



33 TORINO FILM FESTIVAL

Torino, 28<sup>th</sup> November 2015

<b>COLLATERAL AWARDS</b>
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**SCUOLA HOLDEN AWARD - School for Storytelling & Performing Arts**

The Jury of students of the two-year course in writing and storytelling awards the prize for **Best Screenplay of Torino 33** to:

**SOPLADORA DE LA HOJAS** by **Alejandro Iglesias Mendizábal** (Mexico, 2015)

For the following reason:

Keys under dry leaves. Adolescents losing their childhood. Melancholy desires. Great legs. A film that is irreverent, sincere, delicately ironical and profoundly simple.

Then, qué será será.

**ACHILLE VALDATA AWARD**

The Jury, composed of 10 readers of *La Stampa - Torino Sette*, assigns the prize for **Best Film of Torino 33** to:

**LA PATOTA** by **Santiago Mitre** (Argentina/Brazil/France, 2015)

For the following reason:

For its narrative technique, the powerful and provocative topic it deals with and the psychology of the characters.

**AVANTI! AWARD**

Agenzia Valorizzazione Autori Nuovi Tutti Italiani presents the AVANTI Award. The Jury, comprising of **Danilo Monte** (director), **Alessandro Uccelli** (*Cineforum*), **Andrea Zanolli** (Lab 80 Film) proposes the following film for distribution within the Lab 80 Film's cultural entourage:

**DUSTUR** by **Marco Santarelli** (Italy, 2015)

For the following reason:

For its ability to recount the humanistic foundations of modern constitutions and the contradictions of the democratic process, with a solid and logical cinematographic form, which manages to overcome physical and cultural limits, such as prison, and linguistic and religious superstructures.

**Special Mention to:**

**VINCENZO DA CROSA** by **Fabio Molla** (Italy, 2015)

For the following reason:

For having brought to light a neglected story of our recent past, with its unexpected consequences that are compassionate, political and poetic. By delicately handling an imposing

amount of repertory material, the film draws the spectator into a state of suspension, in its own way magical, regarding the truthfulness of the witnessed facts.

#### **OCCHIALI DI GANDHI AWARD**

The Jury from the Centro Studi “Serenio Regis” (Turin), composed of Eliana Cantone, Teodoro Cavalluzzo, Angela Dogliotti, Pierandrea Moiso and Carlo Griseri assigns the Occhiali di Gandhi Award to the film that best captures Gandhi's view of the world:

***DUSTUR*** by **Marco Santarelli** (Italy, 2015)

For the following reason:

Quoting from the film: "In order to create a good society, people must relate and consult with each other and act on the basis of their agreements. Don't discriminate on the basis of social position, wealth, fame, religion. For society to develop culturally and morally and be cohesive, we must proceed in accordance with the opinion of the majority, we must be supportive of the weakest classes and the poor, dialogue with them and take their requests into consideration."

**Special Mention to:**

***LA PATOTA*** by **Santiago Mitre** (Argentina/Brazil/France, 2015)

For the following reason:

For its refusal to react violently to an aggression; even though offers of compensation and revenge came from different sides, the protagonist turns them down in favor of a personal pathway of comprehension and the search for the truth, even at the risk of not being supported or understood.

**Special Mention to:**

***IDEALISTEN*** by **Christina Rosendahl** (Denmark, 2015)

For the following reason:

For its example of peace journalism as applied to the denunciation of nuclear hazard, which is often repressed. Even without making sensational gestures, the protagonist becomes a hero in his normal and tenacious search for truth.

The Occhiali di Gandhi Award Ceremony will be hosted in the “Poli” hall of Centro Studi “Serenio Regis” in via Garibaldi, 13 at 4.p.m on Saturday, November 28<sup>th</sup>.

#### **INTERFEDI AWARD**

The Interfedi Jury, composed of **Ada Treves** (Jewish Community), **Marco Frascia** (Waldesian Church) and **Beppe Valperga** (Interfedi Committee) awards the prize for minorities' respect and laity to:

***COUP DE CHAUD*** by **Raphaël Jacoulot** (France, 2015)

For the following reason:

With a clear and dispassionate gaze, it recounts the difficulties of integration and the fragility of interpersonal relationships in a small farming community. The story of an abnormal summer, in which nature is the protagonist and brings out the tensions and conflicts in an event in which lies, hypocrisy and prejudice converge, creating mistrust of someone who is different, who can be nothing other than a victim or an assassin.

**Special Mention to:**

***FLOTEL EUROPA*** by Vladimir Tomic (Denmark/Serbia, 2015)

For the following reason:

An important and praiseworthy film for its power and the way it forces a reflection on what, in a particular context and era, is the actual life of migrants and refugees after they arrive in a safe country. The impossibility of integration, living on a docked ship, and the reality of a life spent waiting for something that might never arrive. These are the themes of a desperate documentary which is also a look to the past and almost a pathway of initiation.

**A thank you to all those who supported the 33<sup>rd</sup> Torino Film Festival:**

Ministry for Cultural Affairs  
Piedmont Region and City of Turin  
Compagnia di Sanpaolo, Fondazione CRT and Rai

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