *Mille volte Australia. Cento anni di cinema australiano* (Edicta, 2001) and her essays were featured on: *Incubi e meraviglie. Il cinema di Steven Spielberg* (Unicopli, 2002), *Le forme della ribellione: il cinema di Marco Bellocchio* (Lindau, 2004), *Dizionario dei registi del cinema mondiale* (curated by Gian Piero Brunetta, Einaudi, 2005), *Storia del cinema italiano 1970-76* (curated by Flavio De Bernardinis, Marsilio, 2009). She currently writes for *mymovies.it* and *duels.it* and selects documentaries for the David di Donatello awards.



**Motus**, founded in 1991 in Rimini by **Enrico Casagrande** and **Daniela Nicolò**, exploded in the Nineties with shows of great physical and emotional impact, always achieving to predict and narrate some of the most sharp contradictions of the present. It always combines artistic creation - theatre plays, performances and installations - with an intense cultural activity, holding seminars, events, debates, and partaking in many interdisciplinary festivals both in Italy and abroad. For its work, it received many accolades, among which three UBU Prizes. The two Filmmakers will be the artistic directors of Santarcangelo Festival for a special edition in 2020, in occasion of its 50th anniversary. Free thinkers, they took their shows all over the world: from Under the Radar (New York), to the Festival TransAmériques (Montréal), PuSh Festival (Canada), Santiago a Mil (Cile), Fiba Festival (Buenos Aires), Midsumma Festival (Australia), Taipei Arts Festival (Taiwan), Hong Kong International Black Box Festival, MITsp (Brasile), and all over Europe.



## Éric Baudelaire

**France 2019, HD, colour, 114', French** DIRECTOR: Eric Baudelaire PHOTOGRAPHY: Fatimata Sarr, Alyssa David, Lina Ikhlief, Gabriel-David Pop, Melinda Damis, Manelle Zigh, Aïssé Sacko, Dafa Diallo, Guy-Yanis Kodjo, Gaëtan Gichtenaere, Bintou Kamate SOUND: Erwan Kerzanet, Philippe Welsh, Bart Velay, Mikael Kandelman, Jean-Philippe Marin EDITING: Claire Atherton PRODUCERS: Eric Baudelaire, Alexandra Delage, Héléne Maes PRODUCTION: Poulet Malassis Films CONTACTS: info@pouletmalassis.com

## Un film dramatique

Are we making a film or a documentary? This question keeps being asked during the discussions among the students of the Dora Maar, a school in the outskirts of Paris. Eric Baudelaire went there for a film workshop and instead of adopting the usual method - a lab lasting some months with a final essay - he offers an alternative: working for a few years - in the end the work lasted four - handing over the camera to the kids themselves. Protagonists, makers, students, they will tell their own stories in a collective first person. The passing of time is shown by the rapid changes that the kids are going through: their childlike features merge with the first pimples on their foreheads, their bodies go through changes - matching different ways of dealing with the camera. Coming from the classroom we enter their homes, hear their thoughts on France crossed by violence - terrorist attacks, racism - and their dreams about the future. Baudelaire thus gives shape to a portrait of adolescence which is far removed from literature and from the adult perspective, a portrait which is never generalised nor explanatory.

### Biography

Eric Baudelaire (Salt Lake City, 1973) is an artist and filmmaker. After studying Political Science he started working as a Photographer, with a special focus on contemporary history. He started working in Film in 2007 with *Sugar Water*, in 2011 he directed *The Anabasis of May and Fusako Shigenobu*, *Masao Adachi* and *27 Years Without Images*, in which he retraces the story of the Japanese Red Army by following the memories of the Japanese Filmmaker who served in it. Baudelaire worked again with Adachi in *The Ugly One* (2013) while in *Letters to Max* (2014) he narrated the paradox of Abkhazia an unrecognised state in the Caucasus - also at the heart of his photographic project *Les États Imaginés* (2005). Also *Known as Jihadi* (2017) questions a French kid's choice to join the jihad, for which he was later taken to trial.

His works have been shown at Rotterdam's Witte de With, at the Berkeley Art Museum, at Bétonsalon, among the collections of New York's MoMa and Whitney Museum. In 2019 the installation *Tu peux prendre ton temps*, born from *Un film dramatique*, was shown in Paris at the Centre Pompidou.



### **How did you get to the Dora Maar school and how did this film come to be?**

I was asked to take part in the French project “1% artistique”, which requires to invest 1% of a public work’s budget in the commission of an art work. It was the first time that an artist was asked to make a film - it is usually sculptures - so I envisioned a film on the school itself. I have worked with the students over the course of four years, in order for a film “about” them to become a film with them and made by themselves. For me, the starting point was showing them trust: I wasn’t there to force something on them or teach them how to make films, I wanted our confrontation to develop in a dynamic way. My role didn’t have to be that of the adult who makes decisions for them, who guides them in one direction or the other - that’s why I don’t like to define this work a “workshop”. I have tried to let the students make their decisions freely: some of the most beautiful moments in the film are born out of the choices that they made on their own, the questions they asked themselves about cinema, on what happens, what to do.

### **Over the course of the years the kids change and so does their relationship with the camera.**

Before adolescence, which is when I met them, they were freer: it was important to start at that point, when they were 9 years old instead of 13 or 14, because it makes it possible to lay the foundation for a way of thinking that by the moment they reach adolescence is already structured. In this way we were able to deal with the changes of growing up. Much in the film comes from their observations, little by little we started filming outside the school, at home, on vacation. We have also watched many films together, the thoughts on sound for example come from Jean Rouch.

### **The film is set in the outskirts of Paris but the young protagonists escape the “banlieue genre”. How did you deal with this issue?**

The majority of images depicting youth in the French banlieue are made for television: they are only representative of journalistic needs. The same can be said about films, which reflect the white man’s point of view. Here the images belong to the kids, are made by them, and this allows them to control their own representation. Adults don’t exist: I am not there, the teachers are not there. The film is their way of owning their voice.



## Abbas Fahdel

Lebanon, Iraq, France 2019, 4k, colour, 87', Arabic DIRECTOR: Abbas Fahdel  
CINEMATOGRAPHY: Abbas Fahdel SOUND: Abbas Fahdel  
EDITING: Abbas Fahdel PRODUCER: Abbas Fahdel  
CONTACTS: abbas.fahdel.com

## Bitter Bread

Daily life in a camp of Syrian refugees in the Beqaa Valley, in Lebanon, where more than a million and a half people have seek shelter since the beginning of the war.

Encamped within tents, the camp's residents are mostly children, while the adults try to keep their families together, struggling against the precariousness of this condition: cold, water infiltrating the tents, lack of means. With the hope of earning something they work for the Lebanese *shawish*, who keep most of their meagre pay for rent.

Fahdel, author of the epic *Homeland (Iraq Year Zero)* gently approaches their lives in order to portray them in depth, without rhetoric nor emphasis. Within the stream of a daily relationship with the refugees he listens to the many stories gathered in the camp; picks up on feelings of frustration, distress, despair, anger; partakes in intimate gestures. Above all, he gives them back their own voices to tell their stories, to share with the world lives that go beyond the news coverage by the media.

### Biography

Abbas Fahdel is an Iraqi filmmaker, screenwriter and film critic who has been living in France since he was 18 years old. He has studied film and holds a Phd degree from the Sorbonne. Thanks to his French passport, in 2002 he went back to Iraq where he shot *Back to Babylon*, a research on the Country's predicament conducted among his childhood friends. He went to Iraq once more in 2004 to shoot a film about his family. As soon as he returned to France, the American invasion begun. Back in Iraq two months later, he found himself in a situation of chaos and violence, which became the subject of *We Iraqis*. In 2008 he made his first feature film, *Dawn of the World. Homeland (Iraq Year Zero)* (2015) won the first prize at Filmmaker, was shown at Visions du Réel, and is one of the best documentaries of the last years. *Yara* (2018) follows the life of a girl living in a depopulated area of Lebanon.



**How did you meet the people whose story you tell in “Bitter Bread”?**

I was doing location inspections in the Beqaa Valley for a feature film, when from the car I saw a refugee camp along the road. It was very cold, it was raining, and I asked myself how could the refugees live in tents unable to shelter themselves from water and cold.

So I stopped to talk to them. At first they reacted with distrust, but since for the following two weeks I kept returning there with my wife, they slowly accepted and started trusting us. In the beginning, I wasn't even remotely thinking of making a film about this, I just wanted to help. With my wife, we bought shoes and warm clothes for the camp's children, and we started a crowdfunding on Facebook, getting in touch with local NGOs to help them.

**Was it hard to convince them to accept the presence of a camera in their everyday lives?**

Refugees who live in a camp don't ever want to be filmed, especially by strangers. The utter precariousness of their condition makes them very careful: at any time, in fact, they might be deported back to Syria by Lebanese authorities, at the risk of suffering retaliation from the Syrian regime. There are also socio-religious reasons forbidding them from being filmed in their intimacy, within the tents, with their families. I have managed to obtain their permission - including that of filming their wives and daughters - because me and my wife won over their trust by actually living there, with them, for several weeks.

**In your films you deal with difficult realities, affected by conflicts. Do you believe that this is the challenge facing a filmmaker these days?**

Every filmmaker chooses a subject according to their own sensitivity, culture, socio-political engagement. As for me, each one of my films - whether it's documentaries or fiction - is focused on a place and on who lives in it. In *Yara*, for example, it was the Valley of Qadisha, at the North of Lebanon, and its few remaining inhabitants. In *Bitter Bread* it is the Beqaa Valley and the Syrian refugees who have been living there for many years. All these places have been marked by History and its turmoil, especially by wars, as in the case of Iraq, Syria and Lebanon.



## Riccardo Giacconi

France, Italy 2019, HD, colour, 52', Italian DIRECTOR: Riccardo Giacconi CINEMATOGRAHY: Riccardo Giacconi  
SOUND: Arno Ledoux EDITING: Clara Chapus PRODUCER: Estelle Benazet  
PRODUCTION: LeFresnoy - Studio national des arts contemporains CONTACTS: ntrebik@lefresnoy.net

### Piuccheperfetto

Like a Russian doll, each screen contains another or is contained by one. These screens reflect the image - always different, always changing - of A., the protagonist of Riccardo Giacconi's *Piuccheperfetto*. There are the stories on Instagram, the apparently disjointed footage saved on a computer, a smartphone screen, the camera's lens. And the many "incarnations" of A. himself: a contemporary Narcissus with long black dreadlocks or instead with platinum blond hair cut short, who films himself while he is on a psychiatric hold at the hospital or is seen talking to a fortune teller. Obsessed by his own image, A. encloses his life in a game of mirrors: from one screen to the other, the images' connection to reality gets more and more weaker, as the protagonist's.

#### Biography

Riccardo Giacconi (San Severino Marche, 1985) studied Visual Arts at Venice's IUAV, at the University of the West of England in Bristol and at the New York University. In 2007 he co-founded the collective Blauer Hase, with which he curates the periodical Paesaggio and the Helicotrema Festival. His *In Forma Lucrurilor Care Trebuie Sa Vine - Nella Forma delle Cose a Venire* (2011) was screened at the Torino Film Festival. In 2013 *Chi ha Lottato con l'Angelo resta Fosforescente*, about the poet Maria Luisa Spaziani, was shown at the Rome Film Festival. *Entrelezado* (2014) - set in Cali, in Colombia - won the First Prize of the Prospettive competition, the Grand Prix of the International Competition at Fid Marseille and took part to the New York Film Festival, Pariscience, Les Rencontres du cinéma documentaire, Doc Buenos Aires, MIDBO - Muestra Internacional Documental de Bogotá, Festival de Cine de Cali. *Due* was shown at the Critics' Week of 2017's Venice Film Festival.

**How did you choose your protagonist, A.?**

We were working together on a film, a documentary about another person. We did research, location inspection, shooting. However, while we were filming, the experience that A. was going through took over, so we decided to shift the film's focus on him, on what was going on in his life at that time.

***Piuccheperfetto* explores a maze of gazes and screens. What interested you in this proliferation of points of view?**

The title refers to a Latin verb tense, evoking the past of a past. In order to tell this story I have decided to work on editing in a way which allowed for the coexistence, within a single stream, of different moments in time. The *mise en abyme* on many screens also allowed for this nesting of one time within the other. It also evokes the need of projecting one's image towards the outside world. In this sense I like that the title can also be viewed as ironic, referencing a "more than perfect" image of ourselves which we try to convey to other people's screens.

**Why did you make A. recite Kafka's *The Knock at the Manor's Gate*?**

Towards the end of the first phase of shooting me and A. sat down to record an interview in a conventional way: a person who answers questions in front of a camera. A. has an innate ability in reprocessing and telling other people's stories as if they were his own, connecting them with his own experience. He too loves Kafka, so I asked him whether he knew *The Knock at the Manor's Gate*, a short story about the enormous and unexpected consequences that a little gesture, a joke, can carry. Together, we reflected on how that story also talks about police force and its "grey areas", its "space of exception". That is, the staggering room for manoeuvre allowed to police actions. A. then repeated the story in front of the camera, as if it had happened to him some while ago. He wasn't reading nor acting, it was a form of "animation" like that of puppets: in order to animate an object one has leave a blank space within themselves, in which the object can act.



## Lech Kowalski

France 2019, 2K, colour, 109', French DIRECTOR: Lech Kowalski CINEMATOGRAPHY: Lech Kowalski  
MUSIC: Sal Bernardi SOUND: Thomas Fourrel EDITING: Lech Kowalski, Odile Allard  
PRODUCTION: Revolt Cinéma, in coproduction with ARTE France CONTACTS: odileallard@me.com

### On va tout péter

La Souterraine, France. The car spare parts factory GM&S is at risk of shutting down and the new owners want to lay off half of the workers: some of them have been working there for most of their lives. “On va tout péter”: “we are going to blow it to bits” threaten the workers. They have occupied the factory and filled it with gas cylinders, fighting against an enemy whose face is that of new and old masters but is also invisible: it is the relentless market logic. In 2017 Kowalski, armed with a camera, enters the factory to witness the workers’ fight, which moves outside the plant: towards other factories and in the streets where the workers set up peaceful blockades in order to make their tragedy known. Shortly after the Gilets jaunes made their appearance in the streets of France: the social unrest which they variously represent is already fully contained in this bitter tale of capitalism and of an act of resistance against its apparently unbeatable dynamics.

#### Biography

Lech Kowalski (London, 1961) grew up in Utica (New York) and made his first documentary - *Sex Stars*, about porn actors - in 1977. In New York he worked with Shirley Clarke and documented the rise and fall of the punk movement with films like *D.O.A.* (1981), *Born to Lose: The Last Rock and Roll Movie* (1999) and *Hey! Is Dee Dee Home?* (2002). *Gringo* took part to the 1985 Berlinale. Kowalski filmed the Lower East Side’s homeless (*Rock Soup*, 1991, Special Mention at the Sundance Film Festival), Krakow’s young anarchists (*The Boot Factory*, 2002), the orphans in Kabul (*Charlie Chaplin in Kabul*, 2003). In *East of Paradise* (2005), which was awarded Best Film of the Orizzonti selection at the Venice Film Festival, Kowalski’s mother Maria Werla talks about her experience in Soviet gulags at the beginning of World War II. In 2014 Filmmaker Festival dedicated him a retrospective titled *Camera Gun. Il cinema ribelle di Lech Kowalski*. In 2017 *I Pay for Your Story* won the International Competition’s first prize.



ITALIAN  
PREMIERE

**With *On va tout péter* you have told a French story.**

I thought about it a lot because it makes me nervous making a film in a culture that is not my own: I had to have the right subject matter. I had footage shot eight years before in a factory located one hour from Paris, Sodimatex. The workers there threatened to blow up the factory, they built a bomb. So I went back with the idea to film what happened to the people eight years later. But they didn't really want to talk about their story: a man was working as a garbage collector, there were suicides, some people relocated all over France. At that point I was saying to myself that I was in trouble because I didn't want to make a film only about problems: I'm interested in getting people motivated. Then one day Odile (my girlfriend and producer) heard at the radio that there was a factory in the middle of France and the workers were threatening to blow it up, just like had happened before. I asked two workers from Sodimatex if they could come with me there: that's how the film starts, with them entering GM&S. I already had a feeling at that point, I thought this was something really interesting just from the vibe. I ended up staying there eight months for the shooting and then almost another year for the editing.

**You were afraid of being unable to make a film about France but this was very “spot on” since a couple of months later everyone was talking about the Gilets jaunes.**

There was something in the air but no one knew what form it would take. This film, the subject matter, has plugged into something. There is a scene where the workers are at a roundabout, blocking traffic, and it's a very “Gilets jaune moment”. But the Gilets jaunes have not created a story about themselves yet and we don't know who they are. While the GM&S workers did create a story about themselves. For instance now that the fight has ended they got together and wrote a proposition to change the laws so that what happened to them will not happen again.

**Your camera is part of the action and you also got arrested while shooting the film.**

Normally when you shoot a documentary you are observing things, but I wanted to make the film a little bit different: what I was really interested in is how the world sees these workers. I was always trying to be behind people's heads, seeing the world that is looking at them and shooting it kind of like a western. They are defending their territory and you have to see it and also the relationship between who they are, the place and the other players. I never worked with a press pass, because when you are part of the mainstream media and you get a press pass that means that you can be controlled. The day I was arrested there were a lot of media there but I was the only one shooting from the point of view of the workers. And I was the first one taken out: they took me away because they didn't want that angle.



## Marie Losier

France, Germany 2019, 16mm, colour, 49', English, German DIRECTOR: Marie Losier  
SCREENPLAY: Marie Losier CINEMATOGRAPHY: Marie Losier SOUND: Lucas Héberlé, Ael Dallier Vega,  
Marie Losier, Janis Grossmann EDITING: Aël Dallier-Vega PRODUCER: Mathilde Delaunay  
PRODUCTION: Ecce Films CONTACTS: contact@eccefilms.fr

### Felix in Wonderland

It all begins with the discovery of the Korg Ms-20, his favourite instrument. Or had it already begun before, with the echoes between East and West, the dreams about cosmonauts, Gagarin's legend?

Felix Kubin has been playing music since his childhood, as a teenager he put together a band: minimal wave, post-punk, electronic avant-garde. Soon he became one of the experimental music scene's protagonists, ranging from the underground scene to the composition of contemporary noise operas. Marie Losier's film isn't only a portrait of the German artist (born in Hamburg in 1969), but also the diary of an encounter between different sensibilities and art forms sharing the same passion for the invention of new languages and also an eclecticism which places their research outside of the boundaries of genre.

Kubin's musical creations and Losier's images give life to a playful complicity in which fantasies and nightmares, dogs eating microphones in Slovakia and time machines, are merged freely and humorously, taking us lightly to the artists' own Wonderland.

#### Biography

Marie Losier (Boulogne-Billancourt, 1972) is a filmmaker, artist and curator. She has studied in Paris and later in New York where she discovered the underground scene working with Richard Foreman, founder of the Ontological-Hysterical Theater.

Her cinema resonates with the experimental experiences of directors like Jacques Demy or Georges Franju, applied to the practice of video portrait. Her "characters" are artists like Genesis P-Orridge (*The Ballad of Genesis and Lady Jaye*, 2011) or lucha libre stars such as Cassandro in *Cassandro the Exotico!* (2018). Among her films are: *The Touch Retouched* (2002); *Electrocute your Stars* (2004), dedicated to George Kuchar; *Tony Conrad, Dream-minimalist* (2008); *Alan Vega, Just a Million Dreams* (2003). Losier's works have been shown in many museums, from New York's MoMa to Paris' Jeu de Paume which held a personal exhibition (*Confettis Atomique!*) dedicated to her in 2019.

Filmmaker Festival dedicated her a retrospective in 2016.

**What attracted you to Felix Kubin's artistic world?**

I met Felix, it was a rare, beautiful and instant encounter and as always in my filmmaking it is the encounter that creates the desire to make a film about the artist I meet.

He reminded me of my NY Underground world of artists and friends, and he really reminded me of Tony Conrad. A way of always experimenting, inventing, being obsessed and be music, be sound, create 24/7, always on, always happy, happy to create, be in the present. He has no age, he has no time.

**More than a conventional portrait, the film looks like an encounter of two artists who resemble each other, even though they work in different fields: music and cinema.**

It took 5 years to make the film so with time, the portrait took its own shape and sound: Felix is in love with films and I am in love with music and sound, so we really got involved in thinking sound and film together all of the time, and that is why the film took the shape of many performances, and *tableau vivant* where sound is performed to become fiction scenes, happenings, performative. We really did exchange a lot, trusted each other and we always suggested to each other scenes, experimentation, sets, timing. And I would also document each important event in Felix's musical life like the opera, the Slovakian experiments with microphones for a radio show he was preparing.... We would propose to one another different scenes and desires and then meet where we could film them as well, documenting the creative process of different moment in his musical creation. For example the shoot with the owl and the Korg lesson: I met an animal trainer for cinema and had the dream that Felix did a concert for birds, owls especially so we did it. Yet I had no budget so the owls were trained and not afraid of humans yet they were not trained for my scenes so they were not responding to Felix's moves and music. But we filmed a lot and I used it in small part in my film. I have much more footage not used that I will edit in a second part.

**Sound is the protagonist, you try to find an image to it.**

I worked with Felix on the sound mix which was also new to me and a huge process to create the sound in the way I had imagined, a physical way to feel the creative process of sounds: low-fi sound, radio sound, opera great sound, film recording sound, electronic sound.... That is why we see all kinds of recording props in the film as well, different mics, different instruments, analogue, digital, and in a way to use the 16mm with no Synch Sound was a challenge for myself also. Since Felix uses old analogue instruments and loves the physicality of the sound, I wanted to also use the physical tool of cinema and the celluloid. So I spent much time with Felix trying to sync each performance. We really conceived each scene with the idea of the sound used in each *tableau*, so that it could have its own breathing and orchestration. I think the editing is also like a sound piece, it has its own rhythm and musicality.



## Danilo Monte

Italy 2019, HD, colour, 76', Italian DIRECTOR: Danilo Monte SCREENPLAY: Alessandro Aniballi, Danilo Monte  
CINEMATOGRAFY: Danilo Monte, Laura D'Amore SOUND: Danilo Monte EDITING: Johannes Hiroshi Nakajima  
PRODUCER: Laura D'Amore PRODUCTION: Don Quixote, Polivisioni  
CONTACTS: info@danilomonte.com, lauradamore@gmail.com

### Nel mondo

Alessandro, the director's son, was born in May 2017. It is a sought-after parenthood for Danilo Monte and his partner in life and cinema, Laura D'Amore: they have earnestly tried to have a child, with a series of repeated, exhausting, painful attempts, which became the subject of a film: *Vita Nova* (2016). The couple decided to film the child in the course of his first year of life, until he took his first steps. "In the world", however, desires take on different shapes, having to be confronted with everyday life: what does it mean to be parents? What changes does one's life have to go through? The tiny being, who speaks a yet unintelligible language, demands undivided attention, upsets the alternation of day and night, changes their relationship, compels questions which remain unanswered. While the Filmmaker tries to understand his new situation, another event, this time mournful, breaks into his life. *Nel mondo* is almost a coming-of-age story on the transition from being a son to becoming a parent. Funny, weird, amused, lost, just like the endless - and unpredictable - range of feelings prompted by reality. An emotional struggle through which to question cinema.

### Biografia

Danilo Monte (Naples, 1976) is a filmmaker, director of photography, editor. In the Nineties, after graduating from Bologna's Dams, he started working in the audiovisual sector as a video activist, documenting the political and social movements of the time. He took part in the making of collective films with groups of media activism from community centres, as a director, producer and editor of his own works. His "mentor" was Alberto Grifi, who appeared in his first short film, *Komak* (2000), about rave parties. In 2008 he made *Heroes and Heroines*, about homeless children in Kathmandu, Nepal, which was shown at many festivals. At that time he met Laura D'Amore, with whom he started a mutual project in life and cinema. *Memorie - In Viaggio verso Auschwitz* (2014), which sees him as protagonist together with his brother Roberto, starts a research rooted, in an almost therapeutic way, in autobiography. *Vita Nova* (2016) (co-directed with Laura D'Amore) recounts the couple's attempts to have a child through artificial insemination. He lives and works in Turin.



**Autobiography is a recurring theme in your cinema. Which need does this choice answer to?**

It is the founding reason for the projects that I have been engaged in for some year, and that I consider unitary in terms of themes and modes. *Memorie - In viaggio verso Auschwitz* (2014), marking the beginning of this research, recounts the trip that I took with my brother, Roberto, on his 30th birthday. I had chosen that destination because he had always been passionate about history; the time spent together gave us the chance to talk about his problems, drug addiction, us, our family. In the following movies, especially *Vita Nova* (2016, co-directed with Laura D'Amore, ed.) I have filmed my wife Laura, myself, our attempts to have a child. In this film, now that our coveted child has arrived, I try to focus on the upheaval that this new experience has brought on our lives, and what the transition from child to parent - which has the magnitude of a geological era - means, especially for me. Each one of these stories concerns family ties, explores the conflicts within every relationship, allowing me to be within the frame, and, at the same time, behind the camera.

**These are also universal issues.**

In the beginning, the film was meant to follow our son's first year of life. Suddenly, everything changed with the death of my brother. Everything is recounted in the first person, it is my point of view that conveys a particular year in which life and death meet, someone arrives and someone else departs, the need for silence and reflection takes over. In my opinion, this is what makes a private dimension into a collective one: my own involvement touches on shared experiences, expresses a political gesture.

**How did you manage to find a narrative distance in dealing with an issue that, emotionally, involves you so deeply?**

The exchange with my screenwriter, Alessandro Anibaldi, has been very important. During the entire making of the film, he joined me and wrote everything that was happening, almost like a diary: this allowed me to process the events. In the same way, it has been crucial the work on editing made together with the editor Johannes Hiroshi Nakajima. It was my first time working with an editor - I knew that editing the film would have been impossible for me - and seeing the footage through his eyes allowed me to gain the necessary distance, without losing authenticity in each moment. Becoming a father is something that you don't truly understand right away, you have no idea that your life is going to change in such a dramatic way. Despite the intense desire to have a child, it is overwhelming: everything moves faster, as in making a film.



## Zhu Shengze

United States, Hong Kong 2019, HD, b/w, 124', Mandarin DIRECTOR: Zhu Shengze  
CINEMATOGRAPHY: Zhu Shengze SOUND: Aymeric Dupas EDITING: Zhu Shengze  
PRODUCER: Zhengfan Yang, Wang Yang PRODUCTION: Burn the Film, Tender Madness Pictures  
CONTACTS: burnthefilm@hotmail.com

## Present. Perfect.

Xixie, thank you, is what the characters of Zhu Shengze's *Present.Perfect.* keep repeating. They are talking to an audience that is invisible to both us and them: the users connected to their live-streams, whom they thank for the offering of virtual presents with fanciful names - tiger coins, blood bot-tles - which can be turned into real money. A textile factory worker live streams during her working hours, a man who looks like a child tells his audience that only live streaming helped him getting rid of his loneliness and finding his first job. Another young man dances on the streets, a severely burnt man talks about his injuries, a worker streams from a demolition crane. They are called anchors, and in China in 2017 they were 422 million, before the government established a Cyberspace Security which decimated their showrooms. Zhu's documentary was made during the peak of live streaming, editing hundreds of hours of the anchors' virtual interactions, making up a portrait of a China that is marginalised and hidden but also filled with humanity.

### Biography

Zhu Shengze (Wuhan, 1987) lives in Chicago. She co-founded the production company Burn the Film with Yang Zhenfan, whose *Distant* (2013), *Where Are You Going* (2016) and *Down There* (2018) she produced. In 2014 she made her first film: *Out of Focus*, shown in Paris at Cinéma du Réel. Her next work, *Another Year* (2016) - about a farming family who migrated to the Filmmaker's hometown for work - won the best film prize at Visions du Réel in Nyon.

**Why did you decide to make a film about live streaming?**

I had never watched a show on streaming platforms before making this film. Then there was a tragic incident in China: a young man who live-streamed himself on the roof of various buildings fell to his death in Changsha city. So I started watching live streams: I wanted to know why people would risk their lives doing it. I realised that it revealed to me a world that I had never seen before, that only exists in cyberspace. It's wild, peculiar and even savage, yet creative, genuine and full of vitality. I've also always been interested in seeing the world through the eyes of others, in their perception of the world. I don't consider this found footage: for me it's more like a film shot by many different people from across China.

**How did you choose your “protagonists”?**

In China there are hundreds of thousands of streaming anchors, most of them want to become “Internet celebrities,” to earn money. But after a couple of months I realised I didn't want to focus on that group. The people I chose are outsiders, that's why live streaming is so important to them: they use it to gather together with others, to get connected. That was intriguing to me. Most people have an actual world around them, but the anchors in my film have nobody to talk to. Those with disabilities are afraid of in-person encounters. I think the screen protects them, in a way. Even those without disabilities appear to struggle to communicate, some are stuck in menial and dead-end jobs. The internet seems to be the only entrance for them to access the outside world.

**You had many hours of footage, how did you work on the editing process?**

The footage filmed by the anchors creates a strong sense of “being” at that place, at that time, with them. Physical distance and time differences are not important anymore. While they were filming, most of them were just showing their daily routines. There wasn't anything dramatic, no big events, just ordinary life. But I found it was very interesting to look at the mundane, and how the mundane sometimes could appear beautiful and mysterious. That's why I don't want to impose a storyline, or use editing to impose drama to the film, because while I was recording, I didn't encounter any of these things. Nothing too dramatic happened. This is why the narrative of the film in general is very open. Not many plots, no concrete storyline, and no clear beginning or ending to the anchors' stories.



## Mariano Blatt Eduardo Williams

Argentina, Switzerland 2018, HD, colour, 23', Creole and Spanish DIRECTOR: Eduardo Williams WORDS: Mariano Blatt  
CINEMATOGRAPHY: Ivandro Cá, Vadinho da Costa, Edmilson Dju, Alfa Kalido Baldé, Richar Dias, Diomedes S Dju, Janaina  
Casimiro Ié, Nadi Ouadé, Brígida Chico Cá SOUND: Simón Apostolou EDITING: Eduardo Williams  
PRODUCER: Nahuel Pérez Bizcayart, María Victoria Marotta, Jerónimo Quevedo CONTACTS: teddywill@gmail.com

## Parsi

Two different “realities” meet in *Parsi* by the filmmaker Eduardo Williams and the poet Mariano Blatt: images and poetry. A cumulative poem listing what appears to be (*parece*) - March, Christmas, a lie, a passion that’s wrong - but isn’t: *No es*, the title of the potentially endless poem written by Williams adding up suggestions, memories, emotions and images which communicate with those on the screen. The camera, a GoPro, is handed over to the protagonists: members of the trans and queer community of Bissau (*parsi* is the translation of *parece* in the local Creole language).

In their hands the camera is always on the move: it goes from hand to hand in an endless stream of different perspectives and gazes on what surrounds it. It looks at who is holding it or is pointed outwards, it is taken on a car ride, on rollerblades, thrown in the Ocean. Through the mesmerising rhythm of this stream of words and images, Williams and Blatt create a new way of looking at the world.

### Biography

Eduardo Williams (Buenos Aires, 1987) studied at the Universidad del Cine in Buenos Aires and in France at Le Fresnoy - Studio national des arts contemporains. With his short film *Pude ver un puma* (2011) he participated in the Cinefondation at the Cannes Film Festival, while the following *El ruido de las estrellas me aturde* (2012) was shown at the Rome Film Festival and *Que je tombe tout le temps?* (2013) was selected by the Directors’ Fortnight. In 2014 with *J’ai oublié*, set in Hanoi among a group of kids, he won the international competition’s Special Mention at FidMarseille. His first feature, *El auge del humano* (2016), won the Golden Leopard Cineasti del presente at the Locarno Festival.

Mariano Blatt (Buenos Aires, 1983) is a poet and editor, co-director of the independent publishing house Blatt & Ríos. Among his poetry books are: *Increíble* (2007), *Pasabobos* (2011), and *Mi juventud unida* (2015).



***Parsi* merges images and poetry. How did this idea come to you and how did you work on it?**

Mariano (Blatt, *ed.*) asked me if I wanted to make a video with his poem, or related to it in some way. We've known each other for a long time and I had already used his poems in my films, even though not in a direct way like in *Parsi*. I really like poetry readings and I thought that it would have been interesting to have Mariano read the poem in his own tone, I really liked to have the poem determine many things in the video, like rhythm, length...

The shooting was difficult because I had never shot knowing that I would have a voice all the time over everything that I was shooting. The film is mostly shot in public spaces because I love when things happen in public, I think it's a very good way to share things with many different people. So I go to see where people drink in the streets, where they meet to have fun... I also like when I get two really different things together, for example intimacy in public spaces: it's like having opposite feelings at the same time.

**You went to Africa, in Guinea-Bissau, to shoot the film. Why?**

I had shot already in Sierra Leone and Mozambique, one of the reasons why it is interesting for me is that I don't see these countries represented in cinema so much. Normally I don't write anything specific for a particular country: I write things that could apply more or less anywhere and when I arrive to a place I discover that some things can't be done there, I have new ideas... But there is nothing that is totally different from me: in Guinea-Bissau as well, I don't feel so far from the people who live there, from other people in general.

**You chose a very unusual camera, a go pro, which you gave to the "characters" in your film, and later edited with a virtual reality head-box.**

I've always liked to try cameras that I don't know, I like to see what I can do with them. With *Parsi* I knew I wanted to work with a small camera because it's better to shoot in the streets: I used a GoPro fusion that is used mainly for sports. I worked with other people but not to "show" them nor to use them to show my ideas: the film is always a collaboration between me and them, an encounter. Some things are conscious, some are not, sometimes they do whatever they want and I discover it afterwards. But I really like to think that the film is not me making a portrait of them, or them just being my tools to show what I think. I wanted to share something of the virtual reality in cinema. I really liked that the movement and the frame in the video is decided by someone looking at it through a virtual reality headset, because it's very real and fake at the same time and the movement is much more fluid.



## Zapruder

**Italy 2019, HD, 4K, 2K, 2K½, colour, 72'; Italian** DIRECTOR: Davide Zamagni, Nadia Ranocchi  
SCREENPLAY: Davide Zamagni, Nadia Ranocchi CINEMATOGRAPHY: Monaldo Moretti SOUND: Mattia Dallara and Zapruder  
EDITING: Zapruder CAST: Sergio Fantoni (Ercole Farnese's voice), Paolo Zanfanti, Mirco Zanfanti, Ginevra Rohr, Enrico Zoffoli,  
Francesca Ricci, Bastien Meunier, Luca Cavina, Paolo Mongardi, Jonathan Aadne Stokka, Luca Cavina, Paolo Mongardi  
PRODUCTION: Zapruder film in co-production with In Between Art Film CONTACTS: azapruder@gmail.com

## Zeus Machine. L'invincibile

The first Invincible of the story is Hercules, the hero of labours. We see him float around the Earth's orbit, waiting to hit the ground and start taking action. We find him back again, in the pose of the wrestler or that of the future bullfighter. He passes down his own myth like a winner, even though his path is constantly hindered by the gods, who force him to go through endless challenges. *Zeus Machine* is a "machine" recording the experience of our passage through time and space through Hercules' adventures: a discontinuous flow of events in which traces of an ancient civilization appear in everyday life and its rituals. With humour and levity, the film experiments with several expressive forms, and between image and sound, slapstick and performance, anonymous places and human oddities, builds up a storytelling able to "play" with the viewer by redefining the boundaries of reality.

### Biography

Zapruder is a group founded in 2000 by David Zamagni, Nadia Ranocchi and Monaldo Moretti. The group experiments in the film field, on the border between figurative, performative and cinematographic arts, in the direction of a total visual experience. As in the case of "chamber cinema": video-installation projects where cinema and object are fused together. In 2011, Zapruder's work received the 3D Persol Award at the Venice Film Festival. Among their films are: *Zeus Machine/ Kolossos* (2018); *Speak in Tongues* (2015); *I topi lasciano la nave/The rats leave the ship*, (2012). The group's works have been presented at several international film festivals and performing arts venues, among which: Rotterdam Film festival; Biennale de l'image en mouvement, Geneva; Transmediale, Berlin; Centre Pompidou, Paris, PAC Milano. Producers, authors and directors of Zapruder's projects are David Zamagni (Rimini, 1971) and Nadia Ranocchi (Rimini, 1973).



WORLD  
PREMIERE

**Why the Labours of Hercules? What made you want to build your film on this image?**

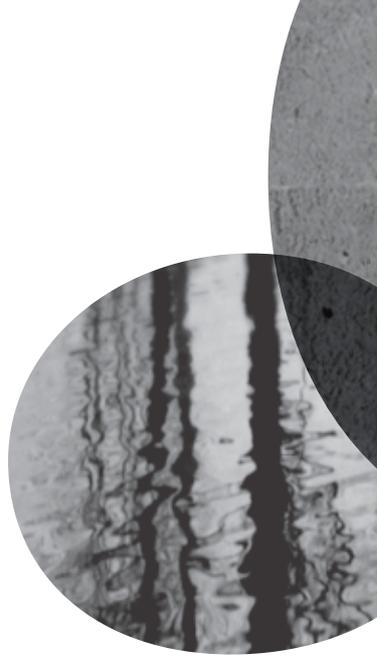
Hercules is usually associated with the idea of winning, he is a model of strength and courage, the patron of sports and gyms. But his path, at the gods' mercy, is marked by constant challenges, so much that he is the only hero who isn't remembered for his deeds, but rather for his labours. We have taken his story as an example of the history of human kind, in order to give substance to what might be defined as a theorem on myth and mythology; what is inaccessible (myth) and the set of possible ways to account for it (mythology). We have built this film by thinking of it as an exhibition of archaeological findings, film fragments which portray the world as a revelation of myth. *Zeus Machine* is a device delivering 12 variations on a single heroic destiny.

**The storytelling is built on physicality and on a series of associations crossing genres and expressive forms, from comedy to paradox. How did you work on this?**

The hero expresses himself through action, which is his language. The narration of his deeds is always rich in variations, often contradictory, and goes from oral narrative to writing, from painting to sculpture, and cinema. With *Zeus Machine* we wanted to catalogue the many filmic forms through which it is possible to see the world. The film can be experienced as a continuum, but also as a sequence of fragments of a whole, whose origin is uncertain. If instead we were to divide it into first and second half, we might be induced to think that one half shows examples from reality, while in the other the elements animating the first half are put into practice to invent a story. Above all, it is a very playful film, which speaks directly to each viewer.

**Places appear to be just as much protagonists, conveying a uniqueness, an intriguing foolishness which mirrors what happens in front of the camera.**

In our films places are treated like co-screenwriters and actors. We find in them a will, past and character which we always try to keep intact while shooting. *Zeus Machine* is mainly set in the province, it moves seamlessly from Aquitania to Abruzzo, from Romagna's outskirts to Cinecittà. We too come from the province and we still live and work there. In a way these places are bleak, the so-called "belly of the Country", where the political and social conflicts typical of these times come alive. In there the language is brisk, the mood is heated, but in these places we always find the richness of invention, and the complicity of madness.





**Chiara Arrigo**  
**Alberto Baroni**  
**Pietro Coppolecchia**  
**Caterina Ferrari**  
**Andrés Testa Herranz**  
**Giulio Melani**  
**Jan Mozetič**  
**Virginia Nardelli**  
**Nazareno Nicoletti**  
**Davide Palella**  
**Chiara Rigione**  
**Gianluca Salluzzo**  
**Perla Sardella**  
**Giulia Savorani**  
**Ilaria Pezone**  
**Tekla Taidelli**

# Prospettive

**2019**

# The time of Discoveries

Antonio Pezzuto

Prospettive promises, both with its title and from its origins, to be a section that takes risks and makes bets. Not only on the films that we present, but on the authors of these films above all. It's a journey that Filmmaker takes among the newest generations of Italian cinema, attempting to individuate themes, durations and structures of those who will hopefully become the leading exponents in the coming years. It's a disorderly section in which films, each one very different from the others, intersect; a testimony to vivacity, and in which - as per the intentions of the selection - we don't try to find a common thread, if not for the directors' desire to experiment with the forms of documentary. This year, among the many films that arrived, we had the opportunity to see a great number of works that deal with the relationship with documentary, making use of very different genres and forms. From animated films, to those of pure observation, films that use elements of fiction, or films - particularly shorts - interfacing with the world of experimentation.

Yet, despite the desire for disorder underlying the selection of films, one is still able to trace shared urgencies, recurrent themes in the films we present. The relationship with Time, above all, which translates into the desire to be protagonists of change in one's own life through the investigation of how our past has influenced us to become who we are.

And how much we can and must do to become someone else.

Like the painful "achievements" narrated by Jan Mozetic's *A Calm Day (Miren dan)*, or the immigrants' everyday life in the Italian school explored by Perla Sardella in *Prendere la parola*. But also the self discovery carried out through bondage by Caterina Ferrari's characters (*Lo spazio delle corde*); or the couple at the centre of Pietro Coppolecchia's *For the Love I Show*.

The most experimental film, Giulio Melani's *Astronomo*, tries to understand the reasons for Space exploration. Lost between space and pilgrims is also the whispered voice staged by Alberto Baroni in *Le-toi-ile*, or the images in between present and past of Chiara Ringione's *Domani, chissà, forse*.

There is a time that changes and that changes us: we find it in the lives that are running out of time told by Andrés Testa Herranz's *Quando sei con me*, or in the imaginary maps of a deteriorated world shown to us by Nazareno M. Nicoletti in *Giù dal vivo*. That same time flashing by in the presence of immaterial phantoms, in the self-destructive impulse investigated by Chiara Arrigo (*Lindiota*).

Life as a challenge, then. Like that of the bull in *¡Que Viva*, Giulia Savorani's animated short; or of the teenagers who dance or play in *Pavilion*, upon whom lingers the curious and fascinated gaze of Gianluca Salluzzo; or in the desert of Almeria where Davide Pallela takes us in *Sirio*; as well as the pathways of La Favorita park in Palermo where Virginia Nardelli wanders in *C'è un Lupo nel Parco del Re*. Paths that remind us how tortuous and dark our path may be, but how much light and humanity we can find in following it.



**Maria Giovanna Cicciari** (Milano, 1984) graduated in Cinema and Video from Brera Fine Arts Academy in Milan. The object of her films is the Mediterranean landscape and its relationship with the north of Europe, especially in literature. *In nessun luogo resta* (2012), her first short film after graduation, was awarded the Jury Prize (Kodak Prize) at the Torino Film Festival.

*Hyperion*, a Greek-Italian co-production (2014), was shown, among the others, at Filmmaker Festival and at the Pesaro Film Festival. *Atlante 1783* (2016) was shown in many national and international festivals, such as the International Film's Critic Week of the Venice Film Festival and the International Film Festival of Rotterdam. Since 2012 she has been working with the performer Annamaria Ajmone on an open project about dance and moving images called *Radura*. Since 2017 she has been teaching Cinema Language in High Schools and collaborating with the Strano Film Festival.



**Mattia Colombo** (Treviglio, 1982) is a documentary filmmaker. His first short *Il velo* was shown at Visions du Réel. *Alberi che camminano*, written with Erri De Luca, was shown in competition at various festivals, such as: Festival dei Popoli 2014, Slamdance Film Festival (Sundance) and Trento Film Festival. In 2015 *Voglio dormire con te* won the Corso Salani Award and was presented at Cinéma du Réel 2015, Filmmaker Festival and Pesaro Film Festival. *Il passo* (2016), written and directed with Alessandra Locatelli and Francesco Ferri, was shown at Visions du Réel and Filmmaker Festival. He coordinated and directed *Ritmo sbilenco* (2016). *Uninvited* (2017) is a biopic on the outsider stylist and DJ Marcelo Burlon. He is working on the project *Sconosciuti puri* and on the documentary *Il posto*, which won the Special Mention at the Premio Solinas Documentario per il Cinema 2019. Besides working as a filmmaker, he is also a teacher.



**Antonio Di Biase** (Pescara, 1994) graduated in Painting from Brera Fine Arts Academy in Milan and in directing at the ZeLIG - school for documentary in Bolzano. During his studies he experimented with different languages, from video-art to fiction, focusing then on documentary film. His short film *Nuova Zita*, entirely shot on 16 mm, was presented at various festivals including the Torino Film Festival. In 2015 he won the first prize "In Progress", workshop promoted by Filmmaker Festival in collaboration with Milano Film Network. His film *De Sancto Ambrosio*, produced by start, was selected in the international competition of the Ji.hlava International Documentary Film Festival 2018 and at Filmmaker Festival where it won the Movie People award. His latest film *Il Passo dell'Acqua*, entirely shot in super 16 mm, was presented this year in the Italian competition at the 60th edition of the Festival dei Popoli.

## Chiara Arrigo

Italy 2019, HD, colour, 22', Italian DIRECTOR: Chiara Livia Arrigo SCREENPLAY: Chiara Livia Arrigo, Luigi Lombardi  
CAST: Marco Rocca, Camilla Calderoni, Ottonella Mocellin, Ondina Quadri  
CINEMATOGRAPHY: Massimo Foletti SOUND: Andrea Guastadisegni EDITING: Chiara Livia Arrigo, Luigi Lombardi  
PRODUCER: Tommaso Bertani PRODUCTION: Ring Film CONTACTS: [premierefilmdistribution@gmail.com](mailto:premierefilmdistribution@gmail.com)

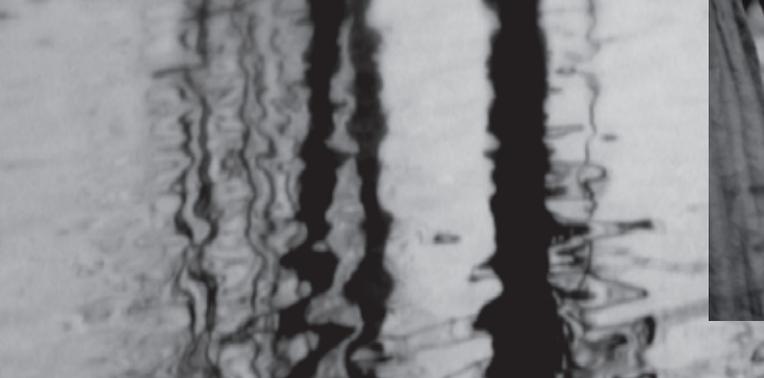


## Lindiota

Altea, a young director, has lost her parents to drug addiction. Many of their friends have passed away for the same reason, except for a few who are now the living memory of a lost generation. Among them is Lindiota, a man now living in Lindos, Rhodes. That is where Altea visits him in order to collect material for the film that she is writing to artistically elaborate her grief. There, she realises that Lindiota is but a fetish, a mirror who complies with her imagination without allowing her to get deeper into her troubled relationship with her parents. Therefore, her research needs to expand, formulate new questions and reach new people whose experience might help her to go further and face her own conscious and unconscious fantasies, the visible, the invisible and whatever she refuses to see. The past, just like our inner self, is obscure, filled with gaps and questions: can art answer them and allow us to seize some deep reality or is it just a lie, a screen protecting those who prefer to ignore the truth? By using a mixed technique combining digital shots, video archives and animation, *Lindiota* is a film about the relationship between memory and art and about fiction as deception or as a way to the truth.

### Biography

Chiara Livia Arrigo (Milan, 1992) in 2015 obtained a MFA in Media design art multimedia arts from NABA, Milan. Her graduation short film *Es-say* (2015), featuring Ondina Quadri, was shown in "Visioni Italiane" at the Cineteca, Bologna. In 2013, she started working as assistant director on the set of *Tre tocchi* by Marco Risi; in 2014 she worked as a script supervisor for *Arianna* by Carlo Lavagna. That is when she met the production company Ring Film with which she is now collaborating. She is based in Rome and works as an assistant director.



**WORLD  
PREMIERE**

## **Alberto Baroni**

### **Le-toi-ile**

As planet Earth is dying, a child takes off a three step adventure: the journey in a space capsule, the arrival on a faraway island where she finds a tree worshipping Hermit and becomes an adult, the meeting with two pilgrims who will contribute to her research on how to be in the world and relate with alterity. A meditation between Sci-Fi, spirituality and ecology on our relationship with time and matter and on the reasons for the environmental catastrophe that we are going through. If the island, in contrast with the Earth, is still alive, it is probably because it is populated with creatures such as the pilgrims who ignore concepts like attachment and conditioning and believe we are all part of a whole: “Suddenly all the barriers I had known as a child fell down. They fell and fell. Here, I was eternally No-one. No-one on the island”. By drawing from David Bohm and Jiddu Krishnamurti’s dialogues, the film is a journey of consciousness in an autumnal landscape where birds sing and the boundaries between human and non-human blur: “You are the space where all experiences happen. But you are None, none of them. We grew apart. No distance between You and Me. No Me and no You.”

#### **Biography**

Alberto Baroni (Brescia, 1986) is an independent filmmaker. He makes documentaries, web-docs and advertisements working as director, cameraman, editor and post-production manager. He worked for the CTU (Centro Televisivo Universitario) at Milan’s Università degli Studi, taking part in the making of documentaries and spots for the University. In 2015 he made his first short film, *Impero*. In 2017 his short film *Carro* was shown at Filmmaker Festival in the Prospettive section and the following year he presented his short *Efeso* in the same section.

**Italy 2019, HD, colour, 13', invented language, Italian subtitles** DIRECTOR: Alberto Baroni SCREENPLAY: Alberto Baroni  
CINEMATOGRAPHY: Alberto Baroni SOUND: Alberto Baroni EDITING: Alberto Baroni  
CAST: Paola Bardella, Jessica Castelli, Fausta Ranghetti, Paolo Serioli, Veronica Valtulini.  
PRODUCER: Alberto Baroni CONTACTS: albertobaroni07@gmail.com



## Pietro Coppolecchia

Italy 2019, 4k, colour, 7'47", English DIRECTOR: Pietro Coppolecchia  
 SCREENPLAY: Pietro Coppolecchia, Iris Hsieh CINEMATOGRAPHY: Pietro Coppolecchia SOUND: Giacomo Cella  
 EDITING: Nic Bradford, Pietro Coppolecchia, CAST: Manfredi Coppolecchia, Iris Hsieh  
 PRODUCER: Santiago Cervantes CONTACTS: pietrocoppo2@gmail.com

### For the Love I Show

Boy meets girl, the kick of all stories. They are happy, in love and shine in the clear light of summer but the voice who tells this story is melancholic, for something has happened and the present has already turned into past. Pietro Coppolecchia tells a love story in times of globalization where the Internet virtually connects us, but legal and visa barriers still cross the real world. The film, through this confrontation with the laws of the world, lets feelings spring from gestures, from body details, from the places characters cross inspired by their absolute emotions. A hand on a rock, a glance, a cigarette smoked by a window, a caress, lovers shaving heads to look alike, immersed in a passion that becomes fantasy, that redefines the boundaries of what is possible, what may or will happen.

#### Biography

Pietro Coppolecchia (Milano, 1992) has a degree in film and media arts from Dodge College of Chapman University (Los Angeles), where he studied cinematography. He worked as an assistant for cinematographers such as Yorick Le Saux, Fabio Cianchetti, Guillaume Schiffman and for directors such as Luca Guadagnino and Xavier Koller. He lived in Mexico City for some time, where he made shorts, documentaries and video clips. He is currently living in Milan.



## Caterina Ferrari

### Lo spazio delle corde

*Bondage* is a way to explore the recesses of desire on the very boundary between *eros* and *thanatos*. “I like tying, being tied and tying myself: it’s three different states of mind” explains one of the witnesses guiding *Lo spazio delle corde* deep into this universe. As much as talking in psychotherapy, bonding is in BDSM not only an act of pleasure but also a viaticum for emotional development and liberation. As physical knots tangle around the body, metaphorical knots seem to untangle and release tensions, energies, heavy secrets. “Ropes are a way to get bare naked”, says Ilaria, who, by being tied, clears up her mind, loses control and gets to “the inner core of things”. Cindy, Ilaria and Coldeyes: three very different young ladies who share a passion for ropes and are all somehow bound to Andrea aka G String, a master of this art, according to whom: “All of us have fears, anxieties, insecurities, experiences tormenting us. The ropes allow us to work on it in a safe space and get out stronger than before”. By showing private or public bondage sessions, the film follows the entanglement of contrasting emotions on a suspended line of time.

#### Biography

Caterina Ferrari (Novara, 1989) studied Visual Arts and Documentaries at Venice’s IUAV University and at Milan’s Civica scuola di cinema Luchino Visconti. *La Gabbia* (2017), short film on MMA, was developed within the production workshop “In Progress” and was presented at Visions du Réel and Filmmaker Festival, where it won the Movie People Award. In 2018, her medium-length *Il Villaggio* was screened out of competition at Filmmaker.

Italy 2019, HD, colour, 63', Italian DIRECTOR: Caterina Ferrari CINEMATOGRAPHY: Annachiara Gisimberti  
SOUND: Tommaso Barbaro, Massimo Mariani EDITING: Gabriella Cosmo  
PRODUCER: Heidi Gronauer, Lorenzo Paccagnella PRODUCTION: ZeLIG CONTACTS: info@zeligfilm.it

**WORLD  
PREMIERE**



## **Andrés Testa Herranz**

**Italy 2019, HD, colour, 62', Italian** DIRECTOR: Andrés Testa Herranz SCREENPLAY: Carlo Knol, Andrea Saleri  
CINEMATOGRAPHY: Daniele Catenazzi, Gaetano Gagliardi, Teresa Gusso, Michele Ricciardelli  
SOUND: Vito de Mola, Emanuele Hall EDITING: Riccardo Pesare, Davide Vitola  
PRODUCER: Francesco Tanzi CONTACTS: gbianco@fondazione milano.eu, andres.testa.herranz@gmail.com



## **Quando sei con me**

An observational documentary shot in Casa Vidas, a hospice for terminally ill people in Milan, hosting those who can't be cared for at home. A place where many people of different ages live their very ultimate moments assisted sweetly and carefully. Filmed with natural light and hand camera, the documentary follows the stories of some patients and the gestures of their caretakers as a means of filming time. Existence matters even when life is slipping away.

### **Biografia**

Andrés Testa Herranz, (Madrid, 1997), born from a Spanish mother and an Italian father, was accepted in Milan's Civica Scuola di Cinema Luchino Visconti at a very young age, just after his scientific high school diploma. He has directed two shorts (*La partita* and *Edoardo*), both in 2019.



## Giulio Melani

### Astronomo

In a landscape that looks as if it were painted by Gainsborough, an artist climbs up a mountain with his easel and palette hoping to get closer to the peak that he wants to portray. His destination is far and difficult to reach but the man persists. Like in Aesop's tale where the astronomer wanders at night to observe the stars and falls into a well, the painter, who is too focused on his subject high up in the sky to look down on earth, falls and injures himself. "Old fellow, why, in striving to pry into what is in heaven, do you not manage to see what is on earth?" the old moral goes, without considering that falling down can be a gift so far as it implies a new standpoint over the world. Perhaps sometimes one needs to collapse and suffer from sores and bruises in order to open new perspectives.

Shot in 3:2 format as a way of reflecting the bi-dimensional image of a photograph or a painting, *Astronomo* is a parable on how moments of crisis are an opportunity to change and face reality in a different way, to elaborate new forms of language.

#### Biography

Giulio Melani (Florence, 1995) is an illustrator, filmmaker and cinematographer. Born into art, he studied painting at the Academy of Fine Arts of Florence. His passion for lighting leads him to practicing Photography and cinema to which he applies a personal flair for chromatism and composition acquired throughout his painting experience.

Italy 2019, HD, colour, 12', Italian DIRECTOR: Giulio Melani SCREENPLAY: Giulio Melani  
CAST: Giacomo Dominici CINEMATOGRAPHY: Giulio Melani SOUND: Giulio Melani  
EDITING: Giulio Melani PRODUCER: Giulio Melani CONTACTS: giulio.melani@gmail.com



## Jan Mozetič

**Italy, Slovenia 2018, HD, colour, 90', Slovenian** DIRECTOR: Jan Mozetič SCREENPLAY: Jan Mozetič, Miha Kosovel  
CINEMATOGRAPHY: Jan Mozetič SOUND: Tomi Novak EDITING: Jan Mozetič PRODUCER: Aleš Doktorič, Mateja Zorn  
PRODUCTION: Zavod Kinoatelje, M.B.E. d.o.o., CONTACTS: janmozetic@protonmail.com

## A Calm Day (Miren dan)

Miren is a town on the border between Italy and Slovenia whose name is a promise of tranquillity (*Miren* means calm in Slovenian). Life flows calmly, apparently at the margins of history, but in a silent day like many others, the stories of some citizens recall how individual and collective experiences come together while dreams, demons and divinities materialise deep in the woods or in an empty living room. Natalia has lived through conflicts, unifications and partitions, bereavement and delight and now leads her daily life alone in a big apartment. When her husband passed away, the local cemetery was divided between two States, which is why he was buried with his head in Italy and the rest of his body in Yugoslavia. As a young girl, Gala was discriminated because her father was a foolish drunkard, but then she went vegan, became a body-builder and found in Facebook all the popularity she had long been looking for. Tjaden's parents lived the "Slovenian dream" of a stable job and a detached house with garden but he thinks that such a happy childhood has made him incapable of building a future for himself. Matteus still mourns his little brother and every day, when he comes back from the factory, he meditates and reaches out to parallel universes. In a periphery just as affected as the centre by globalisation and by the growing fragmentation of social relations, the film shows an assemblage of solitary lives in order to look for whatever remains of that deep and mysterious bond we call "community".

### Biography

Jan Mozetič (1984), after a degree in history of art at the Università Statale in Milano, he went back to his place of origin, an area between Slovenia and Italy. He worked as a journalist and critic for magazines, newspapers and websites, as a cameraman and editor for short films, documentaries and advertisements. In 2013 he built up his own production company in Slovenia, called M.B.E. d.o.o., and he is part of the Kinoatelje in Gorizia. His latest short film, *Ednina* (2014), received a special mention at Milan's Film-maker Festival and the Night Award at the Paris' Signes de Nuit Festival.



**WORLD  
PREMIERE**

**Virginia  
Nardelli**

## **C'è un Lupo nel Parco del Re**

Apparently, there is a wolf in the Favorita Park of Palermo. Nobody has ever seen it, even though some swear having heard it howling at night. Deception? Rumours? Superstitions and legends? Of course, many dogs live there, young or not so young, puppies, almost all black and cared for daily by a group of women. In the thick woods, somebody shares a secret, kids play hide and seek, and others jog either in group or on their own. On the side of the road, a trans sex-worker waits for clients while doing crosswords and in the meanwhile a colleague of hers plays with dogs passing by.

The landscape changes at night, intimacy takes over, the obscurity resonates with confidences and life stories, obsessions of those whose madness finds a shelter in the park. The director listens and doesn't interfere, she simply stands there, according to the observational cinema tradition. Having got used to her presence, the "characters" of this microcosm from which the city feels very far away, almost like another world, reveal slowly and contribute to an atmosphere where reality and fantasy blend.

### **Biography**

Virginia Nardelli (Trento, 1991), in 2013 obtained a degree in Communication Design from the Polytechnic of Milan. In 2015 she attended Ostana's L'Aura school of documentary where she made her first short film, *Il Mondo in una stanza*, as part of a collective project. In 2017, she co-directed an episode of a web-series produced by Goethe Institut: *Houzayfa's Items*, shot in Istanbul. In 2019 she got her degree in creative documentary from Palermo's Centro Sperimentale di Cinematografia with her feature documentary *C'è un Lupo nel Parco del Re*. She is a member of Palermo's cultural association "La Bandita" where she develops her documentary projects along with a group of fellow authors.

Italy 2019, HD, colour, 53', Italian DIRECTOR: Virginia Nardelli  
CINEMATOGRAPHY: Virginia Nardelli SOUND: Virginia Nardelli EDITING: Benedetta Valabrega  
PRODUCTION: CSC Sicilia CONTACTS: tutorcsc@gmail.com



**Nazareno M.  
Nicoletti**

Italy 2019, HD, colour, 74', Italian DIRECTOR: Nazareno Manuel Nicoletti SCREENPLAY: Nazareno Manuel Nicoletti  
CINEMATOGRAPHY: Nazareno Manuel Nicoletti SOUND: Marco Saffita, Nazareno Manuel Nicoletti  
EDITING: Nazareno Manuel Nicoletti PRODUCER: Antonio Borrelli  
PRODUCTION: ARCIMOVIE, Parallelo 41 CONTACTS: info@arcimovie.it

**Up to Down (Giù dal vivo)**

“A map of the real world is no less imaginary than a map of an imaginary world” wrote Alberto Blanco in his poem *Maps* which then follows: “A map is nothing but a two-dimensional representation of a three-dimensional world, traversed by a ghost: time”. Perhaps, cinema is nothing but an attempt to add time to the mapping of the world, this documentary seems to say by showing East Naples’ suburbs from top to bottom, from the rooftops of council estates to the interiors of a psychiatric hospital.

A tattooed wrestler, with a mask covering his face, works out in a small room which he doesn’t have enough strength to leave. A man travels up to Milan to get together with his sisters, whom he hasn’t seen in a very long time. A young mental patient makes a present for her mother and pays her a visit, finding herself in front of an image of her own sorrow. *Up to Down* is a film where suburbs, first seen from afar then from very close, become the symbol of an absolute solitude that every human being wants to ignore. A film about the connection between perspective and depth where, as the distance between the observer and the observed shortens, a relationship builds up that could allow for the time-hidden invisible to become visible. But as much as getting closer to an image is not enough to capture its secret, getting closer to somebody is not enough to capture a secret that can’t be understood.

**Biography**

Nazareno Manuel Nicoletti (Ischia, 1988). After a degree in Literature he worked as a voluntary assistant director on Susanne Bier’s *Love Is All You Need* (2012). In 2012, he was admitted to the course in film reporting at the CSC film school in L’Aquila.

His work to date includes *Suono Piano* (2012), *Blackout* (2014) and some shorts. In 2015, his first feature film *Moj brate - My brother* premiered at Locarno Film Festival. *Up to Down* was first shown in the Karlovy Vary International Film Festival’s Documentary Competition and won an award as Best Rough Cut Lab Project at Visions Du Réel 2018.



## **Davide Palella**

### **Sirio**

A boy lives alone in a semi-deserted land. He spends his days lying around his cave or collecting firewood, waiting for the man who brings him the water and food that he needs in order to survive. Time for such a hermit means light fading through the ghostly trees, wind blowing the dusty land, hunger ravaging his body and senses. What is the nature of the bond between the one who has needs and the one who fulfils them? Is it possible that whenever assistance fuels dependence power is involved? And what does revolting against such power implies? Can one's survival be traded off against a desire for freedom?

Filmed in 16mm between the heights of Tabernas by Almeria, in a highly contrasted black and white, *Sirio* is almost a metaphysical and introspective western about the relationship between vulnerability and revolt. It is the portrait of a young man drifting away in a world where needs might be responded to but desires remain unheard. The body of the protagonist alternatively lies in abandonment and moves vigorously, just like the camera and the editing shift from contemplative stillness to restlessness and syncopation. An ambitious film that does not spare references to Dreier or to the landscape photography of Ed Cooper or Anton Corbijn.

#### **Biography**

Davide Palella (Novi Ligure, 1996) obtained a MFA in Media Design and Multimedia Arts from NABA, Milan, in 2019. In the same year, after having made several short films and academic projects since 2014, he made his first medium-length film, *Sirio*. He is currently writing his first long feature film.

**Italy, Spain 2019, 16mm, b/n, 38', No dialogues** DIRECTOR: Davide Palella SCREENPLAY: Davide Palella  
CINEMATOGRAPHY: Angelo Gatti SOUND: Giacomo Mangili EDITING: Davide Palella  
CAST: Luca Poma, Juan Carlos Ruiz, Duke PRODUCER: Davide Palella CONTACTS: ctankep.79@gmail.com

## Chiara Rigione

Italy 2019, HD, colour, 15' 49", Italian DIRECTOR: Chiara Rigione SCREENPLAY: Chiara Rigione  
CINEMATOGRAPHY: Emanuele Dainotti EDITING: Chiara Rigione  
PRODUCTION: Fondazione AAMOD CONTACTS: labuswork@gmail.com



### Domani chissà, forse

If nothing passed away there wouldn't be a past, nor a future. However, if you ask her: "What is time?", the voice of a child will answer that she doesn't know. At the foundation of Chiara Rigione's film there is a documentary by Ansano Giannarelli, *Tv in paese* (1961).

Set in Vallepietra, a place on the border between Lazio and Abruzzo, the village is crossed by the Filmmaker to the sound of televisions, still echoing the same words: "Tomorrow who knows, maybe", the final line of Giannarelli's film, and the title of hers. Memory and potential mirror of past and present are the archives, images of a time gone by and the present where, among connections between places, gestures, children's games, daily rituals, one can discover a possible future. Time, impossible to define unequivocally, becomes the story of a reality and a filmmaking research.

#### Biography

Chiara Rigione (Avellino, 1986) after graduating in energy engineering started working in film and video production, mainly as an editor. She founded the film association Kinetta, which has been running the activities of Benevento's Labus cineclub since 2014.

As an assistant director and editor she has worked on many short films and documentaries, selected by international festivals such as: Napoli Film Festival, Laceno d'oro, iBogotà International Film Festival. In 2018 her project for a documentary made using archive footage, titled *Domani chissà, forse*, was selected among the ten finalists of the Zavattini Unarchive Prize 2018/19, promoted by Fondazione AAMOD and Istituto Luce Cinecittà. In 2019 that same project was among the three winners of the prize and was therefore produced.



**WORLD  
PREMIERE**

**Gianluca  
Salluzzo**

## The Pavilion

At Robinson Park, between Moncucco neighbourhood and Famagosta ring road, lies the Pavilion, a large basketball court enclosed in a 12m high wooden structure built by Coca Cola at the former 2015 EXPO pavilion. The area is a gathering point for the Filipino community of Milan, whose members of any generation meet daily to play endless matches, chat, stroll around, listen to music, dance, play cards, have parties and celebrate birthdays. Basketball is a heritage of the US occupation in the Philippines, but the population appropriated it and made it into the national sport.

For those who moved to Italy, it is a link between past and present, between eradicated parents and their hyphenated identity children who, despite living in Italy, listen to Tagalog singers, watch their motherland's TV programs and read the online media of the Archipelago. Basket is also a way of meeting other non-Filipino players coming over for matches and sport events in what has become a multicultural city. Over one entire year, the documentary follows time flowing, maintenance being done, light changing along with the seasons and projecting different shadows on the ground, activities and outfits changing regularly according with the weather, and relationships evolving by the walls and under the maple trees.

### Biography

Gianluca Salluzzo (Naples, 1987) has a degree in Modern Literature from Federico II University and a degree in Cinema, Television and New Media from IULM. He won a prize at the "Occhi sul Lago" section of the XIX International CortoLovere Festival with his first short film *La pala volante*. He was a member of Filmmaker Festival's young jury in 2016 and his former short film *Io ci sono ancora* was programmed at Filmmaker Festival in 2017.

Italy 2019, HD, colour, 92', Italian, Tagalog, English DIRECTOR: Gianluca Salluzzo  
CINEMATOGRAPHY: Gianluca Salluzzo SOUND DESIGNER: Gianluca Salluzzo  
EDITOR: Gianluca Salluzzo PRODUCER: Gianluca Salluzzo CONTACTS: gianlucasalluzzo@gmail.com

## Perla Sardella

Italy 2019, HD, colour, 47', Italian DIRECTOR: Perla Sardella CINEMATOGRAPHY: Perla Sardella  
SOUND: Tommaso Barbaro EDITING: Perla Sardella PRODUCER: Marco Longo, Fulvio Lombardi  
PRODUCTION: Berenice Film CONTACTS: prod@berenicefilm.com

### Prendere la parola

In Jesi, a town in the centre-South of Italy, a group of women of different ages and nationalities follow courses in Italian as a Foreign Language. The classroom where they spend a few hours per week resonates with the sounds of accents, voices asking questions, laughter and crying babies whom their student-mothers cannot leave alone at home. Each time, new words are introduced and every new word represents an opportunity to compare everyone's standpoints and life experiences: for instance, talking about "freedom" as the 25th of April approaches means that each student will say on which day her country of origin celebrates its Liberation day, either from colonialism or dictatorship. And after all, freedom is deeply connected to speech. Indeed, learning a foreign language means increasing one's agency, becoming able to share and stand up for one's opinions, being more active in both family and social life. Moreover, both learning and teaching a foreign language implies facing alterity and moving towards it, translating feelings and experiences into symbols and structures, into a code of access to an unknown world, a new life.

#### Biography

Perla Sardella (Jesi, 1991) is a visual artist. She holds a MFA degree in Cinema and Video from Milan's Brera Fine Arts Academy, and a BFA degree in Multimedia Arts from NABA, Milan. Her research deals with moving and still images. Her works have been shown in Italian and European exhibitions and galleries (The wrong Biennale, Mulhouse biennale de la jeune création, AOCF58 Galleria Bruno Lisi Roma) as well as Italian and European film festivals (Torino Film Festival, Pesaro Film Festival, Stuttgarter Filmwinter).



WORLD  
PREMIERE

## Giulia Savorani

### ¡Que viva

The outcry stirs up the crowd in a bullfighting arena. Suddenly all is silent, and the bull comes in. The beast is black and lonely, it charges and then runs straight to chase the objective. The arena resonates with more applauses and cheering, so the bull runs again to launch a counterattack to the last drop of blood.

*¡Que viva* is a short animation film where the metaphor of bullfighting as ritual sacrifice and cruel struggle serves the purpose of a reflection about looking and being looked at as a power relationship, but is also a meditation about the roles of victim, perpetrator and bystander. Can a gaze kill? And what responsibility holds whoever sees an act of killing? The images mix hand paintings on glass and analogically modified frames of Sergej Ejzenstejn's *Que viva Mexico!*

#### Biografia

Giulia Savorani (Ivrea, 1988) has lived in Madrid and Bruxelles. In 2014 she obtained a MFA in Visual Arts and Painting from Brera Fine Arts Academy in Milan. In 2016, she got her diploma in Documentary Filmmaking from the Civica scuola di cinema Luchino Visconti, Milan. Her artistic research intersects real situations, social issues and personal speculations. She works with different media and languages: video, film, installations, documentaries, photography, graphics, painting and drawing. Her latest film, *La Statua* (2018), shown in the Prospettive competition, was developed in the course of Re-Framing Home Movie, a project supporting the creative reuse of super8 archival footage.

Italy 2019, HD, colour, 1'27", No dialogues DIRECTOR: Giulia Savorani  
CINEMATOGRAPHY: Giulia Savorani SOUND: Giulia Savorani  
EDITING: Giulia Savorani PRODUCER: Giulia Savorani CONTACTS: giulia.savorani@gmail.com



## Ilaria Pezone

Italy 2019, HD, colour, 20', Italian DIRECTOR: Ilaria Pezone  
 SCREENPLAY: Ilaria Pezone CINEMATOGRAPHY: Ilaria Pezone SOUND: Ilaria Pezone  
 EDITING: Ilaria Pezone PRODUCER: Ilaria Pezone CONTACTS: indirizzopocoriginale@gmail.com

### Asmrr molesto

ASMR, which means Autonomous Sensory Meridian Response, a circumlocution to avoid saying “brain orgasm” (a tingling that, according to many people, starts in the scalp and extends to the spine), has become viral through web communities. It is a symptom of an individualistic society, which sublimates its need for empathy through this practice. With this latest project, Ilaria Pezone takes to the extreme her personal research on proximity cinema, turning the camera on herself, thus making it into a mirror at once reflecting and distorting (a timely reinterpretation of the self-portrait’s complex dynamics, the paradoxical act of looking oneself “from the outside”), and through which the grotesque and the annoying hidden behind ASMR’s practice are shown.

#### Biography

Ilaria Pezone (Lecco, 1986) teaches Filming Techniques at the Brera Fine Arts Academy in Milan, where she graduated in Cinema and Video. She studied audiovisual editing. Since 2010 she has been working as a Camera Operator and Editor in documentary production. She wrote *Cinema di prossimità - privato, amatoriale, sperimentale e d'artista*, Falsopiano 2018. Her filmography is composed of shorts (*Leggerezze e gravità*, 2008; *Greistmo*, 2010; *Con lievi mani*, 2017, *Luna in Capricorno*, 2018), medium-length films (*Masse Nella Geometria Rivelata Dello Spazio Tempo*, 2012; *Vedere Tra*, 2014) and feature films (*Indagine su sei brani di vita rumorosa dispersi in un'estate afosa - raccolti e scomposti in cinque atti*, 2016; *France - quasi un autoritratto*, 2017), many of which were presented at a number of film festivals.



## **Tekla Taidelli**

### **Amleto**

“To be, or not to be, that is the question: Whether ‘tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles And by opposing end them. To die—to sleep, No more...”. The universal monologue of the Prince of Denmark is the starting point of Tekla Taidelli’s project - made with the students of Milan’s Street Cinema School - and indicates its form and purpose: a *Hamlet* made with Milan’s homeless. Each of the protagonists of this choral “play” interiorises Shakespeare’s words and translates it into their own life. Hamlet’s tragedy thus becomes a way to face one’s own ghosts, suppressions, fears, the everyday’s harshness from which each one of them tries to find a possible storytelling. *Hamlet* is the first instalment of a travelling project in which Franco, a homeless, will travel around the main Italian cities recruiting all the homeless-Hamlets, whom he will meet from station to station, in order to make the final documentary *Destinazione paradiso*.

#### **Biography**

Tekla Taidelli (Milan, 1977), is a filmmaker, author and curator. In 2000, after graduating in filmmaking from Milan’s Scuola di Cinema Televisione e Nuovi Media, she made *Sbokki di vita*, *Noise P-Rat in Act*, produced by Filmmaker. In 2004 she self-produced her first feature film, *Fuori vena*. In 2008 she shot the short films *La legge è uguale per tutti* and *5 euro*. The following year she directed the first three episodes of *L'alveare*. In the summer of 2010 she shot *My Big Assed Mother* in New York City, with Abel Ferrara as Charles Bukowski. The documentary *Ciao Silvano!* (2011) is about the story of Silvano Cavatorta, founder of Filmmaker. In 2013 she founded the Street Cinema School. Since 2011 she has been working on the documentary *Bedu vogliamo vivere*, now near to completion. She is writing a book and the screenplay of her new feature film, loosely based on her experience in a Brazilian prison.

**Italy 2019, HD, colour, 6',33", Italian** DIRECTOR: Tekla Taidelli  
CINEMATOGRAFY: Tekla Taidelli EDITING: Tekla Taidelli and students of Milan's Street Cinema  
PRODUCTION: tranky film CONTACTS: taidelli:tekla@gmail.com



# Alain par Cavalier



**2019**

# Love, Ghosts, the Tale of Life

Jean-Baptiste Morain

Alain Cavalier has decided to match his new film, *Etre vivant et le savoir*, with three of his former works: *Martin et Léa* (1979), *La Rencontre* (1996), *Irène* (2009). It is a choice that follows a clear logic, referring to explicit ties: all of the four films tell the story of a couple, or a duo. Their subject is also death, one of the recurring themes in Cavalier's cinema since his decision to shoot alone with his camera: in his images we often find dying plants or corpses of animals, even his own parents on their death-bed.

*Irène* is a follow up, or better a return to, the theme of *Ce répondeur ne prend plus de message* (1979): mourning, although the latter was more abstract, it communicated without showing. Cavalier staged himself, his face covered in bandages like the invisible man, whilst he emptied and slowly painted in black the apartment where he had lived with his wife, and everything became clear. In *Irène*, the Filmmaker goes back, in detail, through the writings on the diary that he kept at the time, to the circumstances of the passing of his wife Irène Tunc, model (she was elected Miss France in 1954) and actress (mainly for Alain Resnais), who died in a car accident in 1972, at the age of 37. In 2009 Cavalier confesses the reasons of his feelings of guilt, enormous and untouched: she had taken the car after having had a fight with him. Yet, there is an even more fascinating issue: at the time of Irène's passing, Cavalier was about to make a film about the two of them. *Ce répondeur ne prend plus de message* is therefore a film replacing another one, which has become unachievable, a ghost.

It is this that binds it to *Etre vivant et le savoir*, itself a film that couldn't be made because the co-screenwriter fell ill when she and Cavalier were adapting the novel in which she recounts how, going along with his request, she had helped her father in ending his life. Cavalier should have played the father (let us not forget that he made a film entitled *Pater*, with Vincent Lindon). The creative process is the same as that of *Ce répondeur...*: a film that cannot be made turns into another one, completely different, as in a vital bounce back after an inconsolable grief, a way to heal from mourning through the creation of another filmic object. One could trace a genealogy of these brethren-films, reincarnations of a film that wasn't made - for example Marguerite Duras' *Camion* or Judith Abitbol's *A bas bruit*, telling precisely the stories of films which couldn't see the light of day. There is, instead, a more secret correspondence between *Etre vivant et le savoir* and *Martin et Léa*, Cavalier's first fiction film since *Ce répondeur...*: the two protagonists, who partook in the writing of the screenplay, were a couple in real life and both died at a young age: Isabelle Ho (who was in Juliet Berto's and Jean-Henri Roger's *Cap canaille*) and Xavier Saint-Macary - who starred also in *Le Plein de super* by Cavalier himself, and in secondary roles in films including Truffaut's *Day for Night (La Nuit américaine, 1973)*, *Confidentially Yours (Vivement dimanche!, 1983)* and Godard's *Detective* (1985). He died in 1993, at 39 years old, while she died three years later.

When Cavalier was filming *Martin et Léa* he couldn't obviously imagine the fate that awaited them, that they only had about ten years left to live, but today one cannot watch *Martin et Léa* without thinking about a film of future ghosts...

In *La Rencontre* Cavalier films his new partner, Françoise Widhoff, editor (she mainly worked with Orson Welles). Love is born anew. In terms of style, as much as of content, *La Rencontre* announces *Le Filmeur*, it is a happier film, crossed by moments of joy, laughter shared with the loved person, even though anguish sometimes takes over (recurring insomnia, fear of growing old). Cavalier, who became the lonely director of his own life, holds a camera, films everything that to him is noteworthy, films just like he breathes. He has a new love, Françoise, with whom he has been living together for three months, we don't ever see their faces (it will only happen in *Le Filmeur*), but a whole world is already taking shape. Cavalier sometimes lingers on the tiniest details, and his life with Françoise looks bigger, full of endless richness, of a sweet madness. It is a rediscovered childhood, an ideal and therefore fragile love, enclosing small contrarities, major illnesses, the body and skin of one another, birds, the moon high in the sky, fruit, the metro, hotel rooms, the countryside, mourning again, memories, old pictures, found letters, a house under construction. Events laying the foundations of our lives and giving it meaning.

Alain Cavalier's autobiographical work expresses its author's fears and joys, stages the ghosts haunting it, but always mirrors the ghosts of our own. This is its worth.





France 2019, HD, colour, 82', French DIRECTOR: Alain Cavalier  
 WITH THE COLLABORATION OF: Françoise Widhoff SCREENPLAY: Alain Cavalier CINEMATOGRAPHY: Alain Cavalier  
 SOUND: Alioscha Fano-Renaudin, Florent Lavallée EDITING: Françoise Widhoff PRODUCER: Michel Seydoux  
 PRODUCTION: Camera One/Arte France Cinéma CONTACTS: sales@pathinternational.com

## Être vivant et le savoir

“I once thought that one had to live a lot in order to film just a little. Today I know that filming and living are the same thing”. If an image can capture moments of life, is it also able to resist death?

This question, maybe more a wish, guides Cavalier through an everyday story touching on life and death, displaying personal and intimate feelings of love and pain with modesty and sensitivity.

At the beginning there is the project of another film, based on *Tout est bien passé*, the autobiographical novel by Cavalier's longtime friend, the novelist and screenwriter Emmanuèle Bernheim - Claire Denis' *Friday Night (Vendredi soir, 2002)*, François Ozon's *Under the Sand (Sous la sable, 2000)* and *Swimming Pool (2003)* - in which she recounts how she assisted her father in his choice to die. She plays herself, Cavalier her father. But one winter day Emmanuèle phones Alain, she has found out she is sick, the shooting has to be put off. The film becomes something else: an absence that images can't fill, while the “filmeur” displays himself with moving honesty.



## Alain par Cavalier

### La Rencontre

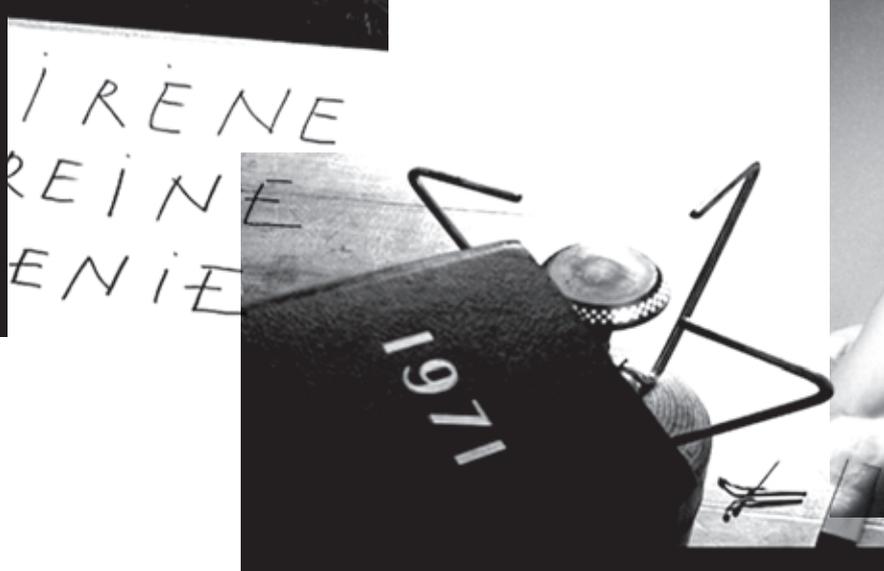
A man, a woman, the beginning of their life together. How to tell a love story? "Filming must be natural like breathing", Cavalier says about cinema. The camera softly records their mutual discovery of each other, follows Him and Her in everyday life, captures the most intimate moments of their shared space. Objects, landscapes, details of the body create a story that is told alternating His and Her point of view. A pair of glasses, an apricot pit, a cup of coffee, two watches which slowly synchronise on each other's time become the inventory of a lover's discourse merging happiness and pain, absences and discoveries, serious events and funny ones, going along with the intangible flow of emotions.

He is Alain Cavalier, she is Françoise Widhoff, they have just met, this encounter surprised them. Françoise comes home from the market where she bought a marvellous gilt-head bream. Alain has a stone: it is shaped like a heart - he also has a leaf. Françoise's favourite number is seven, like Alain's. And then? What else can be filmed, what can be shown, what belongs only to them? Françoise's face is resistant to the camera, Alain's images are resistant to conventions, their encounter becomes an invention of cinema.

France 1996, 35mm, colour, 75', French DIRECTOR: Alain Cavalier  
SCREENPLAY: Alain Cavalier CINEMATOGRAPHY: Alain Cavalier  
SOUND: Alain Cavalier EDITING: Alain Cavalier PRODUCER: Françoise Widhoff  
PRODUCTION: Les Films de l'Astrophore CONTACTS: distribution@pyramidefilms.com

## Alain par Cavaliér

France 2009, HD, colour, 85', French DIRECTOR: Alain Cavalier  
WITH THE COLLABORATION OF: Françoise Widhoff CINEMATOGRAPHY: Alain Cavalier SOUND: Alain Cavalier  
EDITING: Françoise Widhoff PRODUCTION: Camera One CONTACTS: distribution@pyramidefilms.com



### Irène

Irène is the actress Irène Tunc. Wife of Alain Cavalier, she died in a car accident in 1972. After some time the Filmmaker tries to retrieve her image, to understand the mystery of it, which is also that of their relationship. A loss, an absence, a void: how to summon the figure of the woman that he loved by turning his mourning into film? Fragments of pictures, the places that they visited together, the intimacy of their relationship, even in its dark zones. He thinks, without daring to say it, to ask Sophie Marceau to play the character. Feeling guilt, remorse, falling down the tube's escalator and filming his own swollen face while, like in a mantra, everything brings him back to the moment when he discovered that she was dead.

Who was then Irène? The guide of the Filmmaker's "Recherche" are the words written on a diary between 1971 and 1972, Irène arriving with wine and the fishermen's salt while in the kitchen Cavalier's mother answers her sharply; the beach house of some friends; the Filmmaker's studio where Irène enters wetting the floor with some salad. At 15 years old she had been crowned beauty queen; in her home town, Lyon, there appears to be nothing left of her today. Or maybe yes? Irène was fragile, depressed, she would have never had to get out alone that day, too impatient to wait for him. It takes courage and sensitivity to film all this, and Cavalier doesn't back away: he stages himself in the first person, revealing the meaning of his poetics, the resistance to every rule of entertainment.



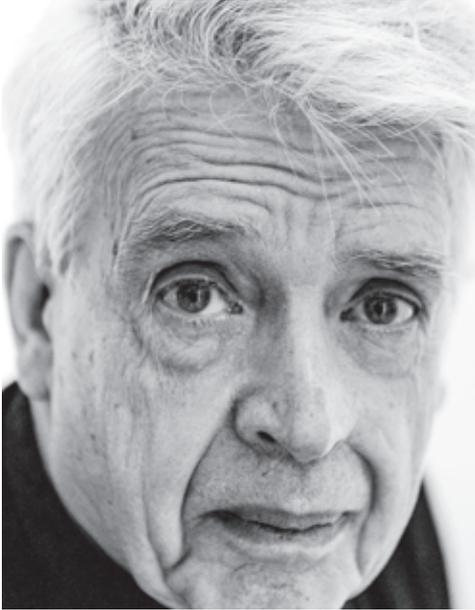
## Martin et Léa

Martin (Xavier Saint-Macary) and Léa (Isabelle Ho) meet each other, spend the night together, in the morning they depart from each other with untroubled carelessness. He, however, keeps thinking about her. Martin is a factory worker, studies singing, dreams of a future as an opera singer. Léa lives in an apartment paid for by a friend, for whom in exchange she sets up dates with other girls. Martin doesn't like this, but he is attracted to Léa, so he moves in with her. Léa gets mad and leaves. Is this the chaos of love? "*Martin et Léa* is a bed which occupies nearly the entire apartment. We are at the end of the Seventies, we are still hoping for the sexual, economic and political constraints to blow up... In this bed as big as the landscape there is pleasure, death, there are the words to say who we are and what we might become by living together" (Alain Cavalier).

*Martin et Léa* therefore is a love story, which recounts the birth of a couple. Among much winding around, resistance, sorrow, Martin and Léa get close to each other, discover and accept one another. Cavalier's glance delves deep into the intimacy of his "characters", who have become "people", draws the path of their feelings through simple everyday gestures, shines a light on their resistance to power and to the things that can affect a relationship. It is by being in contact with each other that both of them exist, it is their bodies, filmed with immodest modesty, which carry us in the stream of life with sensuality and sweetness.

France 1979, 35mm, colour, 92', French DIRECTOR: Alain Cavalier  
SCREENPLAY: Alain Cavalier, Isabelle Ho, Xavier Saint-Macary CINEMATOGRAPHY: Jean-Françoise Robin  
SOUND: Alain Lachassegne EDITING: Joëlle Hache CAST: Isabelle Ho, Xavier Saint-Macary, Richard Bohringer  
PRODUCTION: Les Productions de la Guéville CONTACTS: distribution@pyramidefilms.com





### Biography

Alain Cavalier (Vendôme, 1931) attended the IDHEC and worked as an assistant for Louis Malle in *Elevator to the Gallows* (*Ascenseur pour l'échafaud*, 1958) and *The Lovers* (*Les amants*, 1958). In 1958 he made his first short film, *Un Américain*, followed by two feature films linked to the current events of the time (the Algerian War and the OAS' actions): *Le Combat dans l'île* (1961) with Romy Schneider and Jean-Louis Trintignant, and *L'Insoumis* (1964) with Alain Delon and Lea Massari. In 1968 he directed *La Chamade*, based on the novel by Françoise Sagan, the protagonists are Catherine Deneuve and Michel Piccoli. After some time of inactivity, he comes back making a different kind of cinema: low-budget films, with non-professional actors, a more experimental style: *Le plein de super* (1975); *Martin et Léa* (1977); *Ce répondeur ne prend pas de messages* (1978). In 1980, in France, *Un étrange voyage* won the Louis Delluc Award. However, Cavalier established himself especially thanks to *Thérèse* (1986) - Jury Prize at the Cannes Film Festival - a sober and removed from hagiography portrait of Saint Thérèse of Lisieux. The research undertaken in this film is followed by a series of portraits of women (*Portraits*, 1991).

The next film, *Libera me* (1993), establishes another shift in his cinema: Cavalier adopts a growingly unadorned method of work, decides to give up fiction, work with a DV, without troupe, on the border between documentary (*Vies*, 2000) and a genre merging its codes with fiction (*René*, 2002; *Le Filmeur*, 2004; *Irène*, 2009; *Pater*, 2011, with Vincent Lindon). *Six Portraits XL* (2017) was presented at Filmmaker.





**2019**

# **Filmmaker Moderns**

**Francesco Ballo  
Michelangelo Buffa  
Luca Comerio  
Mike Holboom  
Ken Jacobs  
Sirio Luginbühl  
Davorin Marc  
Ilaria Pezone  
Zdeněk Rozkopal  
Michele Sambin  
Mario Sillani**

# The Utopia of an Elusive Film

Giulio Sangiorgio

Within the official filmography of Ken Jacobs, an essential name of the American experimental cinema, the title *The Sky Socialist* appears three times: among the films, dated 1964-1968; among the 3D films (Jacobs has been engaging in that for over 10 years, obsessed by depth since his early studies in painting with the abstract painter Hans Hoffman and disappointed by commercial 3D) dated 2013 and titled *A Primer in The Sky Socialist* (“sonorized” by Aki Onda); and among the “Eternalism”, experiments in 3D, dated 2009, with the title *Excerpt From THE SKY SOCIALIST Stratified*.

*The Sky Socialist* isn't only one film: it is many things. Shot with a borrowed 8mm camera, after the author's had been stolen, inflated to a 16 mm which Jacobs himself was never convinced of, it has been a work in progress for 55 years, taking on different shapes, nourishing further works, going from 90 to 140 minutes of running time. We can picture in our mind the Jacobs couple, rediscovering that object-film over and over again, among the many things built by Ken, in the house/studio/archive put on display by his son Azazel in *Momma's Man* (2008).

Today, thanks to the support of the Anthology Film Archives, the Jacobs have been able to give that everlasting transitional film a stable form, by working on digital on a conversion from the original 8mm film. The outcome is a double film: *The Sky Socialist* and the twin *Environs*, a collection of rushes, a possible behind the scenes, a film free of any narrative commitment. The first film, to J. Hoberman, is “at once an allegory of movie-making, a demonstration of 8mm versatility, and a celebration of a now vanished neighborhood beneath the Brooklyn Bridge”. And “an elusive film”.

Certainly, *The Sky Socialist* is the work, within Jacobs' career, closer to a fiction film, even though no, it isn't, heaven forbid: it introduces characters (as in a theatre play, a perfect dialogue with the happenings of those years, with silent film inter-titles, because it is silent - as usual - for most of its running time), and it is a concealed melodrama of sorts, overshadowed, distracted by an urban symphony, a sentimental musical where sound has been suspended, committed to preserving on film a wonderful place close to extinction. As usual, it is a cinema of extreme proximity, filmed at a close distance from the day-to-day life, like those with Jack Smith in Ferry Street or the latest 3Ds busy filming Jacobs' places: the unlikely documentary of an abstract expressionist. Surely it is also, and foremost, and allegorical work. On the liberating power of art (suffice to think that the love story is between a “Miraculously Spared Anne Frank” and the symbolist poet Isadore Lhevinne), on film as an utopia capable of redeeming daily life (*The Sky Socialist* is part of a series of works inhabited by Flo), on a potential socialist cinema capable of defeating the blind capitalistic progress (and *Nazi mentality* - the name of a character - with flags of the United States...).

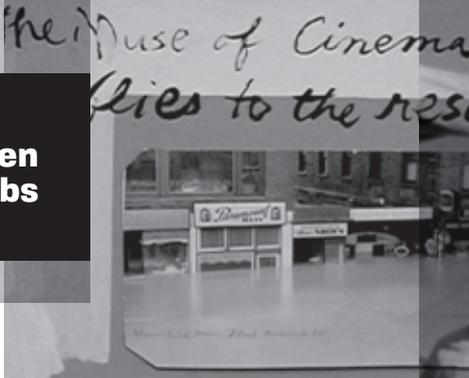
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# The Sky Above the Brooklyn Bridge

Ken Jacobs

History had been happening. Despite that, Florence/Flo and I were drawn to each other. And what happens, often, when men and women are drawn to each other? They reproduce their kind! We happened to be irreligious Jews but it was 1964 and the last big Jew-clearing had made no distinction between religious and non-religious Jews and that was less than two decades away. The air still vibrated with the event, survivors were met with daily on the streets. We'd very likely love our kids, born at this special risk; good sense said don't do it. *The Sky Socialist* recounts our going against good sense. A mythical God wasn't going to help; hadn't helped except to assuage children with a grave-time story that there was another side to death. But this idea of a Just Being considering and caring for all below was too good to dismiss and so it focused on an actual being who had been well-meaning *and* effective in life, the designer/builder of The Brooklyn Bridge, John Roebling. Poet, philosopher, socialist. Sky Socialist. We lived alongside the Bridge when I conjured up a movie-story justifying our foolish marriage. There would be The Muse Of Cinema -the beautiful Julie Motz- ready to effect any sort of happy ending so long as she could look good doing it. A friend, professor of geology and poet Dave Leveson would fill in for me before the camera. Filmmaker and star of Kuchar brothers films Bob Cowan would personify Touch Of Evil And Stickler For The Facts, arguing against fantasy every inch of the way. Joyce Wieland was Love's Labor, occupied with proper upkeep of Roebling's Bridge. Mel Garfinkel most unlikely played Nazi Mentality "stabbing at microbes in the air". Flo was "a miraculously spared Anne Frank". And Regular 8mm Kodachrome with developing included was purchased one roll at a time. No script and no budget, including of time. I filmed as a way of life. And after the story was complete on film I kept filming the old buildings being brought down by the city in the name of "urban renewal". I then put it all together, story and destruction of "the set", even adding sections from the first Yiddish talkie *His Wife's Lover*, and sent it into the world. It was too long! too discursive, and when this video version came about I wanted the story to come through as clearly as possible. So now there's *The Sky Socialist 1* (the story) and 2, *Environs And Out-takes*, and very likely a 3 will follow with excerpts from *His Wife's Lover*.

**Ken  
Jacobs**



## **The Sky Socialist**

There is a “miraculously spared Anne Frank”, a man obsessed by facts, the muse of cinema and the Nazi mentality looming over them a few decades after the Holocaust. In the aftermath of the genocide a group of friends play different roles in an allegory of the Jewish community where reason goes against the persistence of love and life itself.

Thousands of miles away from Europe, their actions - filmed by Ken Jacobs between 1963 and 1964 - take place in Lower Manhattan, close to the Brooklyn Bridge. John Roebing's architectural work evokes through metonymy the whole New York City, to which Jacobs' images write a passionate declaration of love. The Brooklyn Bridge and its maker, the “sky socialist” of the film's title, represent hope in the future in the darkness of a world where light has yet to come.

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**United States 1964/1965, revised for video in 2019, 8mm, colour, 96', No dialogues**

DIRECTOR: Ken Jacobs SCREENPLAY: Ken Jacobs  
CINEMATOGRAPHY: Ken Jacobs MUSIC: Jerome Kern, Olivier Messiaen, Arnold Schoenberg, Francis Poulenc EDITING: Ken Jacobs  
PRODUCER: Ken Jacobs  
CONTACTS: nervousken@aol.com

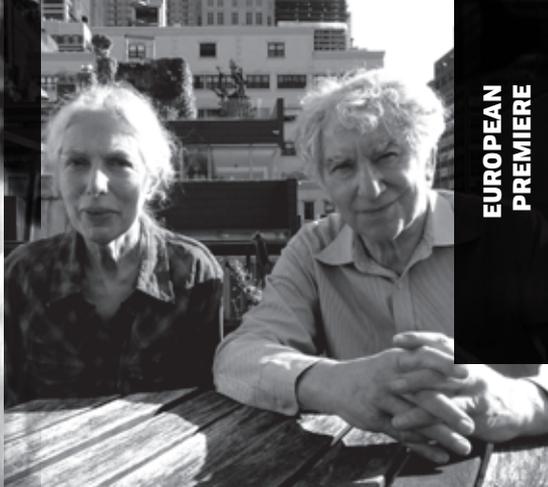
## **The Sky Socialist 2, Environs and Out-Takes**

The race to renewal typical of the United States, the capitalist need for destroying and rebuilding which obliterates the memories of places and people, befalls the Manhattan neighbourhood adjoining the Brooklyn Bridge where *The Sky Socialist* had been shot. Shortly after, in 1966, Jacobs went back there to film the buildings' demolition, to witness the change underwent by places and streets that he knew and loved. A craze for destruction evoking that fled by the Jews towards the New World.

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**United States 1966, revised for video in 2019, 8mm, colour, 47', No dialogues**

DIRECTOR: Ken Jacobs SCREENPLAY: Ken Jacobs  
CINEMATOGRAPHY: Ken Jacobs  
EDITING: Ken Jacobs PRODUCER: Ken Jacobs  
CONTACTS: nervousken@aol.com



### Biography

Ken Jacobs (New York, 1933) studied painting in the Fifties with Hans Hoffmann, among the pioneers of Abstract Expressionism.

At that time he also began his career as a filmmaker: he shoots on 8 and 16 mm - more recently on digital - often over the course of years: it is the case of *The Whirled* (1956-1963), *Star Spangled to Death* (1956-60/2001-2004), *Little Stabs at Happiness* (1958-1960). In 1967, with the involvement of his wife Florence, he founded The Millennium Film Workshop in New York City, a non-profit filmmaker's co-operative which made available to all film equipment, workspace, screenings and classes. *Tom, Tom, The Piper's Son* (1969) was admitted to the National Film Registry in 2007. In 1969 Jacobs also started teaching film at the Binghamton University. His works have been shown at the MoMa in New York - which held a retrospective of his works in 1996 - at the Louvre, the Rotterdam International Film Festival, the Berlinale, the American Museum of the Moving Image in Astoria (New York). Honours include the Maya Deren Award of the American Film Institute and the Guggenheim Award.

# A Dance of Visions

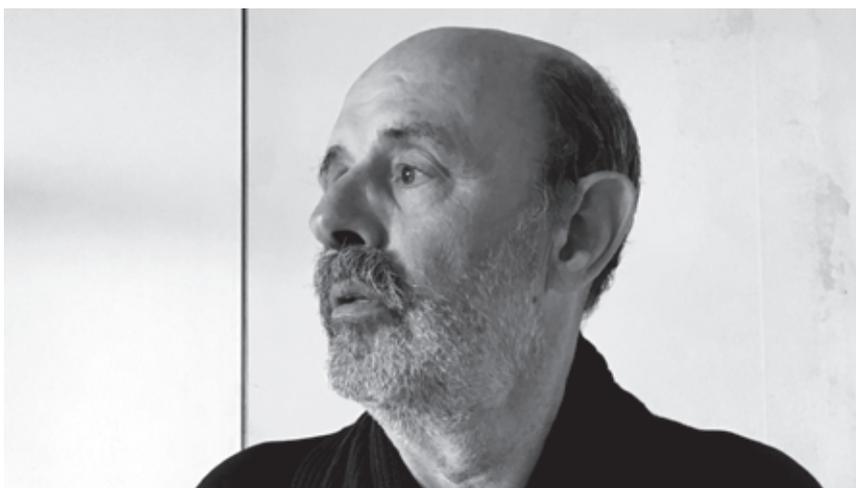
Cristina Piccino

The blue sky over red banners, footprints in the snow, a man desperately fighting against his sweater: *La scala a pioli*, one of Ballo's first films - made between 1969 and 1970 - is pervaded by the experimentations of the time, which are the author's passions, cultivated in cineclubs or cinephile circuits within which people "traded" with each other the latest underground discoveries: Brakhage, Mekas, Bargellini. But also, for him, the Glauber Rocha of *Antonio das Mortes*, western, slapstick, noir, the beloved Buster Keaton: "When I was a film critic I already felt like a filmmaker" says Francesco Ballo today. In fact, his are not "references" but rather proper "crossings" of cinema's space and time, in order to reveal, within the frame and editing, new, contradictory, perhaps impossible vanishing points.

Ballo's is not a narrative cinema; on the contrary, his joyful and arrhythmic films claim quite the opposite: gesture, movement, light, sound, colour, silence, accordingly with the author's belief that cinema can be an audiovisual art but also a merely visual one. On the set of "his" Milan, which is in nearly all of his works, Ballo-filmmaker and Ballo-scholar, professor, film critic meet, they gather together, look at themselves in the mirror, create a dance of visions within each frame. Cinema is always the matter, the place, the experience, the (open) plot of this experimentation, of the solemn and light-hearted game played with genres, which slow down, quicken, mirror an iconic face, that of Buster Keaton, and his melancholic comedy, in the gesture of another body. And the making - or perhaps the unmaking? - of cinema is the main feature of the program that we present this year, new experiments that Ballo keeps on making together with the same group of people, behind and in front of the camera.

"Small things" enclosing an entire world (and cinema) allowing us for a different view on both. Ballo moves with grace, with the balance of emotion, traces invisible signs, does and undoes, dives into rhythm, as in *Esperimenti (Raccolta 6)*, in order to capture a potential endlessness. Which one, however? If the bet of his work consists in revealing to us "cinema's potential and its mechanisms", these fragments that he makes, in a godardianesque way, display its functioning without lessening its mystery. It is as if the different components of image and movement found a "definition" of their own, at once in tune with what they belong to, working on an ever concrete abstraction.

It is lines, silences, faces, gestures. A duet: *Ballo autore/Gimmelli attore* is "a pie in the face" revealing comedy and its variations, as in the spacial gaffes of a missed encounter, and the obsessive search of an intruder. Cinephilia flashes on a TV screen - perhaps the irony of a goodbye? The image can be distorted, become voice, the echo of something else, it can evoke far away suggestions, be tragic ecstasy or a collection of blurred impulses, repetition and surprise. It is cinema, and its power, which Ballo conjures up. With love.



### **Biography**

Francesco Ballo (Milan, 1950) has taught Film and Video History at the Fine Arts Academy of Brera. He is a scholar and filmmaker. His latest books are: *Jacques Tourneur. La trilogia del fantastico*, Falsopiano, Alessandria, 2007 (winner of the 4th edition of the Maurizio Grande award) and *Il cinema di Buster Keaton. Sherlock Jr.*, Falsopiano, Alessandria, 2013. Over the past twenty years he directed, among the others, the 16 mm feature films: *Quando le ombre si allungano* (1996), *Muri Bianchi* (1998), *Hai chiuso la valigia?* (1999), *Buster Keaton di corsa* (2003), *Guido Ballo. Poesie*, with Marina Ballo Charmet (2004), *Risa* (2007), *Note su Sherlock Jr.*, with Paolo Darra (2009), *La fantastica coppia. Roscoe Arbuckle e Buster Keaton* (2014), *Ghiaccio Rosso* (2016), *Esperimenti* (2015-2016-2017) and *Preferirei di no* (2018). In 2019, he presented *Variazioni di "The Blacksmith" di Buster Keaton e Mal St. Clair* (2018) and *The Blacksmith - Versione Ballo* (2018) at the Pordenone Silent Film Festival and *Pietra* (2019) at the Milano Film Festival.

**Francesco  
Ballo**



## **1.**

### **Silenzio**

An anti-militarist film with a glimpse of bombs.

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**Italy 2019, 4K, colour, 1'27", Italian**

DIRECTOR: Francesco Ballo

CINEMATOGRAPHY: Francesco Ballo

EDITING: Francesco Ballo PRODUCTION: MÂD

CONTACTS: francescobkballo@gmail.com

ardentiastrid@gmail.com

## **2.**

### **Esperimenti (Raccolta 6)**

Silent although musical rehearsals in rhythm, which the author is endlessly in search of.

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**Italy 2019, 4K, colour, 16', silent** DIRECTOR:

Francesco Ballo CINEMATOGRAPHY: Francesco Ballo

EDITING: Francesco Ballo, Astrid Ardeni,

Andrea Sanarelli PRODUCTION: MÂD

CONTACTS: francescobkballo@gmail.com

ardentiastrid@gmail.com



### 3.

*Ballo autore / Gimmelli attore*

#### Mi chiedo se

Mirroring oneself in a cake.

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**Italy 2019, 4K, colour, 3'39", silent**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo, Astrid Ardent, Andrea Sanarelli PRODUCTION: MÂD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

#### Direttamente

Encounters on a bench.

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**Italy 2019, 4K, colour, 2'41", silent**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo, Astrid Ardent, Andrea Sanarelli PRODUCTION: MÂD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

#### Su per il parco

Looking for the lost fleas.

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**Italy 2019, 4K, colour, 2'11", silent**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo PRODUCTION: MÂD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

#### Comandi televisivi

Like in a mirror.

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**Italy 2019, 4K, colour, 4'59", silent**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo, Astrid Ardent, Andrea Sanarelli PRODUCTION: MÂD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

#### Com'era buono!

A couple, a full table, an eating binge.

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**Italy 2019, 4K, colour, 6'53", silent**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo PRODUCTION: MÂD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com



#### **4.**

### **La scala a pioli**

One of Ballo's first films. A research of images through visual memories and past experimentations.

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Italy 1969-1970, Super 8, colour, 14' 04", silent  
DIRECTOR: Francesco Ballo CINEMATOGRAPHY:  
Francesco Ballo, Giorgio Cardazzo EDITING:  
Francesco Ballo PRODUCTION: MÂD  
CONTACTS: francescobkballo@gmail.com,  
ardentiastrid@gmail.com

#### **5.**

### **Attesa**

*Inside the Keatonian image in order to get surprised by Buster Keaton's face movements showing signs of waiting.*

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Italy 2019, 4K, colour, 1' 30", silent  
DIRECTOR: Francesco Ballo CINEMATOGRAPHY:  
Francesco Ballo EDITING: Francesco Ballo  
PRODUCTION: MÂD  
CONTACTS: francescobkballo@gmail.com  
ardentiastrid@gmail.com

#### **6.**

### **Quasi un bacio**

Faces isolated *within* the film. At stop motion pace the perfumes and emotions felt by Buster emanate beyond any expression.

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Italy 2019, 4K, colour, 3' 21", silent  
DIRECTOR: Francesco Ballo CINEMATOGRAPHY:  
Francesco Ballo EDITING: Francesco Ballo  
PRODUCTION: MÂD  
CONTACTS: francescobkballo@gmail.com  
ardentiastrid@gmail.com

#### **7.**

### **Milano verso l'alto**

A different kind of camera car slightly pointed at the sky from within the street walls in the centre of Milan.

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Italia 1998, MiniDV, colour, 8' 23", Italian  
DIRECTOR: Francesco Ballo CINEMATOGRAPHY:  
Francesco Ballo EDITING: Marcello Alongi  
PRODUCTION: MÂD  
CONTACTS: francescobkballo@gmail.com  
ardentiastrid@gmail.com



## 8.

*The titles of these three sound films are self explanatory. The three works shift towards a gloomy comedy.*

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### Avresti dovuto vedere

**Italy 2019, 4K, colour, 1'22", Italian**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo, Astrid Ardeni, Andrea Sanarelli PRODUCTION: MÀD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

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### Strane meteore

**Italy 2019, 4K, colour, 1'55", Italian**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo, Astrid Ardeni, Andrea Sanarelli PRODUCTION: MÀD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

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### Come fai...

**Italy 2019, 4K, colour, 4'30", Italian**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo PRODUCTION: MÀD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

## 9.

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### Estasi

**The mystery of a lonely man.**

**Italy 2019, 4K, colour, 4'30", silent**

DIRECTOR: Francesco Ballo CINEMATOGRAPHY: Francesco Ballo EDITING: Francesco Ballo PRODUCTION: MÀD CONTACTS: francescobkballo@gmail.com ardentiastrid@gmail.com

# About Michelangelo's Unfinished Work

Ilaria Pezone

“We live in a time which could be endless, but at the same time is finite”, observes Michelangelo in *Le filmeur*, a video-portrait dedicated to him by Daniele Mantione. “We become aware of the reality that we live in through time reproduced by cinema: if we don't do this, it is as if we are not living. At the end of our lives we will find ourselves in a bed, that of the dying man - at least, this is my fantasy - and I will say about my life: was it a dream or did I really live it? This is the dilemma. I would like to live, in fact I would like to die knowing, thinking that my life was not a dream: it was something real, which I have lived moment by moment. So to speak! I will never succeed, but this is the plan...”

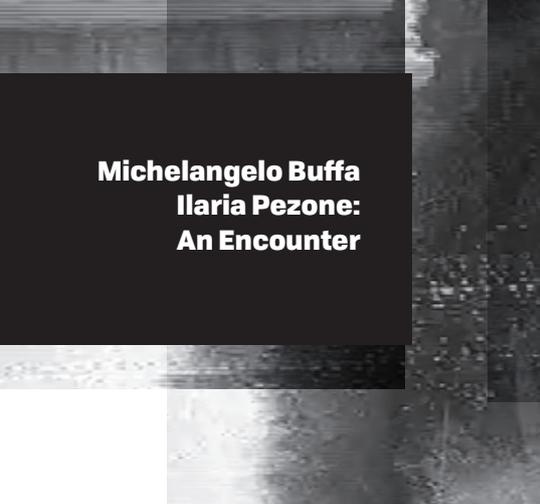
All of the images shot by Buffa are part of a puzzle, which to him represents his entire life and his relationship with images: a puzzle with many holes still, many of which will never be filled because - he warns smilingly - death will come first. Buffa began filming at the age of fourteen, without ever stopping, going through all the shooting formats (from 16 mm to hd, with a predilection for amateur formats), driven by the desire to dominate the constant uneasiness of wondering how to be present to the present moment: Buffa's filmography is almost endless. He drew up one in his book *Il cinema è il cinema - vagabondaggi cinematografici di un cinefilo - filmeur* (End, 2016). A nonetheless partial one, since the *filmeur* often goes back to his own footage, to make new and different versions of it. Adding even more footage.

I welcomed Filmmaker Festival's proposal to present a selection of his main works with great pleasure, but then I immediately realised that his cinema cannot be reduced to a film, closed in itself, screened and analysed... As in much of the proximity cinema, work in progress represents the main task for the *filmeur*, to use Michelangelo's words.

This doesn't mean that there aren't any films that are more interesting, or better than others, on the contrary: it is the size of his whole work that cannot be enclosed within a form. It is impossible to make a distinction between life's flow and filmic time, life and cinema are one and the same, not only in the lines summarising a biographical note. For this reason I deemed this a wonderful opportunity to further explore Michelangelo Buffa's multi-faceted cinema, to draw an archaeology of its path, in an attempt to coherently continue his working method. A work in progress reaching beyond the boundaries of cinema, trespassing into video art and performance.

Filming for Michelangelo is an authentic, spontaneous, casual, never calculated, necessary performance act. A way to intensely live in the present, past and future (and make himself unaffected by the latter, by dramatically getting ahead of it), maintaining a fresh, young, vital gaze, with a positivity that we can trace back to Eastern philosophy. The idea of the two proposed anthologies is precisely to identify a sort of unique great film, continuously evolving due to the combination of artistic creation and life, following various currents that can be brought together (the recording and, later, the editing of a lost world, existential self-analysis, faces as landscapes to explore, time and experimentation).





## Michelangelo Buffa Ilaria Pezone: An Encounter

In both anthologies, different excerpts from Michelangelo Buffa's films were edited together in a seamless stream, alternated with films left intact. The intention is not to offer an exhaustive filmography: it has been impossible to include many of his most "important" films due to time limitations. The two dates indicated in the credits refer to the year of digitalisation and authorial re-editing. Directing, filming and editing by Michelangelo Buffa.

### **Anthology 1: Faces and Portraits**

*From the approach to analytical following and the recovery of lost faces, up to reflections on death.*

#### **La donna perduta**

*(Excerpt) Mini-Dv, 1977/2003, 57'*

*La donna perduta* attempts to recover images buried in a sticky magnetic tape from the Seventies. However, the process becomes a research and a reflection on the frailty of images.



#### **La donna perduta 2**

*(Excerpt) Mini-Dv, 1977/2003, 33'*

Exhumation of a videotape which brings a woman's - Michelangelo's partner - face and voice back to life.

#### **Scuolaroide**

*(Excerpt) Super8, 1981/2006, 11'*

Made in Courmayeur with middle school students. Fiction becomes an excuse to film their gazes.

#### **Scuola media**

*(Excerpt) Super8, 1986/2016, 10'*

Filmed in the Villeneuve Middle School with the participation of some classes on the last days of school before holiday season. The "test subjects" this time are the teachers, janitors and secretaries. Because being filmed some times is embarrassing.

#### **Catechismo**

*(Excerpt) Super8, 1988, 14'30"*

School film with the students of Villeneuve Middle School. How much awareness is there in learning catechism by heart?

#### **I bambini e l'arte moderna**

*(Excerpt) Super8, 1982/2010, 18'*

Comparing the reproduction of a modern work of art with the half empty mind of the kids means to stimulate their imagination and interpretation.



## Andy Warhol's films

*(Excerpt) Super8, 1981/2002, 31'*

"This film too was born out of the endless desire to film (I found myself happy only when I was filming, duplicating the reality around me), hence this Super 8 is once again an excuse to film people..."

## 8 volte Godard

*(Excerpt) Mini-Dv from 8mm, 1982-8/2003, 18'29"*

Eight statements on Godard by Italian filmmakers, played by Michelangelo's friends. This video is part of a series in which the theme offers an excuse to observe faces and stimulate reactions.

## Lo zen della macchina da presa

*(Excerpt) Mini-Dv from 8mm, 1988/2005, 24'*

There is something ultimate in scanning the frames within the camera, it is like an absolute Zen awareness.

## Carlo

*(Excerpt) Mini-Dv from Super8, 1980/2004, 42'*

Portrait of a friend made over the course of over twenty years. "Carlo tells his own story: we wanted to change the world, we ended up changing diapers..."

## Renzo

*(Excerpt) Mini-Dv from Super8, 1980/2007, 92'*

"Renzo challenges himself in front of my glass eye. His sexual adventures, happened during trips all over the world, left in him traces. To judge him would be dishonest; understanding him is possible by avoiding any judgement".

## Capodanno al Samara 2

*(Excerpt) Dvcam, 2009, 54'*

*Capodanno al Samara's*, appendix of *Renzo*, of whose protagonist we are told three failed attempts to spend New Year's Eve in a pub provided with erotic toys...

## Nicola Trapani

*(Excerpt) Super8, 1980/2010, 5'40"*

Impromptu portrait of a naive painter, self-taught, primitive but also fascinating like the mellowness of his canvases.

## Dei giorni a Challand 2

*(Excerpt) Mini-Dv, 2006, 74'*

Video-portrait of an old teacher, Michelangelo's mother, with her past, memories and daily life.

## Nel giardino terrestre

*(Excerpt) 8mm, Super8, Mini-Dv, 2009-*

*2019, 43' from a 240' work in progress*  
Autobiographical tale made with images shot in different moments and situations. Evocation of the garden (now gone) of Michelangelo's own home.

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Italy 2019, HD, colour and b/w, 104' 55", sound

Edited by Ilaria Pezone from Michelangelo Buffa's footage  
PRODUCER: Ilaria Pezone  
CONTACTS: buffamichelangelo@gmail.com,  
indirizzopocoriginale@gmail.com



**Michelangelo Buffa  
Ilaria Pezone:  
An Encounter**

## **Anthology II: A Harsh Reality**

*Time and experimentation: from the interruption of real time to the flowing of time at 24 frames per second. Existential self-analysis and re-editing of private footage (private cinema)*

### **Sentieri perduti**

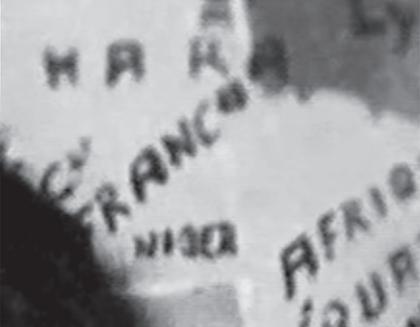
*(Excerpt) Super8, 1990/2010, 21'49"*  
A present becomes past to avoid being trapped.

### **Metafisica**

*(Excerpt) Dvcam, 2012, 3'50"*  
First attempt to put a metaphysical discourse into images. The video only worked on the third part of the text, it is a still unfinished work.

### **Non fare la cacca**

*(Excerpt from Senza Parole - 60')*  
*S-vhs, 1994, 3'*  
"Non fare la cacca is an excerpt from a video titled Senza parole... I don't remember anymore why I extrapolated it from the whole work".



### **In giostra**

*Dvcam, 2014, 1'*  
"The film is part of the fascination that I feel watching moving bodies. I like to use all the means of transport: other people's cars, trains, escalators, motor-bikes, canoe.."

### **Treni strettamente sorvegliati**

*(Excerpt) Mini-Dv/GoPro, 2016, 17'*  
Crossing a space... A bodily pleasure...

### **Perché mi hai chiesto di Dio?**

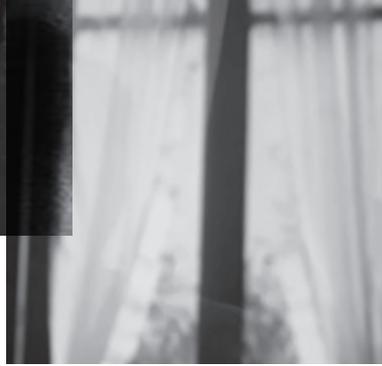
*Mini-Dv, 2015, 4'11"*  
"As I am filming blooming gardens, I can't avoid saying to myself: all this can't be taken for granted!"

### **Un occhio di Dziga Vertov è caduto nel torrente**

*GoPro, 2014, 1'*  
"Where my eye wouldn't be able to be..."

### **Morte di una videocamera**

*S-vhs, 2000, 3'*  
"I was torturing myself because I knew that a new digital camera had been released, while I still had a S-VHS compact. In order to avoid my whim I went to the beach, and I got close to the sea with the excuse of filming the waves, until I got hit by one. My camera crashed, and I was able to celebrate the S-VHS funeral. As I got back home I bought the digital camera, paying it out in instalments!"



## Sole interno

*Mini-Dv, 2015, 8'27"*

"One day I was watching the sunbeams illuminating a Chinese lacquer as if they were a scanner. I did not let this scene slip away and I combined it with sound, as if the voices came from the boats"

## Attese: l'arrivo del treno

*(Excerpt) Mini-Dv, 2012, 6'*

Part of a series of portraits dedicated to waiting, which in turn are part of the great project *Lumiere Retrouvé*.

## Prove di estinzione n.1

*Mini-Dv, 2004, six episodes: 61' total*

The first extinction of a series of willing disappearances happened in fondly loved places.

## Congedo

*Hd, 2019, 8'* A reinterpretation of the ways of filming time, this time a computer is filming, while the character reads an Army discharge paper with many military terms.

## Il primo film (Asti)

*Mini-Dv da 8 mm, 1963/2017, 3'50"*

"My first film is not a film, it is made of images shot the first time that I used a camera. I was in boarding school in Asti at the age of 14 years old: who and/or what to film for the first time?"

## Una fiction a Bringuez

*Super8, 1980, 5'24"*

"The first film shot in Bringuez, the abandoned village".

## La finestra sul giardino

*(Excerpt) Super8, 1975/2008, 27'*

"After *Volti 77*, a first step towards other people: after playing experimental games I leave the house and throw myself into the crowd, symbolising the entire world".

## Scarti di memoria

*(Two chapters: 6 and 7) 8 mm, 1967-70/2002, 6' from 27' total*

If private cinema can be defined the subconscious of public cinema, then *Scarti di memoria* can be considered the subconscious of private cinema itself".

## Lui ed io

*8 mm, 1967-70/2016, 2'*

"I was at boarding school in Asti and I received a Bolex Paillard 8mm as a present from my father. I was 14 years old and in love with the camera".

## Disagio

*8 mm, 1970/2007, 34'*

Part of the unease, self-analysis and existential trilogy. "As the days of love were gone I find myself alone, surrounded by very symbolic situations: the camera is my loyal companion".

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Italy 2019, HD, colour and b/w, 104' 55", sound and silent Edited by Ilaria Pezone from Michelangelo Buffa's footage PRODUCER: Ilaria Pezone, CONTACTS: buffamichelangelo@gmail.com, indirizzopocoriginale@gmail.com



**Michelangelo Buffa** (Brusson, Aosta, 1948), is a cinephile, film critic (on Filmcritica and a number of other film journals), Scholar, Documentary Filmmaker and especially *filmeur*, a word that he loves to use to define himself, in order to avoid being defined. Buffa's very life has been a challenge against the boundaries of definition and the limits imposed by time. His work as a film critic merges with the need for making cinema: stubbornly convinced that cinema can be made with an 8mm or a Super 8, as much as with a GoPro, he dedicated himself to a continuous and all-consuming research and experimentation.



**Ilaria Pezone** (Lecco, 1986) teaches Filming Techniques at the Brera Fine Arts Academy in Milan, where she graduated in Cinema and Video. She studied audiovisual editing. Since 2010 she has been working as a Camera Operator and Editor in documentary production. She wrote *Cinema di prossimità - privato, amatoriale, sperimentale e d'artista*, Falsopiano 2018. Her filmography is composed of shorts (*Leggerezze e gravità*, 2008; *Greisttmo*, 2010; *Con lievi mani*, 2017, *Luna in Capricorno*, 2018), medium-length films (*Masse Nella Geometria Rivelata Dello Spazio Tempo*, 2012; *Vedere Tra*, 2014) and feature films (*Indagine su sei brani di vita rumorosa dispersi in un'estate afosa - raccolti e scomposti in cinque atti*, 2016; *France - quasi un autoritratto*, 2017), many of which were presented at a number of film festivals.



WORLD  
PREMIERE

## Daniele Mantione

### Le filmeur

Michelangelo Buffa: it is very difficult to categorise him in any way. He defines himself as a *Filmeur*, an all-around film lover, exquisite expert, filmmaker, author of a number of massive works of love for cinema, made with absolute freedom and a sharp refusal of conventions. A major figure of the Valdostan cultural landscape and a point of reference for the audiovisual world. The film is a journey taken on by Michelangelo with the director, on more than one dimension. A physical film, going to the discovery of new places where Buffa, undaunted, with a child's joy and ease, brings his love for cinema throughout the North of Italy. Old places too, which Buffa goes through with a little nostalgia, where his cinema was born and, like a river in flood, it overflows towards the minds of his actors/spectators.

At the same time it is a journey with an unclear destination; a journey within his cinema, his mind, where all of the films that he has made, and those yet to make, reside. And even the films that he will never actually make, but are already complete in his own imagination.

### Biografia

Daniele Mantione (1976, Aosta) was a social worker. In 2010 he left the social cooperatives to dedicate himself to film and photography. He worked as a set Photographer for Daniele Gaglianone (*Pietro* and *Ruggine*) and Michele Rho (*Cavalli*).

In 2012 he began working as Director of Photography on a number of Rai Vda tv shows and on the documentary *Minatori*, presented in the official selection of Cervino Film Festival in 2014. Since 2013 he has been working for Rai Vda as a documentary filmmaker and producer. He is among the founders, and the advisor, of A.P.A VdA (Audiovisual Professionals Association of the Aosta Valley). Since 2016 he has been working as set photographer on the TV series *Il vicequestore Rocco Schiavone*.

Italy 2019, HD, colour, 120', Italian DIRECTOR: Daniele Mantione  
CINEMATOGRAPHY: Daniele Mantione SOUND: Daniele Mantione EDITING: Daniele Mantione  
PRODUCTION: Daniele Mantione, Film Commission Valle d'Aosta CONTACTS: mantionnex@virgilio.it



## Almost an archaeological find: audiovisual preservation and the work of La Camera Ottica laboratory in Gorizia

Diego Cavallotti and Lisa Parolo\*

Which is the deep, true meaning of an excavating process, of creating and preserving an artifact? This question, which is not at all rhetorical, finds its answer in the everyday efforts of those that focus their work on the conservation (active and passive) and valorization of cultural heritage. These people - something between audiovisual historians, archivists, and archaeologists - put their efforts into the preservation of audiovisual cultural assets, focusing on the materiality of the moving image. It is an everyday labor that seems ordinary and made by several small, systematic, and invisible steps, which are nonetheless pivotal to bring back to life some relics from the past.

This is the core of the work conducted by a small university lab, University of Udine's La Camera Ottica, founded by Leonardo Quaresima in 2002 and now directed by Cosetta Saba. Throughout the years, the Laboratory specialized in film and video preservation. More specifically, the Laboratory has become specialized in the preservation and restoration of, on the one hand, small gauge films in its various context of use (from home movies to amateur films, from educational to experimental, etc.) and, on the other, analog video (with a specific focus on Italian video-art of the Seventies).

The movies that are part of this section reflect these perspectives: they are emanations of this idea of work that sparks from the impulse to research what has been considered lost, founding it, and, if its conditions allow it, restore it. Looking for the "lost" and transforming it into a "found" means turning researchers and technicians into something that resembles Indiana Jones: duteous to the protocol, they try not to excavate "where the X is".

A clear example of this mindset is the first movie that - also chronologically - composes the program. We have been able to recover two fragments of *L'energica avanzata contro i ribelli di El-Baruni*, filmed by Luca Comerio during the Italo-Turkish War and datable between 1912 and 1913. This movie is part of the Chinese collection of the University of Udine, which is composed of various materials, among them the Rodolfo Cristiani collection. These collections have been recovered during an operation that showcased one of the core missions of the Laboratory: the ability to investigate local territories and gather the stories of senior collectors, helping them preserve their collections, which would be otherwise destined to dispersion and destruction. These painstaking efforts are sometimes rewarded by the fortunate discoveries of nitrates that were believed lost, such as those by Comerio.

These fragments are a valuable source of documentation of his pioneer work in Libya - a very promising chapter of film history and research, already featured in the work of many Italian scholars (Elena Dagrada, Sarah Pesenti Compagnoni, Sila Berruti, Luca Mazzei and Maria Assunta Pimpinelli, among others).

Paradoxically, the privileged relationships with the local territory have proven to be pivotal also for *Pan Prokoup Detective*, made by Zdenek Rozkopal and produced by Karel Zeman. The 16mm edition (the one that has been digitized) was “offered by Casse di Risparmio Italiane” (as we can see from the movie’s title) and a copy of this movie ended up in the vaults of Gorizia’s provincial education authority. It was provided by ENAM (Ente Nazionale per l’Assistenza Magistrale - National Institution for Educational Programs, founded in 1947). The relationships with local institutions have, again, proven to be fundamental to preserve these films, which are testimonies of a capillary use of film products - and audiovisual materials in general - within schools’ walls.

The other segment of the program is connected to another relevant topic for the Laboratory: national and international underground, experimental, and artist’s cinema.

*Paura in città* by Davorin Marc represents the international segment. Its restoration is one of the milestones - together with films by Karpo Godina - of a project concerning the rediscovery and restoration of Yugoslavian cinema (from *black wave* onwards), made in collaboration with *Slovenska Kinoteka*. As for the national segment, through the years, the Laboratory has collaborated with several Italian Foundations and artists. The major outcomes of these collaborations are *Amarsi a Marghera (Il bacio)* by Sirio Luginbühl, *Senza titolo (Film bruciato e bollito)* by Mario Sillani and *Film a strisce* by Michele Sambin.

\* The contribution for this catalogue was jointly conceived by the authors. More specifically, Diego Cavallotti wrote the introduction and the texts on *L’energia avanzata contro i ribelli di El-Baruni*, *Pan Prokoup Detective* and *Paura in città*; while Lisa Parolo wrote the texts on *Amarsi a Marghera (Il bacio)*, *Senza titolo (Film bruciato e bollito)* and *Film a strisce*.

## Experimental files

### L'energica avanzata contro i ribelli di El-Baruni

by Luca Comerio

*L'energica avanzata contro i ribelli di El Baruni* is a film in two parts produced and directed by Luca Comerio in 1912-1913. It belongs to the Italo-Turkish war cycle (the cycle regarding the war between the Kingdom of Italy and the Ottoman Empire for the control of Libya). It portrays the resistance of Turkish rebels and the Italian countermeasures after the armistice of Ouchy (October 1912), in which the Italian takeover was established. Two fragments of 160 meters and 20 meters (nitrate 35mm, tinted and toned), corresponding to the end of the first part and the beginnings of the second part, were retrieved in Lucinico (Gorizia) and identified at La Camera Ottica - Film and Video Restoration laboratory (University of Udine).

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**Italy 1912-1913, 35mm, colour (tinting and toning), 8', silent** DIRECTOR: Luca Comerio PRODUCER: Luca Comerio PRODUCTION: Comerio Films CONTACTS: Università degli Studi di Udine, Dipartimento di Studi Umanistici e del Patrimonio Culturale, Laboratorio La Camera Ottica - Film and Video Restoration

### Amarsi a Marghera (Il bacio)

by Sirio Lugjubühl

*Amarsi a Marghera (Il bacio)* is set in an industrial landfill in Marghera where a boy and a girl without knowing each other are invited to get naked and kiss each other; in the meantime the people around observe, photograph and record the scene. As the film continues, the silence is interrupted only by the sound of crickets and an insistent chirping of birds. In this way Lugjubühl chooses to illustrate the landscape change he is witnessing, and the lack of interest posed by *media* that, instead of putting their attention towards pollution of the soil and the air, prefer to deal with the two bodies kissing.

For the two protagonists, guilty of being unaware, there is no happy ending, as the red spot on the white ground at the end of the film makes clear.

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**Italy 1970, 8mm, colour, 9', Italian**

DIRECTOR: Sirio Lugjubühl SCREENPLAY: Sirio Lugjubühl CINEMATOGRAPHY: Antonio Concolato, EDITING: Sirio Lugjubühl CAST: Lidiana Miotto, Livio Morosini, Marco Metelli, Valeria Bolani PRODUCER: Sirio Lugjubühl, PRODUCTION: Cinema Indipendente Padova, CONTACTS: Centro Sperimentale di Cinematografia - Cineteca Nazionale, Roma; Anthology Film Archives, New York; Light Cone, Parigi; Archivio privato Sirio Lugjubühl, Padova



## In vedetta

*Comerio Suoz*



### **Paura in città (1181 dni pozneje ali vonj po podganah)**

by Davorin Marc

*1181 dni pozneje ali vonj po podganah* is one of filmmaker Davorin Marc's most influential works. Marc could be considered one of the most representative heirs of the so-called Balkan *Black Wave*. A post-punk movie, *1181 dni pozneje ali vonj po podganah* was filmed on Super8: through content and style stratifications we can get a glimpse of the Yugoslavian underground art world of those years. The preservation work, pursued by *La Camera Ottica* in collaboration with *Slovenska Kinoteka*, is part of a broader project that included also Karpo Godina's movies. This project not only brought to generate a digital copy of the film but also an analog one, a 35mm print from the original Super8 material.

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Yugoslavia 1984, Super8, colour, 21', Slovenian

DIRECTOR: Davorin Marc

CONTACTS: Slovenska Kinoteka



## **Film a strisce (La petite mort)**

by Michele Sambin

The film is produced in the same years when the artist also explores the video device and the new possibilities that this latter brings to the research on the image. The advent of video allows artists an unprecedented creative alteration of the image and this is one of the reasons that bring Sambin to the use of a specific technique when going back to the use of the cinematographic device for *Film a strisce*: reality is taken from a moving camera and is filtered by black supports with different types of clefts. Through the superimposition Sambin gets a fragmented image and many overlapping visions until the abstraction of pure light. Moving from an artificial landscape to a natural one the artist underlines its (and humanity's) need to escape from civilization towards a place pure like the love for a woman who suddenly appears in the last part of the film. *Film a strisce* does not include the soundtrack since the sound it is normally added live.



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Italy 1976, 16mm, colour, 3', silent

DIRECTOR: Michele Sambin SCREENPLAY:  
Michele Sambin CINEMATOGRAPHY: Michele  
Sambin, SOUND: Sonorized live by Michele  
Sambin, EDITING: Michele Sambin PRODUCER:  
Michele Sambin CONTACTS: Centro Sperimentale  
di Cinematografia - Cineteca Nazionale, Roma;  
Archivio privato Michele Sambin, Padova;  
[www.michelesambin.com](http://www.michelesambin.com)



## **Pan Prokouk detective (Pan Prokouk detektivem)**

by Zdeněk Rozkopal

*Pan Prokouk detective* is an episode in a series of movies Karel Zeman dedicates to Pan Prokouk, his animated alter-ego. The series, which starts in 1946 with *Pan Prokouk: Podkova pro štěstí*, spans nine movies - *Pan Prokouk detective* is the second to last - and represents a fundamental milestone for the stop-motion technique with modeling clay. The series focuses on the life of a comedy character, Pan Prokouk, who in each film takes on a different role: the bureaucrat, the director, the inventor, the detective, the acrobat, etc. In *Pan Prokouk detective* Zeman and Rozkopal elaborate a funny comedy-detection story, in which Pan Prokouk, eager to make himself useful to his community and fascinated by the “detective life”, follows several suspects.

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Czechoslovakia 1958, 16mm, b/w, 11', Czech  
DIRECTOR: Zdeněk Rozkopal SCREENPLAY:  
Karel Zeman CINEMATOGRAPHY: Bohuslav  
Pikhart SOUND: Jiri Kutil EDITING: Věra Špeldová  
PRODUCER: Karel Zeman PRODUCTION:  
Ceskoslovensky Film, CONTACTS: Università degli  
Studi di Udine, Dipartimento di Studi Umanistici e  
del Patrimonio Culturale, Laboratorio La Camera  
Optica - Film and Video Restoration

## **Senza titolo (Film bruciato e bollito)**

by Mario Sillani

In the period when the film is made Mario Sillani - photographer, performer, film and video maker and founder of the Centro Fotografico Gamma and president of the Underground Chapel in Trieste (1968-1973) - begins to experiment the use of photography in order to investigate its expressive potential, going beyond the mimetic function that the medium generally had. The same applies to the camera that the artist uses for the first time in this film to investigate its potential in the construction of an abstract language in motion. Thus, the city of Trieste is reinterpreted and returned in its frenzy; the image is intentionally dirty and some frames are consciously burned in order both to study the rendering of the projection on the screen and to introduce the public to the revolution - of language, landscape and society - in action.

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Italy 1968, ca., 8mm, b/w, 6', silent  
DIRECTOR: Mario Sillani SCREENPLAY: Mario Sillani  
CINEMATOGRAPHY: Mario Sillani PRODUCER: Mario  
Sillani, CONTACTS: Archivio privato Mario Sillani, Trieste

WORLD PREMIERE

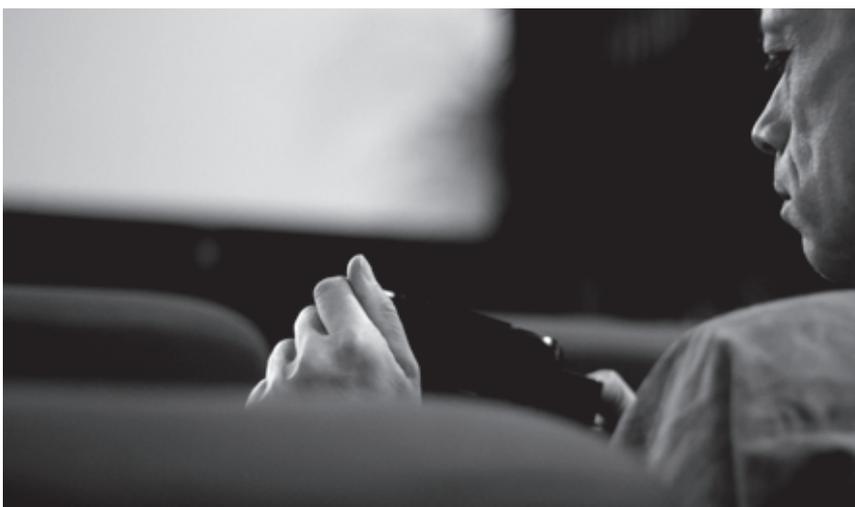
# A Detour in the Matter of Images

Lorenza Pignatti

Mike Hoolboom holds a unique position within the international experimental cinema, his films take us into unknown territories, where light is full of dark and silence is full of sound. I started to be passionate about his films when I saw his retrospective at Impakt Festival in Utrecht many years ago. His poignant, personal, and political films, made of free associations of found and original footage, images and sounds and of lyrical celebrations of momentary events, are based on archive documents that under his direction become organic. In his films images take life, each frame becomes part of a rhizomatic journey, suggesting a critical analysis of the world we live in.

Born in Toronto in 1959, Hoolboom is among the most significant Canadian filmmakers, with more than eighty works since 1980, comprising short, mid-length, and feature films. Most of his films have been constructed from home movies, archival material, hand-processed films or experimental documentaries. He is also author of numerous articles and books on avant-garde filmmaking, founder of the now-defunct magazine THE INDEPENDENT EYE and co-founder of the screening collective Pleasure Dome, which organises screenings of independent authors in unexpected and always different spaces. He worked as artistic director of the Images Festival and as experimental film co-ordinator at Canadian Filmmakers Distribution Centre. Despite this, he still isn't recognised enough on the international stage of experimental film. I was very happy when Luca Mosso and the Filmmaker Festival team approved my proposal to showcase some of his works at the Festival; these are: his recent collage film, *Father Auditions*, a compilation feature in five parts - *Leaving Church, Damaged, 27 Thoughts About My Dad, Rain, Buffalo Death Mask* - and a program of short works from throughout his career.

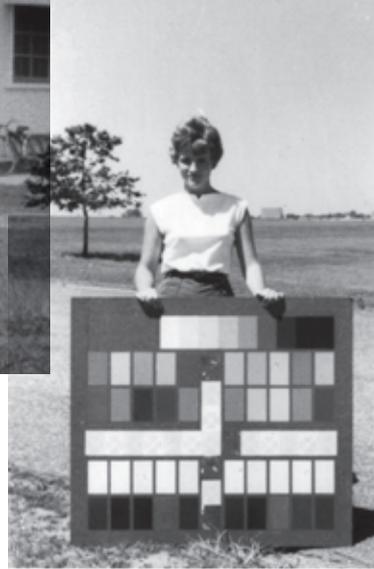
Almost all films have some story to tell, though watching his work you never know where these stories come from, whether from Mike's life, a movie, a novel, a quotation, or if it's pure fiction. We don't have to look for an answer, what matters is the flow of images and sounds, as he takes us into what he calls a *detour*, an exploratory drift on issues regarding history, cinematographic practice, memory, homosexuality, Aids and denial of human rights. He doesn't want to convey something to us, only to express the urgency of a lived life. Hoolboom's stories address the spectator like the prose of Roland Barthes in *A Lover's Discourse: Fragments*, allowing anybody of any ethnicity, age and gender to live an emotional experience, in which, between vertigo and gaps, the relationships between aesthetic and ethical issues, fiction and reality, power and potentiality are investigated.



### **Biography**

Mike Hoolboom (Toronto, 1959) started making short films on 16 mm at a young age; titles like *Song for Mixed Choir* (1980), *The Big Show* (1984) and *Frank's Cock* (1993), in which a man remembers his partner who died of AIDS, a common theme in his cinema, for example in *Panic Bodies* (1998): Hoolboom was diagnosed HIV positive in 1989. He is also among the founders of the Pleasure Dome screening collective, worked as artistic director of the Images Festival and as the experimental film co-ordinator at the Canadian Filmmakers Distribution Centre. He was honoured with the Tom Berner Award and two career awards: by the city of Toronto and the Mediawave Festival in Hungary. His work has been the subject of many retrospectives: at Visions du Réel, Buenos Aires' Festival International, the Musée des Beaux-Arts de Caen, Sixpack Film. *Imitations of Life* (2003) was shown at the Toronto Film Festival and Rotterdam International Film Festival, where he returned with *Lacan Palestine* (2012). In 2013 *Buffalo Death Mask* was selected by Filmmaker Festival, as did in 2016 *Incident Reports*.

## Mike Hoolboom



### Father Auditions

Assembling five of the director's previous works - *Leaving Church*, *Damaged*, *27 Thoughts About My Dad*, *Rain*, *Buffalo Death Mask* - *Father Auditions* is a prism which reflects different images.

At the same time, by weaving together separate short films, it contemplates a single figure: that of the father, seen as loss, phantom of the past, mystery that hasn't been solved. It is the "portrait of an invisible man", as in Paul Auster's short story, a backward path tracing an elusive life, starting off from the void left by death. A path similar to the one walked by *27 Thoughts About My Dad*, which intertwines brief moments lingering in memory, childhood images, things unspoken of, fragments of meaning within a life scarred by the experience of war and by Nazi persecution. Accompanied on screen by a combination of home movies and found footage, or by pictures like in *Damaged*: a "collage" of archive pictures making up the traits of a damaged personality, a further perspective on family and its dark sides.

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Canada 2019, Super 8, 16mm, HD, colour, 70', English DIRECTOR: Mike Hoolboom  
CINEMATOGRAPHY: Unknown SOUND: Mike Hoolboom EDITING: Mike Hoolboom PRODUCER: Mike Hoolboom CONTACTS: fringe@teksavvy.com

### Crossroads

#### Introduction to Alchemy

Unable to leave his apartment and attend the Alchemy Film and Moving Image Fest in Scotland, Hoolboom sent along this digital stand-in instead, composed and commissioned as an introduction to *Aftermath*, a four-part, feature-length found footage biopic on the lives of Fats Waller, Jackson Pollock, Janieta Eyre and Frida Kahlo.

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Canada 2019, HD, 16mm, colour and b/w, 2'38", English DIRECTOR: Mike Hoolboom  
CINEMATOGRAPHY: Unknown SOUND: Mike Hoolboom EDITING: Mike Hoolboom PRODUCER: Mike Hoolboom CONTACTS: fringe@teksavvy.com

### Nursing History

In a Red Cross hospital in Vietnam, the young white nurse tends his wounds. Drawn from the archives of the Red Cross in Geneva.

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Canada 2018, 16mm, b/w, 4', No dialogues  
DIRECTOR: Mike Hoolboom CINEMATOGRAPHY: Red Cross SOUND: Mike Hoolboom  
EDITING: Mike Hoolboom PRODUCER: Mike Hoolboom, CONTACTS: fringe@teksavvy.com



## Tradition

*Tradition* is an investigation of the memory of the filmmaker Carolynne Hew, split between Canada, where the artist lives, and China, where her parents were born and raised. Hoolboom investigates the form taken on by memory with found footage, video-clips and voice-over commentary.

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**Canada 2004, Super8, Mini Dv, HD, colour, b/w, 7' 25", English** DIRECTOR: Mike Hoolboom  
CINEMATOGRAPHY: Mike Hoolboom SOUND: Mike Hoolboom  
EDITING: Mike Hoolboom PRODUCER: Mike Hoolboom  
CONTACTS: fringe@teksavvy.com

## Hiro

A brilliantly edited film on the Japanese photographer Hiro Kanagawa, who tries to forget, and at the same time is obsessed by, the nuclear bomb.

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**Canada 2004, Mini Dv, HD, colour, b/w, 11' 25", No dialogues** DIRECTOR: Mike Hoolboom  
CINEMATOGRAPHY: Mike Hoolboom SOUND: Mike Hoolboom  
EDITING: Mike Hoolboom PRODUCER: Mike Hoolboom  
CONTACTS: fringe@teksavvy.com

## In 1974

A journey through the history of Ferrania Film, with the found footage of its tests on colours.

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**Canada 2017, 16mm, colore, 7' 25", No dialogues**  
DIRECTOR: Mike Hoolboom CINEMATOGRAPHY: Mike Hoolboom  
SOUND: Mike Hoolboom EDITING: Mike Hoolboom  
PRODUCER: Mike Hoolboom  
CONTACTS: fringe@teksavvy.com

## Color my world

Three-part colour inquiry, reflecting on the writings by authors such as Angela Davis, Frederick Douglass, Jericho Brown. The images have been soaked in water until everything recognisable has been stripped away.

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**Canada 2017, Super8, colour, 3' 11", No dialogues**  
DIRECTOR: Mike Hoolboom CINEMATOGRAPHY: Mike Hoolboom  
SOUND: Mike Hoolboom EDITING: Mike Hoolboom  
PRODUCER: Mike Hoolboom  
CONTACTS: fringe@teksavvy.com

## Identification

Black Lives Matter provides the historical context to Identification, which unfolds along the reading of James Baldwin's writings, the story of his visit to his father, fragments of videos of the 2015 killing of Charlie 'Africa' Keunang in Los Angeles.

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**Canada 2017, HD, colour, 29' 30", English**  
DIRECTOR: Mike Hoolboom CINEMATOGRAPHY: Mike Hoolboom  
SOUND: Mike Hoolboom EDITING: Mike Hoolboom  
PRODUCER: Mike Hoolboom  
CONTACTS: fringe@teksavvy.com



# Out of Competition

2019

Bruno Bigoni  
Andrea Caccia  
Marco Martinelli  
Seamus Murphy  
Micol Roubini  
Agnès Varda





## Bruno Bigoni Francesca Lolli

**Italy 2019, HD and Super 8, colour and b/w, 70', Italian** DIRECTOR: Bruno Bigoni, Francesca Lolli  
SCREENPLAY: Bruno Bigoni, Francesca Lolli CINEMATOGRAPHY: Francesca Lolli, Italo Petriccione, Alex Ciuffreda, Eros Pacini  
SOUND: Lucio Pontoni MUSIC: We will meet again (Intervox Production Music Publishing GmbH) Sacred Shiva Chants  
EDITING: Bruno Bigoni, Francesca Lolli CAST: Corima Agostoni, Francesca Interlenghi, Francesca Lolli Riccardo Magherini,  
Ida Marinelli, Alice Spito PRODUCER: Minnie Ferrara, Mario Castagna, Pacta dei Teatri  
CONTACTS: minnieferrara@minnieferrara.it giulia.fiore@altamareafilm.it

## Voglio vivere senza vedermi

It all began with an encounter, Bruno Bigoni's and Francesca Lolli's collaboration on Bigoni's play, *Storie di invertebrati*, in 2016. On that occasion the two artists started discussing a project focusing on the theme of power: how to represent its essence? How to display its iconography and appearances? Undertaking a path in between images and physicality, the two authors deal with the theme they have chosen with a multifaceted point of view and an open mind, in order to grasp its violence, the provocation, but also its fragility. Their "guide" in this investigation is death, which throughout the film's three chapters is confused by love - by the real world and its myths - yields its power, retrieves the absolute exercise of it, attempts to carry out the body's seduction, is overwhelmed by reality. By intertwining artistic languages and forms, Bigoni and Lolli set up a research with the unsettling force of art at its core - there are explicit references to Artaud, the Living Theatre, Dreyer - and affirming a desire of cinema as a place of freedom.

### Biography

Bruno Bigoni (Milan, 1950) debuted in 1983 with *Live* (co-directed with Kiko Stella). *Nome di battaglia: Bruno* (1987), his first documentary, won Montreal's Nouveau Cinema Festival, the Salso Film Festival, Filmmaker Festival's Award. In 1990 with Minnie Ferrara and Kiko Stella he co-founded Minnie Ferrara & Associati, a production and distribution company which has produced all of his subsequent works. Among his most recent documentaries are: *Chiamami Mara* (2005); *Don Chisciotte e...* (2006); *Il Colore del vento* (2012); *Sull'Anarchia* (2015); *Chi mi ha incontrato, non mi ha visto* (2016); *My war is not over* (2017).

Francesca Lolli (Perugia, 1976) filmmaker, video artist and performer, she graduated as an actor at Teatro Arsenal's school and holds a degree in production design from the Brera Fine Arts Academy in Milan. For her degree thesis she made a documentary on Andres Serrano. From then on she devoted herself to video art, performance and filmmaking. Her research focuses on gender diversity and socio-political issues. Among her most recent works are: *Nostra Signora del Silenzio* (2018); *Dentro la casa* (2018); *Dolorosa Mater* (2017); *Orgia o Piccole Agonie Quotidiane* (2016); *Just Want To Be a WoMAn* (2014).



## Diagnosing the Present

Matteo Marelli

In a text titled *Ritorno al provincialismo*, published in the magazine “A - Rivista Anarchica”, Bruno Bigoni wrote: “We know that dealing with cinema means taking care of society’s problems. Even in the moments of confusion and ideological fear, our effort has always been to lead the discourse on films back to a discourse on society”. A declaration of poetics which Bigoni has consistently tried to translate into action, into filmic gesture, as he did in *Voglio vivere senza vedermi*, his latest film made with the video artist and performer Francesca Lolli: a reflection on power, its forms and the places where it is hidden.

Bigoni is held dear by Filmmaker: without him - one the founders, the Festival probably wouldn’t exist. Filmmaker has always dealt with documentary’s forms and boundaries (by trying each year to understand its changes), being able to show his new work means having the chance to reflect on an idea of film which cannot be easily defined, aiming to challenge realism’s established forms (let us only think of *Chi mi ha incontrato non mi ha visto*, presented at Filmmaker in 2016: was that a documentary disguised as a mockumentary or the other way around?). Bigoni’s is a proudly displayed Lo-Fi cinema, and because of this at odds with the contemporary trend aiming at aggressive images, nicely designed, in order to get noticed among the crowd.

As a filmmaker, Bigoni prefers contamination, the merging of different genres, styles, languages, art forms. *Voglio vivere senza vedermi* proves just that: as an author, instead of searching for a truth that applies to everyone and every age, he chooses to investigate the present. This new project, made out of three acts, focuses on the normative forms of power, on the dynamics and relationships that encompass and define the individual. The individual in fact, whom we take for granted as an independent and absolute entity, is actually an invention, something which is constructed and determined (Foucault claimed that it is daily life that categorises the individual, attaches him to his own identity, imposes “a law of truth on him that he must recognise and others have to recognise in him”).

At play there are in fact mechanisms of subjectivation, and it is from these mechanisms (and from those who attempted to subvert and rebel against them like Artaud, who tried to create a body without organs) that the film starts. Then, with a fearless provocation, *Voglio vivere senza vedermi* tries to imagine what might happen if death decided to give up temporarily the exercise of its power, abiding by the rules of life. However, Bigoni and Lolli tell us, “the violence of reality will overwhelm it, leaving death itself breathless”. Thus proving that true freedom might be unattainable.



## Andrea Caccia

Italy 2019, 2k, colour, 100', No dialogues DIRECTOR: Andrea Caccia SCREENPLAY: Andrea Caccia  
CINEMATOGRAPHY: Massimo Schiavon, Andrea Caccia SOUND: Luca Bertolin SOUND DESIGN: Massimo Mariani  
EDITING: Cristian Dondi, Andrea Caccia CAST: Filippo Caccia, Rinaldo Molaschi, Francesco Falzone, Daniele Ferrario,  
Roberto Vallati PRODUCTION: Dugong Films, Rough Cut, Picofilms CONTACTS: info@dugong.it

### Gold Is All There Is (Tutto l'oro che c'è)

A boy, an old man, a hunter, a policeman, a naturalist: what links all these figures scattered around the landscape, absorbed by their daily rituals and little obsessions, floating in an apparently uncommon time? There aren't any visible connections between them, they don't even seem to know each other, perhaps not even touch one another. What they share is the space that they inhabit, the Ticino river, along which they walk and indulge in their habits, discoveries, fancies: adolescence, the collection of an herbarium, the "gold rush" like searchers in an old film; the desire of a full connection with nature, the clues in an investigation on missing people.

In this very space Andrea Caccia creates his narration merging observational cinema and genres, thriller, poetry, fairytale... In the silence of this micro-cosm, the loneliness of animals and human beings, the almost "invisible" echo of insects, wind, leaves, steps, reality's tale takes on many shapes. It moves, slows down, trembles like a stream of water, blurs "genres" - documentary and fiction - and becomes the invention of a world and a declaration of a possible cinema.

#### Biografia

Andrea Caccia (Novara, 1968) studied painting and filmmaking and later focused on creative documentary - exploring different techniques in staging, filming and editing - and on teaching visual language as the main tool in analysing reality. He made a number of works, each different from the other, crossing film genres within a very personal research. Each of his films, like every experience that he has dealt with - adolescence, work, death, nature - requires finding a precise time and always implies a rethinking of the filmic tool. Among his films: *Sulle tracce del gatto* (co-directed with Vittorio Moroni, 2003); *Hospice* (2009); *Vedozero* (2010); *La vita al tempo della morte* (2010); *Mi piace quello alto con le stampelle* (2011); *Vedozero*<sup>2</sup>, presented at Filmmaker in 2016.



## The World in a Detail

Cristina Piccino

On a sunny day kids play hide and seek, the camera follows them and then slowly looks around, at the rocks, the grazing cows; it focuses on an insect, a centipede, follows a dragonfly. Five characters who keep showing up throughout the film become the marker of a possible story. A kid appears to be looking for something, maybe herbs? Or is he lost? His footsteps are light, they have the absolute pace of adolescence. A nudist covers himself in sun lotion, indulging in the pleasure of a tan. A policeman walks around in the wood, is he carrying out an investigation, following clues? An old man is sifting the river in the hope of catching the glimpse of a gold nugget, what is he really expecting to find?

The sound of a gunshot breaks the silence: there is a hunter with his dog, he might be a poacher, surely he is hiding something... Each one of them is going their own way, they don't meet nor talk to each other, they do things, hint at secrets that they are hiding; in the horizontal relationship with their surroundings they design fanciful shapes of reality.

*Gold Is All There Is* is a long walk through the Ticino Valley - where Andrea Caccia lives - which is the film's protagonist as a place, or better a habitat, an ecosystem of gestures, habits, surprises and unexpected encounters where the world echoes in the silence, in the sound of water and wind, in the buzzing of insects. And yet it is there, clearly present among voices, rifle shots, signs indicating the way, abandoned garbage. What is then guiding the Director's research? The river, its ever changing horizon like that of the lives surrounding it, a movement which is the very essence of an image where human figures and dragonflies, what happens on a leaf of grass and boar hunting, earth, stones, a wrecked house, are conveyed with the same care.

It is not about "watching", but rather about grasping - and making visible - the stream of time mirrored by the river flow, and with it the perception of space, its physicality.

By casting a light on the depth of unimportant things, Caccia shifts cinema's challenge - filming the invisible - to a tactile and sensual plane. In order to do this, he subverts the hierarchies of vision: "details" are all protagonists, the camera's placement isn't fixed at eye level, but it rather changes according to its surroundings - Caccia trains his images to listening, having patience in waiting: his storytelling distance belongs both to this experience and its breath.

Stories are born here, bouncing like rocks skipping on water, they are individual memories and collective experiences, human traces and nature's majesty. Caccia looks for the moment inhabited by emotions, feelings, the horizon of his cinema is open, in it everyone can find a fragment of themselves and of their own experience.



## Marco Martinelli

Italy 2019, HD, colour, 43', Swahili, English DIRECTOR: Marco Martinelli  
SCREENPLAY: Marco Martinelli, Ermanna Montanari EDITING: Francesco Tedde  
PRODUCER: Alessandro Cappello PRODUCTION: Ravenna Teatro/Teatro delle Albe  
CONTACTS: info@teatrodelleanbe.com

## The Sky over Kibera

In Swahili, Kibera means “forest”: it is among the labyrinthine streets of Nai-robi’s biggest slum that Marco Martinelli tried to reinvent Dante’s *Divine Comedy*, within a project involving 150 children and adolescents. Three kids give voice and body to Dante, Beatrice and Virgil, and guide us along a poetic journey through the slum, a “dark wood” of poverty, conflict, violence, in which the universal dimension, going beyond time, of Dante’s words is revealed. Martinelli merges the shooting of the show with other visions, details of places, colours, looking for a free translation of theatre into film image. One that is not limited to the filming of gestures, but rather tries to establish an independent dimension, capable of conveying its challenge, strength, energy. In this ancient fairytale the kids, surrounded by a cho-rus of murderers, devils, corrupted politicians, poets, rediscover their own fears and find a space where to express their own desires.

### Biography

Marco Martinelli (Reggio Emilia, 1956) is an author, playwright and director. He is also the founder and artistic director, with Ermanna Montanari, of Teatro delle Albe, founded in 1983. He was awarded several prizes, both national and international, such as: seven UBU prizes, the Hystrio prize, the Lifetime Achievement Award of the Journées théâtrales de Carthage. He directed over 50 plays - among which: *All’inferno* (1996), *I Polacchi* (1998) *Ubu buur* (2007), *Rumore d’acque* (2010), *Va pensiero* (2017) *Purgatorio* (2019) - and his theatrical texts have been published and staged in Italy, France, Belgium, Germany, Chile, Brazil and many other countries. He con-ceived the “non-school”, a theatrical-pedagogical practice carried out with adolescents and recounted in the book *Aristofane a Scampia* (Ponte alle Grazie). In 2017 he directed his first feature film: *Vita agli arresti di Aung San Suu Kyi*, whose subject was written with Montanari, the film’s protagon-ist. Ponte alle Grazie recently published *Nel nome di Dante*, in which Mart-inelli combines autobiographical memories and contemporary events with the rereading of Dante’s work. With the project of *The Sky over Kibera*, Fondazione AVSI won the Premio al volontariato 2019 for the Culture department, bestowed by the Italian Senate.



## Learning through Making

Matteo Marelli

When he came to Filmmaker club to present *Vita agli arresti di Aung San Suu Kyi*, Marco Martinelli told us how strong was his desire to confront himself with close-ups, and how this convinced him to make his first film. A desire that he had been flirting with for a long time, as we discover in the pages of *Farsi luogo. Varco al teatro in 101*, a text that is above all an act of love, a declaration of poetics in search of an interlocutor, that is “the Other who appears before me, the encumbrance, the sphynx. [...] But if I want salvation I have no alternative but to go through that”. A gesture of approach and research bound to end in front of the “biggest threat”, “the ancient danger”: “Me and you. My eyes into yours”. It is the construction of a scene with the purpose of staging a dialectic made possible by the close-up, like that of the child opening *Vita agli arresti*, who comes towards us to be our guide into the viewing.

With *The Sky over Kibera* Martinelli carries on his own film “literacy”, returns to Africa (a country which Teatro delle Albe started frequenting in 1987 with the “black comedy” *Ruh. Romagna più Africa uguale*) to resume the theatrical adaptation of the *Divine Comedy*, made with 140 kids in the slum of Kibera, the huge shanty town at the heart of Nairobi, in Kenya. The idea of the *Comedy*’s theatrical adventure began being shaped by Martinelli and Ermanna Montanari in 2017, with *Inferno. Chiamata Pubblica per la “Divina Commedia” di Dante Alighieri*, followed by *Purgatorio* (2019), and ending in 2021.

*The Sky over Kibera* isn’t therefore a simple documentation, a reduction of the piece to filmed theatre, but rather a true film, through which Martinelli learns how to make cinema by making it, seizing new means of screen-writing. Whereas *Vita agli arresti* represents the discovery of the close-up, this new work is the revelation of movement: a succession of panning, crab shots, semicircular tracking shots, preceding and following, as it happens when we find ourselves following a child who, a moment before, called us into question by looking into the camera. After all Martinelli knows, just like us, that we don’t belong in that space, and we therefore need someone showing us a way or a path, guiding us in our research.

In *The Sky over Kibera* the image is a place of contact, the trace of an acquaintanceship, the displaying of a possible encounter starting from an act of mutual generosity, of sharing. The filmmaking lets itself get carried away by a movement of correspondences, opening up to the input that it receives from a dialogue among people, through which it crosses a mutual space and time.



## Seamus Murphy

Ireland, Great Britain 2019, HD, colour, 90', English DIRECTOR: Seamus Murphy  
SCREENPLAY: Seamus Murphy CINEMATOGRAPHY: Seamus Murphy SOUND: Seamus Murphy  
EDITING: Sebastian Gollek MUSIC: Polly Jean Harvey PRODUCER: Isabel Davis, Katie Holly, Seamus Murphy  
PRODUCTION: Pulse Films, Blinder Films CONTACTS: info@justwanted.it

## A Dog Called Money

*A Dog Called Money* bears witness to the creative process undergone by PJ Harvey's latest album: *The Hope Six Demolition Project*. The film unfolds during the course of an intense trip taken by the Photographer (Director of the film) and the British Songwriter, a journey during which, together, they went through Afghanistan, Kosovo and Washington DC, places that they had already captured before, for the making of a collection of poetry and pictures titled *The Hollow of the Hand* (2015). The images filmed on the streets, in the chaos of the world, are alternated with those filmed during the recording of the album, at London's Somerset House. Within an art experiment with very few precedents, closed within a room with glass walls and under the prying looks of the public, the cult songwriter and her band agreed to being observed and filmed for five weeks at the beginning of 2015, giving birth to a compelling documentary embracing the artist's private, civil and universal life.

### Biography

Seamus Murphy (Dublin, 1959) grew up in Ireland, lives in London and is a well known Photographer, appreciated for his pictures, made over the course of two decades, of Europe, the Middle East, Asia, Africa and Latin America. His pictures circulated widely both on the press and in personal exhibitions of his works. He won prestigious awards and aims to further explore the boundary between cinema and photography. He wrote books and made short documentaries, among which are *A Darkness Visible: Afghanistan* (2008), the result of 12 trips to Afghanistan taken between 1994 and 2007, and *I Am The Beggar of the World* (2014), in which he enters the world of Afghan women through Landay's poems.

He had already worked with PJ Harvey on the occasion of the release of the album *Let England Shake* and on the publishing of the book *The Hollow of the Hand* (2015), combining his pictures with the musician's poems. *The Republic* (2016), a deeply personal portrait of Ireland, was shown at Dublin's Little Museum.



## Travelling with Polly Jean

Beatrice Fiorentino

The British Musician PJ Harvey and the Irish Photographer Seamus Murphy have already worked together in the past, and had the chance to exchange their thoughts, also on a theoretic level, on their respective artistic disciplines. Surely this has been an incentive to keep going and follow up with their personal investigations on a shared path of comparison, intertwining cinema, music, photography and poetry.

*A Dog Called Money* is the result of a long journey made together, to places already visited by Murphy in the course of his photographic recognitions, which for decades have been at the root of his work. Kabul, Afghanistan's capital; the harshness of Kosovo; the south-eastern area of Washington DC, not in the corridors of power, as the White House or the Capitol, of which we can barely catch a glimpse in the background, but rather in the streets, beyond the Potomac river, among more peripheral people and neighbourhoods, where work and future are lacking and hope is only a mirage.

People, children, dust. Daily rituals, old and new, teeming with life. A wrecked old cinema, a cup of tea sipped around the fire, rhymes springing naturally from a rap improvisation. The spark igniting the artist's inspiration appears to be the chaos of the world, but also the overwhelming simplicity of small things. It doesn't matter whether the artist is a photographer, poet, or musician.

Murphy caresses Polly Jean's image while she, looking at the reality surrounding her, describes it with words similar to a stream of consciousness, brief notes bound to become verses, music, images, melodies. *A Dog Called Money* is an engaging (twofold) portrait of the artists and their mission. A reflection on the creative act and the artistic process of sublimation, made explicit by the alternation of images of travel - moving pictures captured by an expert eye - with the recording sessions of the album *The Hope Six Demolition Project*, which took place at London's Somerset House, a recording studio set up for the occasion, where the glass walls allowed the public (and us, viewers on the other side of the fourth wall) to watch the live-session, almost a performance.

The artist is entrusted with the responsibility to watch and interpret the world, make up new meanings attempting to convey an overall vision by gathering pieces, moving forward not by induction but rather by intuition, relying on their own instinct and sensitivity. From the particular to the universal. Adding up everyday details, like a child's nose pressed on the windshield, or a pile of old shoes, and almost always widening the gaze until it embraces the togetherness of sharing (demonstrations, rallies, village celebrations, a crowd of migrants pushing at the Greek border) while the concept of public and private (and that of "border" too) wears down, almost to the point of disappearing.



## Micol Roubini

Ukraine, Italy 2019, 4K, colour, 84', Italian, Russian DIRECTOR: Micol Roubini SCREENPLAY: Micol Roubini  
CINEMATOGRAPHY: Davide Maldi SOUND: Stefano Grosso, Giancarlo Rutigliano, Marzia Cordò  
EDITING: Micol Roubini, Davide Minotti PRODUCER: Fabrizio Polpettini, Davide Maldi, Marco Alessi  
PRODUCTION: La Bête, L'Altauro, Dugong Films CONTACTS: micolroubini@gmail.com

### La strada per le montagne

An old wooden house, surrounded by walls and guarded by angry soldiers. And a filmmaker, Micol Roubini, who tries to enter this place. To her, it is not a place like any other. That house looks an awful lot like one that she saw in an old picture from 1919: the house built by her grandfather and later abandoned when he fled the persecution against Jews during World War II. We are in Jamna, a small village in the West of Ukraine, now independent. The guards don't let anyone in, no one knows why, and the villagers are of little help.

*La strada per le montagne* is a film that makes us rediscover a lost time. It is the attempt to provide a concrete dimension to things that only exist in fantasy. It is the effort to bring back to life the roots and the past that we all come from. It is a gesture of love which Micol Roubini dedicates to her family, but also to the story of this village and its inhabitants.

#### Biography

Micol Roubini (Milano, 1982) studied at Brera Fine Arts Academy and Milan's Scuola Civica. She is an artist and filmmaker. Her films, like her sound installations, have been displayed at many exhibitions in Italy and abroad. She has directed a number of documentaries and wrote the screenplay of Davide Maldi's *L'apprendistato*, presented at Locarno Film Festival's Cineasti del presente competition. She also works as a sound editor, especially in art documentaries and videos. In 2017, with Davide Maldi, she co-founded Altauro, a cultural association for the development and production of films and art projects. *La strada per le montagne* debuted at Paris' Cinéma du Réel.



## “Beings in the Dream, Trapped in its Disappearance”

Matteo Marelli

“I have spent my life trying to understand the function of remembering, which is not the opposite of forgetting, but rather its lining. We do not remember, we rewrite memory as much as history is rewritten” . The words sent to a friend by the cameraman Sandor Krasna, among the many video letters making up the breathtaking list of “things that quicken the heart” that is *Sans Soleil*, can be used as a side note in trying to grasp the meaning of Micol Roubini’s direction of *La strada per le montagne*, her first feature film presented at the 2019 edition of Cinéma du Réel. The film is a misty symphony cloaked in loneliness and abandonment, which we chose to show at our festival because we have been following the career of this artist for a long time (in the past we programmed *Atlante silvestre* and *Green Gold*, made in collaboration with Lorenzo Casali), and she is proving to be an increasingly mature and aware filmmaker.

What brings back to mind the words, quoted in the opening, of Chris Marker’s masterpiece, are the Filmmaker’s own words, towards the end of the film, when she says: “The only document mentioning the death of my relatives and of my grandfather’s was a judicial document filed by himself. (...) I had always been told that nothing was known about what happened to him”.

After all, as is well known, History is neither written by winners nor losers, but rather by those who remain. Who comes after can barely try to make sense of the lost pages, just like Micol does, when one day she finds a picture of an old house: it is the house of his maternal grandfather, born in 1923 in Jamna, a village of the former Soviet Union, today in Ukraine, on the border with Poland; a land of ghosts, inhabited by people who keep living in the memory of their recent past, like “Beings in the dream, trapped in its disappearance”. It is there that she is headed to, looking for the missing image which to her is at the root of everything, armed with a camera, because cinema is a time machine, capable of crossing and rebuilding History, of grasping, while one is filming here and now, the reflections of what used to be. The Filmmaker doesn’t appear in the film, before our eyes we only see Jamna (a wide area surveilled by armed guards, where, among the buildings of an abandoned sanatorium, we can catch a glimpse of the wooden house, utterly similar to the one in the picture); but Micol’s voice, always out-field (so much that it wouldn’t be wrong to think of *La strada per le montagne* as an off-centred work), reclaims, beyond the frame’s borders and edges, her own presence: she is our guide, she, just like each one of the people she meets, is the witness of a vanished story and nostalgia. The invisible witness who can finally attempt to take back what has been denied to her, what has been erased. As long as it isn’t too late...



## Agnès Varda

France 2018, 16mm, 35mm, HD, colour and b/w, 115', French DIRECTOR: Agnès Varda  
SCREENPLAY: Agnès Varda CINEMATOGRAPHY: François Décraeu, Claire Duguet, Julia Fabry  
SOUND: David Chaulier, Alan Savary EDITING: Agnès Varda, Nicolas Longinotti PRODUCER: Rosalie Varda  
PRODUCTION: Arte France, MK2 Productions, Ciné Tamaris CONTACTI: distribuzione@cineteca.bologna.it

## Varda by Agnès (Varda par Agnès)

Through archive footage and that of her recent public encounters, in a garden and a theatre filled with people, Agnès Varda goes over her career as a filmmaker and artist starting from her early work as a Photographer and her debut in film with *La pointe courte* (1955). The footage of her films and of unreleased backstage footage - for example that of *The Vagabond* (*Sans toit ni loi*, 1985) - walks us through a journey going from the early days of the Nouvelle Vague to the recent *Faces Places* (*Visages Villages*, 2017), made with the young artist JR. A path “disrupted” by the arrival of digital technology, which reveals Varda’s curiosity and openness to change: she is among the firsts to experiment with the new medium and to understand its potential of freedom. Film thus become that of her sheds made out of 35mm film, which Varda displays in many museums: they are the embodiment of a nostalgic gaze, though without regrets, towards the past. *Varda by Agnès* takes us through a fearless adventure in cinema that has lasted for 65 years - it was released barely a month ahead of the Filmmaker’s death, in March 2019.

### Biography

Agnès Varda (Ixelles, 1928) studied Art History at the École du Louvre but soon turned her interest to Photography, and in 1951 was hired by Jean Vilar as official photographer of the Théâtre National Populaire. Her first film is *La pointe courte* (1955) shot in a fishermen’s neighbourhood of Sète, a small town in the South of France. In 1962 she took part to the Cannes Film Festival with *Cléo from 5 to 7* (*Cléo de 5 à 7*, 1962). With *Happiness* (*La bonheur*, 1965) she won the Grand Jury Prize at the Berlinale. *The Vagabond* (*Sans toit ni loi*, 1985) was awarded with the Golden Lion at the Venice Film Festival in 1985. *Jacquot* (*Jacquot de Nantes*, 1991) recounts the childhood of Varda’s late husband Jacques Demy, who had died the year before, in Nazi-occupied France. She went back to Cannes with *The Young Girls Turn 25* (*Les demoiselles ont eu 25*, 1993), *The Gleaners and I* (*Les glaneurs et la glaneuse*, 2000), *Faces Places* (*Visages Villages*, 2017). Cannes Film Festival awarded her the honorary Golden Palm in 2015 and two years later she received an honorary Academy Award. In 2019, the year of her death, she was awarded the Berlinale Kamera.

## The Gleaner of the Imaginary

Silvia Nugara

In one of her best films of the 2000's, *The Gleaners and I* (*Les glaneurs et la glaneuse*, 2000) Agnès Varda takes Jean-François Millet and Jules Breton's depictions of gleaners at the end of the XIX century as a starting point for an exploration of gleaning in the present time. She goes on a journey around France to meet people who pick up potatoes left behind by the harvest, who search marketplaces at closing time or urban dustbins looking for edible fruit and vegetables, interesting leftovers, recyclable objects. The film is a homage to those who, needy or not, can see value where society sees waste, garbage, relics. That is why, such reflection on how items are devalued intersects with a meditation about bodily decay in which the author starts from herself, from her own wrinkly hands "who tell me the end is near", from those white roots who would become her distinguishing mark, to dissociate old age from lack of creativity, from the idea of it being a dry time between life and death. Agnès Varda has indeed thought about, made and shown cinema until the very end, as proven by this *Varda by Agnès* (*Varda par Agnès*, 2019), a self-portrait screened at 2019's Berlinale, a few weeks before she joined Jacques Demy wherever heavenly artists go. Starting off from recent public talks that she gave in theatres or cinemas, this pioneer of the Nouvelle Vague, author of *Cléo from 5 to 7* (*Cléo de 5 à 7*, 1962), *L'une chante l'autre pas* (1977), *Vagabond* (*Sans toit ni loi*, 1985) offers insights into her career following three key words: inspiration, creativity and sharing. The film is an updated version of *The Beaches of Agnès* (*Les plages d'Agnès*, 2008) ten years later. Since then, Varda had been doing more films which is why here we find excerpts from her most recent work *Faces Places* (*Visages Villages*, 2017) along with lesser known films such as the shorts and feature films that she made in California and have been rarely seen in Italy: *Uncle Yanco* (1967), *Black Panthers* (1968), *Documenteur* (*An Emotion Picture*) (1981), *Mural Murals* (*Murs Murs*, 1981), *Lions love (and lies)* (1969). As in *The Beaches of Agnès*, inspiration comes from beaches, trips and relationships. Varda dedicates a beautiful moment to the making of *Jacquot de Nantes* (1991), the film about Jacques Demy's childhood that she made when her life-long companion was dying of AIDS. As usual, tragedy becomes poetry in Varda's world. But beware of this colourful and bohemian universe: her cinema is the result of a perfect, almost classical, equilibrium between invention, composition and the finding of a global aesthetic approach. There has never been any room for chaos in the work of this passionate inventor of forms, 16th century painting's lover, genius of photographic creation. The scenes where she elucidates the structure of *Cléo* or where she explains *Vagabond* as a chain of thirteen travelling shots, are major cinema lessons. *Varda by Agnès* is punctuated by dialogues with some of her fellow travellers: actress Sandrine Bonnaire, who allows for a stunning comparison between her current image and that of the rebel teen she was when she acted in *Vagabond*, cinematographer Nurith Aviv and Fondation Cartier's director Hervé Chandès. All-round artist, Varda also talks about her experience as an installation artist with works such as *Patatutopia*, made in 2003 as a rhizomatic extension of *The Gleaners and I*; and 2006's *L'île et Elle*, created after an impulse by Fondation Cartier. Reaffirming the authentically contemporary spirit of her protagonist, *Varda by Agnès* is an invitation to seeing, discovering or rediscovering the ironic, colourful, inventive oeuvre of a cinema legend, an openly feminist artist, who has always paid a special attention to the margins, to all aspects of material and emotional life, to whatever the canon sets aside, dims out or laughs at. Prolific and sensitive gleaner of the imaginary, Varda has made this last film as a parting gift in the year she was awarded the Academy Honorary Award.



**2019**

# **Fuori formato**

**Friedl vom Gröller  
Gerhard Friedl**



# A Threshold, a Mirror.

## Friedl vom Gröller's Films

Tommaso Isabella

A pin-up girl in lingerie holding a camera in front of her face. This is how Friedl Bondy appears in one of her early series of photographs: within a pay-by-the-hour hotel in Paris, taking pictures of a dance that combines voyeurism and exhibitionism. A tension that will characterise her practice beyond this narcissistic beginning: looking at and provoking the Other in order to challenge herself in their reflection. It was 1971, and that same year Friedl opened a photo studio in Vienna, while continuing her research focused on intimacy, and carried out through methodical serial projects, such as *Jahresportraits*, in which she takes one picture of herself every day for a year (repeating the process every five years), or *Lebensportrait Louise Anna Kubelka*, collecting the pictures of her daughter, taken each Monday from the day she was born to her eighteenth year. In between time frozen by the single photographs and the rhythm marked by the intervals between them, it is possible to detect a reflection already oscillating between photography and cinema, further inspired by the encounter with the filmmaker Peter Kubelka, pioneer of a conception of cinema rooted in the articulation of the still elements within the frame with the film's movement, her husband from 1978 to 2001. By the end of the Sixties Friedl had already started working with a 16 mm camera, filming portraits of her friends, but the very closeness to influential figures such as Kubelka and his companions of the New American Cinema (whom she captured in a wonderful series) seems to inhibit this impulse, which cooled down throughout the following 20 years. Then, around the year 2000, it broke out again, giving birth to a body of work made out of a hundred titles, signed as Friedl Kubelka and later, after she married the psychoanalyst Georg Gröller, as Friedl vom Gröller. In the meantime, Friedl too trained in psychoanalysis: her work combines Photography, Cinema and psychotherapy with a research on the concept of humanness, finding in portrait her favourite form of expression. However, compared to the photographic series, films offer a more condensed and, at the same time, articulated dimension which, in a way, evokes precisely an analytic setting where the word has been replaced by the gaze.

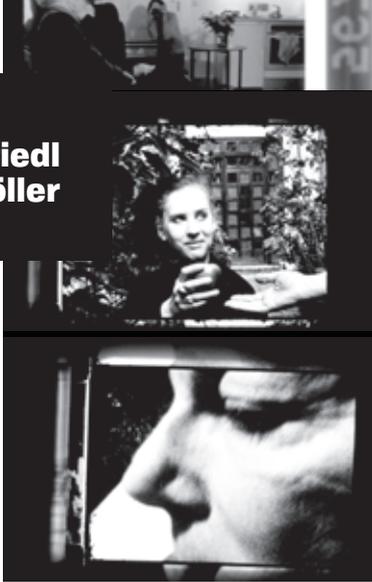
A single 30 meters reel (less than 3 minutes), edited in-camera, black and white, silent. Her films seldom deviate from this formula, while family members, friends and strangers whom she chooses as her subjects are given only one direction: look in the camera, until the film runs out. A method mindful of Warhol's *Screen Tests*. However, while Warhol usually switched on the camera and then left his subjects alone, at the mercy of the camera's lens (Mary Woronov, a superstar of the Factory, called it a "black hole"), Friedl's presence is felt, and amidst careful cuts, approaches, sudden digressions, it often ends up violating the borders of the frame, and partaking in the film by playing a game which re-frames the relationship of power between the person who films and the one that is filmed.

The thread joining the gazes on both sides of the camera is teeming with both complicity and strangeness: the black hole becomes a sensitive and permeable threshold, an orifice that can be eroticised at will. Because in her films Friedl carries out “psychoanalysis without ethics” (the title of a film where she stages a psychoanalytic session during which she undresses, unbeknownst to her patient on the bed), preferring to explore the dangers of the encounter over the compliance with the terms of the deal.

These encounters are recorded on film with a knowing imperfection, made out of blurs, light leaks, spontaneous and unpredictable winces, as in the mimicry of a face displaying emotions which rise to the surface only to sink back again. By following the film’s nervous and relentless run, we find ourselves in a time which delicately dilates the fleeting moment, intent on unscrambling the micro-phenomenons sparked, and retained, by the very act of filming. Ever more often, as her filmography develops, the tension between observation and intervention takes on the shape of a performance, whereas the frame widens and detaches itself from the surface of faces: space gains depth, also in a social sense, and is filled with presences and interactions. Daily situations and ordinary actions, like going to the dentist or applying an anti-aging cream, become allegories in which the passion of bodies crossed by time is looked at with melancholy and irony. A true summation of this process is provided by *Max Turnheim*, where the film portraits’ intensity and brevity rediscover the serial and prolonged method of the photographic series. A work in continuous expansion in which every year Friedl portrays the young Max, gradually describing his life arc: from adolescence to adulthood, from the detachment from his parents to the starting of his own family, the formation of an identity shows through, and remains enclosed, in the mystery of a face.



## Friedl vom Gröller



### Program

#### Allegorie

2004, 16mm, b/w, silent, 3'

#### Lisa

2001, 16mm, b/w, silent, 3'

#### Spucken

2000, 16mm, b/w, silent, 2'

#### Le Baromètre

2004, 16mm, b/w, silent, 3'

#### Passage Briare

2008, 16mm, b/w, silent, 3'

#### Der Phototermin

2009, 16mm, b/w, silent, 3'

#### Delphine de Oliveira

2009, 16mm, b/w, silent, 3'



#### NEC SPE, NEC METU

2013, 16mm, b/w, silent, 4'

#### Kirschenzeit

2013, 16mm, b/w, silent, 3'

#### Ma peau précieuse

2013, 16mm, b/w, silent, 3'

#### Warum es sich zu leben lohnt

2013, 16mm, b/w, silent, 2'

#### Winter in Paris

2018, 16mm, b/w, silent, 3"

#### Max Turnheim

2002-19, 16mm, b/w, silent, 44'



### Biography

Friedl vom Gröller (London, 1946), spent her childhood in Eastern Berlin and Vienna. She studied Graphic Arts and later opened a commercial photo studio. In 1968 she directed the first series of the *Annual Portraits*. In 1990 she founded the School of Art Photography and in 2006 the School of Independent Cinema, both in Vienna. In 1997 she completed her training in psychoanalysis. In 2005 she received the National photography award. Her films have been presented at numerous museums and exhibitions, among which: Generali Foundation (Vienna), Anthology Film Archives (NY), documenta 12, (Kassel), Diagonale (Graz), IFF Toronto, IFF Hong-Kong, Media City FF, (Windsor), Berlin Biennale (2010), Österreichisches Filmmuseum (Vienna), S8 (La Coruña).

# Gerhard Friedl: A Surveying of the Vanishing

Tommaso Isabella

Gerhard Friedl's peculiar oeuvre, while small and hardly noticed outside of the German-speaking world, represents an extraordinary occurrence in film history for the ways in which it has employed the means of documentary and essay film and re-purposed them, with remarkable simplicity and efficacy, into something radically different, radiating a dark and elusive allure.

Essentially unchanged in the two main films Friedl has made, the short *Knittelfeld* and the feature *Hat Wolff von Amerongen Konkursdelikte begangen?*, his *modus operandi* is grounded in the (non) relationship between two layers. The image, through slow and regular horizontal pans (and, to a lesser extent, fixed tableaux and camera cars), impassively records nondescript contemporary landscapes - fields, factories, offices, parking lots, urban streets - while a voice over reports actual facts, which apparently don't share any connection with what we are looking at: the short film deals with the heinous crimes committed by the outcast members of a family living in an Austrian small town; the feature film concerns the hotshots of the German industrial and financial elites and their wrongdoings that are less detectable, but with more wide-ranging implications.

Sentences seemingly taken from a police report or a crime newscast are delivered in a dull cadence by the deadpan voiceover. A dried-out language, that is polished and given a poetic and bewitching tone, collects information without causal relationships nor hierarchies: an ecstatic listing piling up allusions and collusions in an ever denser and bewildering maze that looks like the methodically pinned board of a paranoid. However, it is especially the connection between this idiosyncratic account and what is shown in the shots that is constantly flashing and fading away: the "formal ground rule", established in *Knittelfeld* and taken to extremes in *Amerongen*, is precisely that "image and word miss each other", while sporadically creating frictions of a designed randomness, spreading odd sparks of narrative where meaning remains unattainable, like the capitals of an off-shore company.

In a preliminary phase of the project that will become *Amerongen*, Friedl writes that the aim is "to give a possible image of the Economic". The finished film is delivered with this note: "The film vanishes. Its possibility to be experienced is its argument". An irreconcilable gap stands between these two possibilities as the calculated stake of Friedl's work: showing Capital as an impossible image, at the same time vanishing and ubiquitous. An inevitably fugitive image that is entirely composed of relationships between objects, individuals and places. During the shooting of *Knittelfeld*, Friedl and the DOP Rudolf Bartmettler often filmed without permits, pretending to be land surveyors. A revealing deceit if we connect it to the gesture of the pan, scanning the spaces in a cold and detached reconnaissance, triggering the kind of floating attention of a surveillance agent, ready to catch a fleeting detail as a potential suspect, a clue of meaning. A necessary and frustrating inspection of the scene of a crime, one that is always already perpetrated and continuously on the brink of happening again.



### **Biography**

Gerhard Benedikt Friedl was born in Bad Aussee in 1967. He studied philosophy in Vienna and cinema at the Television and Film Academy in Munich (HFF München), in the course of which he directed his main films. He worked as a film critic and programmer as well as a cinematographer, editor and director in TV productions. He died in Berlin, where he had moved in the meantime, on the 2nd of July 2009. After *Knittelfeld* (1997) and *Hat Wolff von Amerongen Konkursdelikte begangen?* (2004), which were presented and awarded at Duisburger Filmwoche, Diagonale (Graz) and other festivals, he undertook the project *Panik von '94*, which engendered, as “collateral results”, two documentary video works made in collaboration with Laura Horelli thanks to a grant in the USA.

**Gerhard  
Friedl**

Austria, Germany 1997, 16mm, colour, sound, 35', German DIRECTOR: Gerhard Benedikt Friedl  
SCREENPLAY: Gerhard Benedikt Friedl SOUND: André Hesse VOICE OVER: Matthias Hirth  
EDITING: Gerhard Benedikt Friedl PRODUCTION: Hochschule für Fernsehen und Film München  
CONTACTS: office@sixpackfilm.com



## **Knittelfeld - Stadt ohne Geschichte**

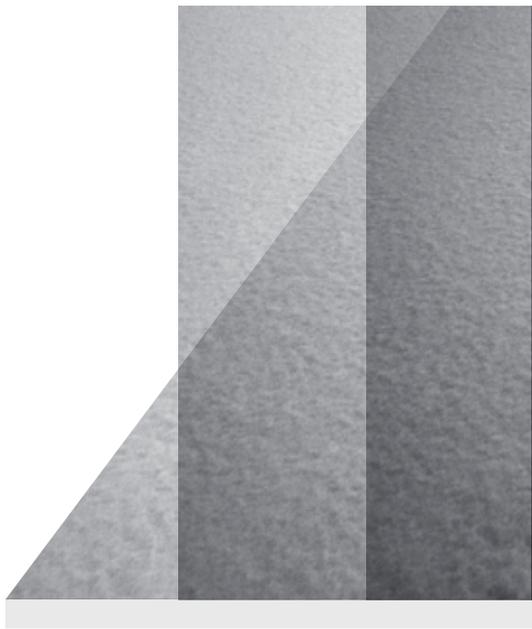
Knittelfeld is a small town in the Austrian region of Styria, an ordinary place surrounded by factories and military bases, whose unattractive features are examined through static images and slow pans while a laconic voice over reports the grotesque sequence of crimes imputed to the members of the resident Pritz family. Homicides, infanticides, thefts, poisonings follow one another in an inventory that sounds comically inescapable without ceasing to be appalling. The accidental coincidences between the reported events and the details captured by the images are almost startling in this horror version of an *Heimatfilm* where matter of fact and suspicion intertwine while “history finds itself on the pages of the daily chronicles” (Bert Rebhandl).



## Hat Wolff von Amerongen Konkursdelikte begangen?

“Did Wolff von Amerongen commit bankruptcy offences?” Even at the end of the film this question won’t be answered, and we will have to wait for long for that flamboyant name to be mentioned, only to lose it after a short while in a litany listing leading figures of the last century’s German political and economic elite. The rises and falls of captains of industry, tycoons and middlemen are randomly catalogued together with their productions, transactions and indictments as well as their ailments and violent deaths. The images show unremarkable views of urban life, factories and other places of work, nondescript public spaces in cities and financial centres scattered around Europe, fruitlessly examined as scenes of the crimes of global capital. “A hypnotic visual puzzle at the interface of documentary, essay film and pulp fiction”. (Christoph Huber)

**Germany, Austria, 2004, 35mm, colour, sound, 73', German** DIRECTOR: Gerhard Benedikt Friedl  
SCREENPLAY: Gerhard Benedikt Friedl SOUND: Marcelo Busse, Boris Goltz, Matthias Haeb  
VOICE OVER: Matthias Hirth EDITING: Gerhard Benedikt Friedl PRODUCTION: Laura Einmahl, Ivetta Löcker,  
Natalie Lambsdorff, Evi Stangassinger, Werner Dötsch/WDR CONTACTS: office@sixpackfilm.com



**Oskar Fischinger**  
**Gaia Giani**  
**Nancy Holt**  
**Alexandre Larose**  
**Duy Nguye**  
**Jenny Okun**  
**William Raban**  
**Ben Rivers**  
**Józef Robakowski**  
**D. N. Rodowick**  
**Mauro Santini**  
**Robert Smithson**  
**Scott Stark**  
**Ei Toshinari**

**2019**

# **Walking Cinema**



# Walking Cinema

Luca Mosso

*Walking itself is the intentional act closest to the unwilling rhythms of the body, to breathing and the beating of the heart. It strikes a delicate balance between working and idling, being and doing. It is a bodily labour that produces nothing but thoughts, experiences, arrivals.*

Rebecca Solnit, *Wanderlust: A History of Walking*, New York 2001.

Walking is an activity which has always been connected with thought and knowledge: what today we call “slowness” is actually the speed at which the mind proceeds, at which human beings get in touch with reality and elaborate its data into an organic design. Cinema, which has always had a privileged relationship with reality, is lately rediscovering the value of bodily rhythms and is learning to take its time in telling the stories of characters who move through, observe and experience different spaces. Walking, breathing, seeing. And then filming. This is the meaning of the Walking Cinema project: to indicate a more authentic way of looking at the world while concretely supporting projects to film it and share it.

As it is in Filmmaker’s tradition, Walking Cinema follows a varied method which combines public screenings, training and production. The first part of the project, embracing two of the Festival’s editions (2019/20) is organised into workshops in cinema on film, in cooperation with Unzalab, which involves 20 young filmmakers, the making of a number of short films on 16 mm, entrusted to authors such as Gaia Giani, Antonio Di Biase, Riccardo Palladino, Samira Guadagnolo and Tiziano Doria, and an historical-theoretical reflection entrusted to Tommaso Isabella and centred around his short films program.

The project will continue in 2020, with the widening of the practical workshop and the setting up of interdisciplinary workshops where the knowledge of field scientists and the experiences of writers will be compared with the filmmaking practice.



**Gaia  
Giani**

## **Walking along the River**

Gaia Giani

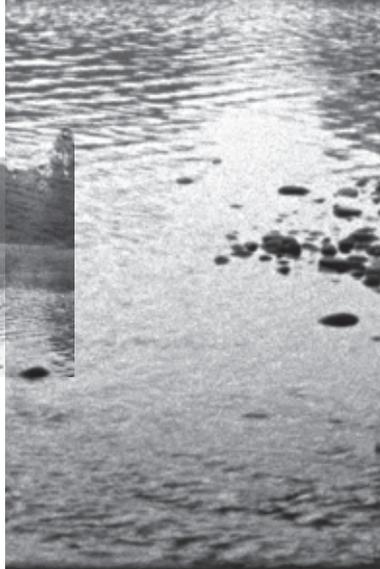
*You Sleep like a Stone* is an intimate journey into human fragility and nature's delicate balance, through the prism of a river and the park it runs through. In two years of investigation, the succession of seasons has been observed in detail: from Winter's death to Spring's awakening, looking for life's flow in its natural cycle. The work is an attentive recognition of landscape.

The constant flow of the river cannot be contained within a frame. Hence the necessity of working with still and moving images. I walked through the woods and along the paths, recognizing logs, details and objects. Walking along the river and shooting a sequence was part of my artistic practice, while I was seeking the coincidence of a necessary, though impossible, final image of the landscape. I chose to shoot a single long take without any cuts. The route was studied many times, as I couldn't take the wrong direction and had to know where I could and couldn't go to avoid slipping into the river.



The intention of this recovery-performance is also to immerse the spectator in the landscape and actively capture his perception in space and time. In my artistic practice, there is always a passage from a still image to a moving image and the impossibility of grasping the essence of the landscape and the river determines this necessity even more. I am always interested in the limits of forms.

The work *You Sleep like a Stone* that I made in this crossroads, and the use of different sources is, for me, an attempt to represent the river and, more generally, the landscape close to me between openness and personal memory.



## You Sleep like a Stone

The landscape of a fluvial park in all its quietness. The green bends open up shadowy glades while the leaves on the highest trees glow in the sunlight. Birds call and sing while the Ticino river swishes gently, when heard from the woods, and rustles more intensely when heard from within the stony riverbed. The gaze goes through the glade, but one single image can't embrace the whole scenery and its ever-changing aspect. The act of filming is essential to comprehend the perceptive wholeness of a place. There is no human presence all around but from time to time, among the leaves, long forgotten homely objects appear: an old pot, a small plate. The artefacts break into nature as to say that landscape, after all, is a construction.

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Italy 2019, Super 16, colour, 10', No dialogues

DIRECTOR: Gaia Giani CINEMATOGRAPHY:

Pierluigi Laffi SOUND: Tommaso Zerbini EDITING:

Maresa Lippolis PRODUCTION: CLER

CONTACTS: gaia.suelogiani@gmail.com

### Biography

Gaia Giani (Milan, 1971) works as a photographer and sometimes feels the need to film her stories. After a degree in philosophy she moved to London. She returned to Italy in 2001 and started working as an assistant director and documentary producer. Among her works are: *Cesura* (2009); *Un/limited Love* (2015); *Solo* (2015) and *La zona oscura - Letà bambina* (2017) the two latter screened at Filmmaker. As a photographer, she contributed to the collective exhibition *The future of Italy* (Mudec, 14-21 October, 2015) curated by Gianni Romano, with *Nel niente del venerdì*. She has made *Il cinema indipendente italiano* (2010), a series of portraits of Italian independent filmmakers (curated by Luca Mosso) in collaboration with Filmmaker. She curated the photographic exhibition *You and Me and Everyone we Know* for the Ethical photography festival in Lodi (2012) and the project *Il futuro era ora* (2016) on Lombardo Radice middle school in Milan, via Paravia, where 97% of pupils are immigrant born children.



**Mauro  
Santini**

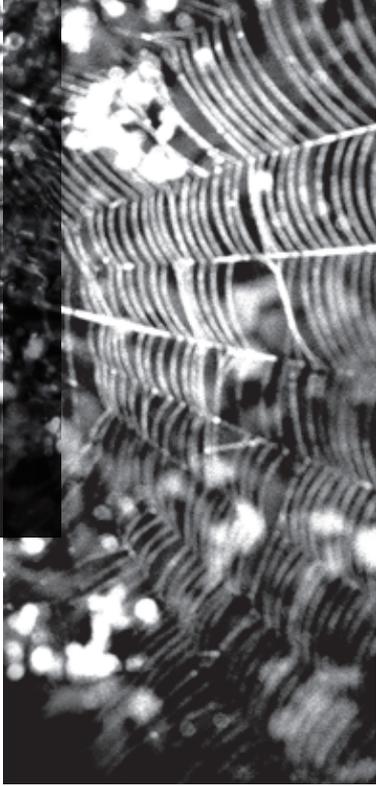


## **A Flaneur in Between Heaven and Earth, in the Search of Time**

Silvia Nugara

Mauro Santini continues his series of *Passeggiate* (walks) with two new chapters where the *flânerie* of body and vision open up the possibility for the mind to wander in a dimension where present and past collide, with an effect of synchronicity that springs from reminiscence.

In *Terza passeggiata*, the gaze moves from the sky to the earth and back. On the ground, snow is like a soft veil stretching out to the beach where gradually the horizon opens over the sea. The snow is sometimes uncontaminated, other times it is covered by footsteps, as soft as a blackbird's, which can barely be perceived, or as stark as those of a person. By following them, whiteness slips into colour, the beach gives way to a children park where the gaze wanders around and gets lost in distant fantasies of a time when everything was



risk and surprise: "Any sane person should always, somehow, take risks" (Robert Walser).

*Quinta passeggiata* enters a park, on the heights of Paris, strolls along paths and moves through the branches of trees, observes animal, vegetable or human life lingering under the sun or under the shadow. Someone stops and talks, remembrances open up a trail, a passage back in time, the possibility of walking down the alley of memory: "How to recognise this place? How to describe what it has been? How to recollect what used to be plain, trivial, ordinary, and happened every day?" (Georges Pérec).



## Le passeggiate

*Le passeggiate* (the walks) consists of a series of short films whose main theme is the act of walking, just for the sake of it. There is no particular destination, just the pleasure of observing, waiting and listening, letting yourself go with the flow of events: a dreamy wandering on the earth, in the air or out to the sea, in foreign or homely situations.

### Terza passeggiata.

#### *On the snow*

Soft steps mark the snow. They follow a blackbird, then find the sea. The third walk gets lost in an echo of childhood games.

### Quinta passeggiata.

#### *Presque rien*

“Did you have any relatives living there?” asks the lady: more or less so... *Quinta passeggiata* strolls down a park, where once was a street and a hairdresser’s shop, at number 24.

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Italy 2019, HD, colour, 12' and 17', No dialogues /

French DIRECTOR: Mauro Santini

CINEMATOGRAPHY: Mauro Santini SOUND:

Mauro Santini EDITING: Mauro Santini

PRODUCTION: Mauro Santini / offsetcamera

CONTACTS: mausantini@hotmail.com

### Biography

Mauro Santini (Fano, 1965), has made films without a script since 2000, accumulating images and documenting daily experiences in the form of a journal. He has applied the same method to the “Videodiaries”, a series of visual stories told in the first person among which *From a distance* was awarded best film in 2002 at the Spazio Italia competition of the Torino Film Festival, where he returned in competition in 2006 with his feature film *Flôr da Baixa*.

In 2012 he took part in Quarto Film’s project “Cinema Corsaro” with the medium-length film *Il fiume, backwards* and with the feature film *Carmela, saved by the filibusters* co-directed by Giovanni Maderna and presented at the Venice Days, Venice Film Festival. In 2013, his first episode of the series “fragments of life spent”, *Attesa di un'estate*, was screened at the Locarno Film Festival. He is also the author of: *Dove sono stato* (2000); *Dietro i vetri* (2001); *Da qui, sopra il mare* (2003); *Un jour à Marseille* (2006); *Notturmo* (2009); *Attesa di un'estate* (2013); *Fine d'agosto* (2015); *Qualcosa nei passi e nello sguardo* (2017). The first two episodes of the series *Le passeggiate* were screened at Filmmaker 2018.

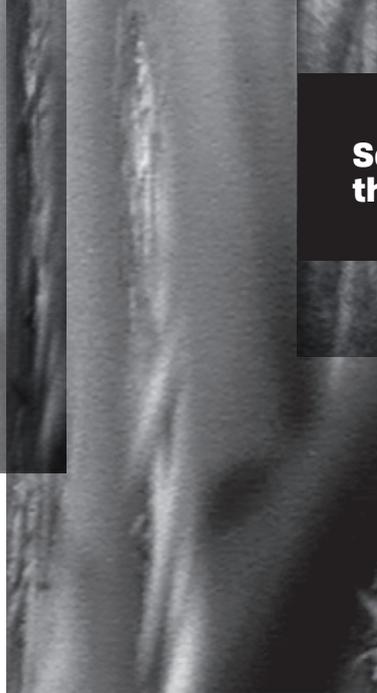
## Setting the Pace

Tommaso Isabella

This programme explores a range of possible articulations between the act of walking and the act of filming, between the movement of a body proceeding in space and that of the film running through the camera. Instead of aiming at expanded horizons, following a mystique of extension that is often tied to the travel on foot, these works seem to be informed by an intensive approach, dedicated as they are to a micro-analysis of walking that delves into material actions and processes, where the organic and the mechanic, the pace of the human steps and that of film frames, are intertwined. With the exception of the first film, that shrinks a path of considerable length into a breathless flight through secondary roads (and which may be considered the only documentary film by one of the fathers of abstract animation, Oskar Fischinger), the other works presented here are focused on short and located tracks. The emphasis goes sometimes on a performative action facing perceptive and corporeal limitations imposed by the body-machine nexus while shooting, and at other times on programmed experiences that are typical of structural films, where a route is recorded according to pre-set parameters, creating a tension between the stepping rhythm and the frequency of image capture.

In the variety of methodologies and perspectives, these experimental walks show an ironic disregard of a destination and a bent for stumbling into the inert matter and its frictions, while at the same time animating the landscape, transfiguring it by restrictions, repetitions and accelerations into an abstract view, where bodies evaporate and paths are condensed in an image of pure movement.





## Setting the pace

### München-Berlin Wanderung

*Oskar Fischinger, 1927, 35mm, b/w, sil, 3'*

“Walking from Munich to Berlin is such a sizeable challenge that anyone who undertakes it must have a very good reason. I was motivated mostly by a longing for freedom. [...] Daily I put long stretches of road behind me. I saw many beautiful landscapes, met friendly people, farmers and workers, and here and there Gypsies. I got along well with all of them. There is a lot less difference between people than is commonly supposed. I must say that people are the same everywhere.” (Oskar Fischinger)

### Swamp

*Robert Smithson & Nancy Holt, 1971, 16mm, col, sound, 6'*

“*Swamp* deals with limitations of perception through the camera eye as Bob and I struggled through a muddy New Jersey swamp. Verbal direction cannot easily be followed. As the reeds crash against the camera lens blocking vision and forming continuously shifting patterns, confusion ensues.” (Nancy Holt)

### Idę

*Józef Robakowski, 1973, 35mm, b/w, sound, 2' 54"*

“In *I'm Going* Robakowski [...] initiated a situation in which the materiality of film engaged in a dialogue with the materiality of the human body. Over the course of the film, the growing fatigue of the body carrying the film camera can be heard in the artist's voice and increasingly heavy breathing. The effect is that of the artist delving into his own materiality. The subject becomes merely a thing among things, a living fragment of the matter. (Łukasz Ronduda)

### Walk

*Jenny Okun, 1975, 16mm, col, sil, 5' 28"*

“This film relates the method of filming forwards and backwards with the activity of taking a walk and retracing one's steps. The film was shot by taking single frames forward and then back single framing for the return journey.” (Jenny Okun)

## Setting the pace



### Street and Feet

*D. N. Rodowick, 1981, Super8, col, sil, 2' 30"*

"An early «walking» performance shot on super-8 in 1981." (D.N.Rodowick)

### Broadwalk

*William Raban, 1972, 16mm, col, sound, 12'*

"Originally, this was a four-minute time-lapse film which was shot continuously over a twenty-four hour period.

The camera was positioned on a busy pathway in Regent's Park, and recorded three frames a minute. The shutter was held open for the twenty-second duration between exposures, so that on projection, individual frames merge together making the patterned flows of human movement clearly perceptible." (William Raban)



### Degrees of Limitation

*Scott Stark, 1982, 16mm col, sil, 3' 30"*

"A silent film made completely in about 15 minutes in San Francisco.

With the 16mm Bolex camera mounted on a tripod, I wound the motor a single crank and ran as far as I could before the camera stopped (about 1 second). I returned and wound it 2 cranks and did the same, continuing the process, adding one more crank each time, getting a little farther up the hill each time, and getting a little more winded. The process was repeated until the camera ran out of film." (Scott Stark)



## Brouillard Passage #14

*Alexandre Larose, 2013, 35mm, col, sil, 10'*

"39 walking trajectories from the filmmaker's parents' house into a lake nearby are superimposed onto a 1000-foot strip of 35 mm colour reversal film. With the aperture just slightly opened, only the brightest spots of each walk leave a trace on the strip which is put under strain by having to go through the camera again and again. On the screen we see a landscape of pulsating light that is both concrete and abstract at the same time [...]. A phantom ride where the phantom seems to be both the camera that registers as well as the world it records." (Alejandro Bachmann)

## Running in Circles

*Ei Toshinari, Duy Nguye, 2018, Super8, col, sil, 5'*

Two different perspectives of experiencing Robert Smithson's Spiral Jetty.

## The Coming Race

*Ben Rivers, 2006, 16mm, b/w, sound, 5'*

"A film in which thousands of people climb a rocky mountain terrain. The destination and purpose of their ascension remains unclear. A vague, mysterious and unsettling pilgrimage fraught with unknown intentions.

The title is after a Victorian novel by E. G. E. Bulwer-Lytton, concerning a subterranean super-race who live under a mountain - which at the time was considered by some to be a work of fact." (Ben Rivers)



# Vitalina Varela

Pedro Costa



**2019**





## Pedro Costa



**Portugal, 2019, HD, colour, 124', Cape Verdean creole, Portuguese** DIRECTOR: Pedro Costa  
SCREENPLAY: Pedro Costa, Vitalina Varela CINEMATOGRAPHY: Leonardo Simões SOUND: João Gazua  
EDITING: João Dias, Vítor Carvalhalo CAST: Vitalina Varela, Ventura, Manuel Tavares Almeida, Francisco Brito,  
Imídio Monteiro, Marina Alves Domingues PRODUCER: Abel Ribeiro Chaves  
PRODUCTION: OPTEC CONTACTS: mail@optec.pt

## Vitalina Varela

Vitalina Varela has been waiting forty years for her husband, a Cape Verdean immigrant in Lisbon, to send her a flight ticket to join him. However, once in Portugal, the woman discovers he has just died. As if the airport were a tragic theatre, a chorus of women immigrants, working as cleaning ladies, advises her to go back home. Vitalina refuses and undertakes a journey through the places his husband lived in when he was alive and far from her. Such an exploration progressively penetrates the depths of social marginalization, through the barracks packed with workers treated like slaves by a country where the colonial legacy is still looms large. The night is endless and Vitalina, both a character and a real person acting out a life experience which she has put into cinematic form together with the director, goes deeper into the recesses of this hidden world. There, she meets Ventura, already a presence in many Pedro Costa's films. The man is a priest who has been swallowed by the same darkness where the souls he tried to save have lost themselves. A pictorial film, where black has the splendid thickness of oil paint and the characters have such an epic stature that they become archetypes of a human condition always suspended between waking and sleeping, desire and death.

### Biography

Pedro Costa (Lisbon, 1959) is a filmmaker and screenwriter. After studying History at the University of Lisbon, he went to the city's Escola Superior de Teatro e Cinema. His first feature film, *O Sangue* (1989) had its world premiere at the Venice Film Festival, *Casa de Lava* (1994), shot in Cabo Verde, screened in Cannes. Pedro Costa's cinematic language developed by getting in touch with the geography and the inhabitants of popular suburbs of Lisbon such as Fontainhas where he shot *No quarto da Vanda* (2000). While the neighbourhood was progressively demolished, Costa documented the lives of the Cape Verdean community of Lisbon in *Juventude em Marcha* (2006). Screened in Competition in Cannes, the film follows the wanderings of Ventura through his former neighborhood undergoing demolition and anonymous and ghostly newly built areas. In 2014, Ventura is on screen again for *Cavalo Dinheiro*, which won the Silver Pardo for the best director at the Locarno Film Festival. In Locarno, once again in 2019, *Vitalina Varela* received the Golden Pardo as best film as well as the Golden Pardo for best actress.



## Filming the Darkness to Illuminate the World

Giona A. Nazzaro

With *Vitalina Varela*, Pedro Costa further develops his political and formal research, achieving probably one of the highest results of his career. Compared to the previous, nonetheless excellent, *Horse Money* (*Cavalo Dinheiro*, 2014), focused on his long-time actor Ventura, *Vitalina Varela* offers itself as a film capable of establishing connections with both the early films of the Portuguese Filmmaker and his later work's headlong rushes.

The plot is of overwhelming clarity. *Vitalina's* husband, Joaquim, dies in Lisbon. She, who has awaited for the plane ticket to join him for almost 40 years, arrives in the Portuguese capital for the funeral, but when she finally sets foot in Europe, in one of the film's many masterful sequences though maybe the most emotional, she finds out that the funeral has already taken place. She is advised to go back home immediately, to leave, but she decides to stay, even though Joaquim had betrayed and disowned her. In between the walls of his house, and the streets of a neighbourhood almost no longer existing, *Vitalina* receives the visits of her husband's friends, mingling with the ghosts of her own life.

Like Godard in *Keep Your Right Up* (*Soigne ta droite*, 1987), Pedro Costa knows that the night "gathers its strength to win against the light, but it is from behind that light will strike at night". With a meticulous and visionary, although never complacent nor pretentious care for images, the Filmmaker forges darkness as if it was matter; one could say that Costa literally carves darkness, to bring out *Vitalina Varela's* body, her face and stories.

Rejecting the notion that black is a place where the eyes are bound not to see, Costa, by working with every element at his disposal, literally creates another world, precisely an unseen world.

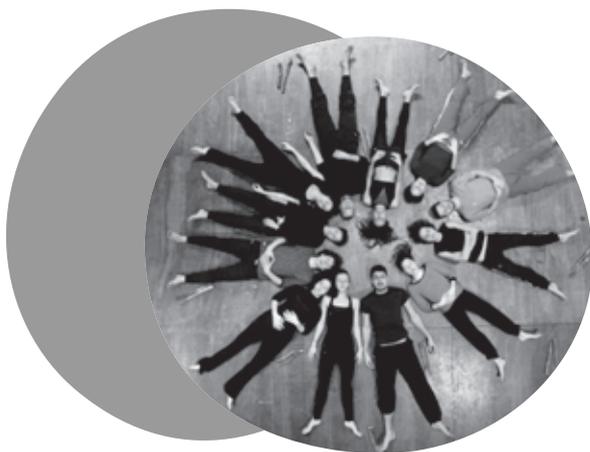
Pedro Costa's passion for Jacques Tourneur is manifested also by the formal strategies by which otherworldly presences are summoned, without surrendering to mysticism or playing with the ghost story tropes. In *Vitalina Varela's* world - a place in History, although attempts have been made to place it beyond History, still deeply tied to a lengthy post-colonial ordeal, crossing both Africa and the West - there is no room for spiritualistic reveries, even though ghosts rise from the shadows and roam around, lost, like the living with whom they share an ancient sorrow. Pedro Costa's gaze lingers with them; listens to them. And we manage to see this testimony collected by cinema, a cinema that went to the heart of darkness, the only possible way to recover the light.

The absolutely surprising result achieved by Pedro Costa is due to a work carried out within darkness and invisibility in order to bring another potential world back to light. And the last images of the film, which almost (maybe) bring us back (forward?) to *Casa de lava* (1994) suggest that emerging from darkness, from the night, is a task (a work) concerning us all.



**2019**

# Milano **Industry Days**



Milano Film Network presents the 5th edition of

## **Milano Industry Days - MID by MFN**

Alice Arecco, Luca Mosso, Alessandra Speciale

Since 2015 Milano Film Network has been holding MILANO INDUSTRY DAYS - MID by MFN in order to present its activities in support of the Italian independent cinema to a public of professionals: the development workshop IN PROGRESS and L'ATELIER, the first project supporting the post-production of Italian films. After a pilot edition in 2015, and three successful editions with more than 300 professionals in attendance from all over Italy and Europe, Milano Film Network, following a precise project, renews, the industry days for the Italian cinema and audiovisual sector, by strongly tying the networking phase with two projects in concrete support of two key moments within the life of a film: development and post-production. MID by MFN were in fact created to support authors and productions who submit projects of proven artistic quality, and to increase the economic development of this sector in Milan and Lombardia, which has always been a laboratory of experimentation and professionalisation. For what pertains the development, this 5th MFN edition will launch a new format of In Progress LAB.

### **L'ATELIER MFN**

L'Atelier MFN is the first fund supporting the post-production of Italian feature films. With L'Atelier, MFN aims to contribute to the finalisation of Italian feature films and expedite their access to the market and to the international film festivals circuit. To achieve and expand these goals, in 2017 Milano Film Network established a partnership with When East Meets West and Trieste Film Festival, aiming to increase the chances of finding national and international distribution partners. Among the 43 films in post-production participating in the 2019 call, MFN selected 5 finalists which will present their rough-cuts and compete for the post-production prizes: president of this year's jury is Paolo Moretti, delegate general of the Directors' Fortnight of the Cannes Film Festival, who will judge the projects together with Valentina Andreoli, Riccardo Annoni, Carlotta Cristiani, Alberto Fusco, Massimo Mariani, usual partners of L'Atelier.

## Atelier MFN

FINALISTS  
films in post-production



### **Divinazioni**

by Leandro Picarella

*After some years of reclusion, a clairvoyant, once famous on Sicily's regional TV, isn't capable of returning to his previous life: a path of abandonment, both mental and physical, will take him from the edges of the city to Sicily's most hidden nature, and to Etna's heart.*

### **Europa**

by Haider Rashid

*In a wood on the border between Bulgaria and Turkey, a young Iraqi attempts to enter Europe on foot, is attacked by the Bulgarian border police and tracked down by "Migrant Hunters": lost in a nature which almost swallows him, he goes through one last confrontation between life and death.*

### **Spaccapietre**

by Gianluca and Massimiliano De Serio

*An extreme promise, made by Giuseppe to his son Antò, marks the beginning of a lengthy and harsh journey made by father and son through places and people that will deeply change them.*

### **This is an Italian Warship**

by Valentina Pellitteri

*The iconography and the symbolism featured by the portraits of the Italian Navy's sailors have to do with the timeless contradictions of life: the mingling of good and evil, lyricism and brutality, peace and war. A bitter comedy on the representation of war.*

### **L'uomo delle caverne**

by Tommaso Landucci

*For almost thirty years, the Italian sculptor Filippo Dobrilla secretly carved a naked man, a 4 meter giant made of marble, in one of Europe's deepest caves. Which is the secret behind the world's most inaccessible work of art?*

## PRIZES

The following prizes are offered by Milano Film Network and L'Atelier's partners:

**4.500 € Prize** offered by Milano Film Network;

**“QColor@ProximaMilano Award”**: colour grading, offered by Proxima Milano;

Colour grading offered by Start (one week in studio, the expense for the operator will be covered by the winner);

**Sound design, sound editing and pre-mix offered by Fullcode** (two weeks of work, costs for the final mix excluded, worth 5000€);

**Tutoring in editing** offered by Carlotta Cristiani and Valentina Andreoli in collaboration with MFN;

**A DCP master subtitled “on screen”** offered by Start;

**1000€ prize offered by FICTS** to one work promoting sport disciplines through the power of images;

*Special prize in collaboration with When East Meets West and Trieste Film Festival.*

## IN PROGRESS LAB

In Progress Lab consists in a series of encounters organised by MFN - Milano Film Network in collaboration with Filmmaker Festival and Civica Scuola di Cinema “Luchino Visconti”. Aimed at Film students, young audiovisual authors, producers and professionals, In Progress LAB offers an insight on creative, organisational and distributive problems which a young author will have to deal with at the beginning of his career. The following is the program of the three sessions which will take place during the Milano Industry Days:

*Tuesday, November 19th 10am-1pm*

### **Promotion and distribution: a few things worth knowing before getting started**

Eddie Bertozzi (programmer and buyer)

Session conducted by Luca Mosso (Filmmaker Festival)

*Thursday, November 21st 10am-1pm*

### **Festival Decalogue for young authors**

Paolo Moretti (delegate general of the Directors' Fortnight of the Cannes Film Festival)

Session conducted by Luca Mosso (Filmmaker Festival)

*Thursday, November 21st 2:30pm-5pm*

### **Political gaze and research on form**

Abbas Fahdel (director of Homeland: Iraq Year Zero and Bitter Bread)

Session conducted by Cristina Piccino (il manifesto)

Info, detailed program and previous editions' case histories at [www.milanofilmnetwork.it](http://www.milanofilmnetwork.it)



Ministero  
dei beni e delle  
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e del turismo



Comune di  
Milano



LOMBARDIA  
FILM  
COMMISSION



Civica Scuola  
di Cinema  
Luchino Visconti

**F I L M M A K E R**