



MUSEO
NAZIONALE
DEL CINEMA
TORINO

36 **TFF**
TORINO
FILM
FESTIVAL

23 NOVEMBRE
1 DICEMBRE
2018

Dedicato a

Rita Hayworth



TFF



36TFF

TORINO FILM FESTIVAL

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36th TORINO FILM FESTIVAL

23th NOVEMBER - 1st DECEMBER 2018

Torino Film Festival
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36° TFF - informazioni & utilities

ADMISSION INFORMATION

- **Screenings**

Admission is reserved to spectators holding tickets, accreditation passes or subscriptions, and is limited to the available seating. Spectators with tickets should arrive at least five minutes before the beginning of the screening. To avoid disturbance, admission will not be granted once the screening has begun. Under-age admission is not allowed for screenings without a censor rating as specified on the program next to each film synopsis. Subscriptions or tickets may not be substituted or reimbursed, unless the projection has been cancelled by Festival. Films in foreign languages will have Italian subtitles. Subtitles in other languages will be indicated in the program for the specific projection.

- **Purchasing tickets online or by mobile phone**

Starting November 13th and for the duration of the festival, full-price tickets and subscriptions may be purchased on the festival website www.torinofilmfest.org until 24 hours before the beginning of each screening. Tickets and subscriptions purchased in this manner must be picked up during the Festival at the cinema box offices during the regular business hours; the code provided at the purchase must be presented. We recommend that spectators picking up their tickets arrive at least 15 minutes before the beginning of the screening.

- **Purchasing tickets at the cinema box offices**

On November 23, only the box offices at the Massimo and Reposi cinemas will be open, from 11.00am to 10.00pm. From November 24 to December 1, the box offices at the Massimo, Reposi cinemas will open 30 minutes before the beginning of the programmed screenings, and will remain open until the beginning of the final screening. On the occasion of the “Notte Horror” the box office at the Massimo cinema will close at 3.15am. The cinema box offices will sell full-price and discounted tickets and subscriptions. For discounted tickets, an identity card or the membership card of an affiliated association must be presented.

- **Subscription and accreditation holders**

The screenings will be marked in the program with different colors.

Gray: for these screenings accreditation and subscription holders can enter the theater presenting their accreditation or subscription pass. Entrance is limited to the available seating.

Blue: for these screenings, accreditation and subscription holders must pick up a free reservation ticket (“blue ticket”) at the dedicated automatic ticket booths at the Massimo and Reposi cinemas (open 24 hours a day) and at the box offices inside the Reposi cinema (from their opening until 10.00pm). The blue tickets may be picked up between 9.00am of the day before the screening until 1.00pm of the day of the screening. Entrance will be guaranteed for ticket holders until five minutes before the beginning of the screening, when the rush line will be admitted until all places are filled. Please bear in mind that blue ticket holders that fail three times (even non-consecutively) to attend screenings will no longer be allowed to obtain a free admission. Therefore, up to half an hour before the projection begins, tickets that have already been picked up, may be cancelled at the automatic ticket booths, thus avoiding penalties. Only one access ticket for each projection time slot may be picked up.

Yellow (Press Screenings): indicates screenings reserved exclusively to accredited members of the press. The screenings will all be held at the Classico Cinema. Press accreditations with a yellow stamp will be given priority access.

- **Opening and closing ceremony**

The opening ceremony and the subsequent screening of the movie *"The Front Runner"* Friday 23th November and the closing ceremony on December 1st at the Reposi Cinema are by invitation only.

- **Repetition screenings of the Award winning films on December 2rd.**

Repetition screenings of the winning films will take place at the Massimo Cinema on December 2nd, starting at approximately 3:00 pm. Tickets will be sold only at the box office of Cinema Massimo from 1.00 pm the same day. The schedule will be published on the festival website on 1nd December from 8.30pm. Access will also be guaranteed to accreditation's and sunscription's holders.

- **Wheelchair admission**

Admission is free of charge but this does not include admission for caregivers and is limited to the availability of wheelchair accessible seating.

- **Calendar of encounters in the cinemas**

The calendar of encounters and press conferences will be available at the cinemas, in the accreditation office, and online, starting November 23th.

Participation implies agreeing to be photographed and/or filmed

- **Ticket and subscription prices**

Full-price ticket: euro 7.00

Discounted ticket: euro 5.00

Full-price subscription: euro 90.00

Discounted subscription: euro 70.00

These subscriptions are strictly personal and non-transferable, and gives access to all the screenings, with the exception of the opening night and the awards ceremony.

9-19 Subscription: euro 45.00

Strictly personal and non-transferable, gives access to all the screenings which begin by 7.00pm.

9-19 Day pass: euro 14.00

Gives access to screenings which begin by 7.00pm of the day the ticket is issued.

Reductions: *AIACE, Abbonamento Musei Torino Piemonte, Torino+Piemonte Card, Intesa Sanpaolo debit or credit card, Carta Novacoop, Carta Stabile, Iscritti ALI, Under 26, Over 65*

All ticket or subscription holders are eligible for a discounted 5,00 euros ticket on the entrance to the Museo Nazionale del Cinema (www.museocinema.it).

BOOKS

General catalogue

Italian/English

Downloadable at www.torinofilmfest.org

Il cinema di Powell e Pressburger

Edited by Emanuela Martini

Editrice il Castoro

15% discount for purchases between 23 November and 1 December at the Museum bookshop.

MAIN OFFICE

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<https://twitter.com/torinofilmfest>

FESTIVAL'S TEMPORARY OFFICES (23 November to 1 December))

Ph: +39 011 19887500
Fax: +39 011 19887527

RAI - Via G. Verdi, 14 - Turin

Director: +39 011 19887501
General Secretary: +39 011 19887505
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Press office: +39 011 19887515, +39 011 19887518
International press office: +39 011 19887522
Press Room: 10.00 - 18.00
Lounge: 10.00 - 18.00

RAI - via G. Verdi, 14/a

Accreditation desk
22nd November (open 12.00 - 18.00)
from 23rd November to 1nd December (open 9.00 - 18.00)

SCREENINGS

MULTISALA CINEMA MASSIMO - via G. Verdi, 18
+39 011 8138574 (Wheelchair accessible)
MULTISALA REPOSI - via XX Settembre, 15
+39 011 531400 (Theatre 1, 2, 3 Wheelchair accessible)
PRESS SCREENING CINEMA CLASSICO -- piazza Vittorio Veneto, 5
+39 011 5363323 (Wheelchair accessible)

PRESS CONFERENCES AND ACTIVITY

RAI - Museo della Radio e della Televisione - via G. Verdi, 16, Turin
(from 23rd November to 1st December)

EVENTS of the 36thTFF

Saturday, November 24, 3:30 p.m.

Cinema Reposi, sala 2

Admission free of charge

Torino Short Film Market presents **All You Need Is Short**
a selection of international shorts which have yet to be released in Italy

Sunday, November 25, 2:30 p.m.

Cinema Massimo, sala 3

Admission free of charge

On the occasion of the *International Day for the Elimination of Violence Against Women*, the screening of a copy - which has been specially restored by the Archivio Nazionale Cinema d'Impresa, the National Cinema Museum, and the Centro Sperimentale di Cinematografia, with the collaboration of Kitchen Film and a contribution by Equilibra - of the movie *Il Processo a Caterina Ross* directed by Gabriella Rosaleva (Italy, 1982, DCP, 79'), who will be present. At the end of the projection, **Gabriella Rosaleva** will receive the "Equilibra Award for Social Well-being" for her poetical and engaged testimony in favor of women.

Monday, November 26, 8:15 p.m.

Cinema Reposi, sala 1

Hamilton Award

The Hamilton Award will be presented to **Marco Proserpio**, the director of the documentary: *The Man Who Stole Banský* (Italy, 2018, 90'), which will be presented in the Festa Mobile section of the Torino Film Festival.

Monday, November 26, 9 p.m.

"Giuseppe Verdi" Conservatory

Piazza Bodoni - Turin

Admission 30 Euros (proceeds will be donated to Ernesto Olivero's Sermig to finance the creation of a group home for women who are the victims of violence)

Carlo U. Rossi Prize

A musical event conducted by Rocco Papaleo at the awards ceremony of the Carlo U. Rossi Prize for the best Italian artistic producers.

TFF accreditation holders may purchase their tickets at the accreditation office (Via Verdi 14) on Saturday the 24th and Sunday the 25th.

To view the program: www.associazionecarlourossi.it

Tuesday, November 27, 4 p.m.

Sala Lauree of the School of Human Sciences (former Sala Lauree of the Law faculty)

Palazzo Nuovo, ground floor

Via S. Ottavio 20 - Turin

Admission free of charge

An encounter with the cinematographer Luciano Tovoli

Luciano Tovoli: The use of Technicolor and the maestros Powell & Pressburger

Wednesday, November 28, 6:30 p.m.

The Auditorium of the Intesa Sanpaolo skyscraper, Corso Inghilterra 3
Admission free of charge, **reservations are required**, starting November 21st at 10 a.m.
at www.torinofilmfest.org and at www.grattacielointesasanpaolo.com
The world premiere of the film made with archival material from the Teche Rai,
Sex Story (Italy, 2018, 60') by Cristina Comencini and Roberto Moroni.

The screening will be presented by the movie's directors.

Thursday, November 29, 3:30 p.m.

TFF press conference room
Via G. Verdi, 16 - Turin
Admission free of charge for festival accreditation holders

Rediscovering Jean Eustache; Jean-Pierre Léaud and the others

The French actor Jean-Pierre Léaud, *Gran Premio Torino* at the 36th Torino Film Festival,
will participate in a discussion of the cinema of Jean Eustache.

Friday, November 30, 9:45 a.m.

Cinema Massimo, sala 2
Admission free of charge

The Cinema of Powell & Pressburger: men at war and diabolic obsessions

A discussion of the cinema of Powell & Pressburger, with the participation of: the film historian, Ian Christie; the professors at the DAMS in Turin, Giaime Alonge and Maria Paola Pierini; the movie critics Emiliano Morreale, Giulio Sangiorgio, Barbara Grespi, Federico Gironi, and Federico Pedroni.

Friday, November 30, 3 p.m.

Cinema Reposi, sala 1
Admission free of charge

Torino Factory The first edition of the Glocal Video Contest for Filmmakers Under 30

Friday, November 30, 8 p.m.

Langhe-Roero e Monferrato Prize
The Prize will be awarded to the director Matteo Garrone.

A gala dinner prepared by a Michelin-starred chef

Proceeds will be donated to the Fondazione Piemontese per la Ricerca sul Cancro onlus

For more information: www.fctp.it/premiolangheroeroemonferrato

GRAN PREMIO TORINO - Jean-Pierre Léaud

Irresolute, aggressive, interfering, hesitant: a toing and froing of emotions and digressions which alternate on the expressive, youthful face of the actor who best personified the certainties, the disappointments, and the impulsiveness of the Nouvelle Vague: unfailingly mussed hair, hands in perpetual motion, Jean-Pierre Léaud. Not only Antoine Doinel, 14 years old in The 400 Blows and 34 years old in Love on the Run; not only the alter ego of François Truffaut; not only the actor who falls in love with Pamela on and off the set of Day for Night; but also Godard's eternal rebel in Masculin Féminin, La Chinoise, Weekend, Le Gai Savoir, and Détective, as well as the star of movies directed by Rivette, Skolimowski, and Rocha. His portrayal of Alexandre, the protagonist of La maman et la putain by Jean Eustache, is a star turn, straddling cinema and life and the summing-up of a generation of cinema and ideals. His restless acting "touch" is unmistakable, and, over the years, he has remained nervous and disarming, in step with filmmakers of the younger generations, such as Olivier Assayas (Paris Awakens; Irma Vep, in which he plays the part of a director), Bertrand Bonello (Le pornographe), and Aki Kaurismäki, who brings out his surreal vein in The Bohemian Life and I Hired a Contract Killer. An icon during a priceless historical and cultural moment, he can evoke those moods just with his presence; in fact, Tsai Ming-liang and Bernardo Bertolucci had him play himself (in What Time Is It There? and The Dreamers). But still today, Jean-Pierre Léaud is much more than a symbol. He is a great actor; his face, eyes, and gestures, from a bed, can bring to the screen the slow passing of a man and a reign: his portrayal of the dying Sun King in The Death of Louis XIV is magnificent.

(Emanuela Martini)

The Gran Premio Torino will be awarded to Jean-Pierre Léaud on Thursday, November 29th at 8:15 p.m. at Cinema Massimo 3, before the screening of the first movie directed by Jean Eustache, La maman et la putain, France, 1973, 35mm, 217').

36thTFF - numbers& guests

133 feature films, 23 short feature films and 22 short films

presented at Torino Film Festival2018

36are director's first and second feature films

34world premiere

23international premieres

59 Italian premiere

Selected after viewing approximately **4000 films** (including short, medium and feature films)

Confirmed guests:

Gianluca Abbate, Jennifer Alleyn, Altan, Jelena Angelovski, Antonio Angius, Bonifacio Angius, Vittorio Antonacci, Giorgio Arlorio, Tommaso Arrighi, Pupi Avati, Francesco Barozzi, Stephan Barth, Christopher Bell, Nicola Bellucci, Juli Berkes, Luca Bindi, Elettra Bisogno, Paolo Bogna, Mario Brenta, Ewa Bukowska, Esmeralda Calabria, Giacomo Campiotti, Eugenio Canevari, Renato Carpentieri, Daniele Catalli, Roberto Catani, Simone Catania, Olivier Chantriaux, Duccio Chiarini, Ian Christie, Georgina Chryskioti, Cristina Comencini, Crazy Pictures, Charlie Curran, Marco D'Amore, Sebastiano D'Ayala Valva, Tonino De Bernardi, Pietro De Tilla, Steve Della Casa, Federica Di Giacomo, Gabriele Di Munzio, Stefano Dionisi, Sara Dresti, Brigitte Duvivier, Mattia Epifani, Maureen Fazendeiro, Fabrizio Ferraro, Fabio Ferrero, Luca Ferri, Lina Flint, Mauro Folci, Anna Franceschini, Victoria Franzinetti, Daniele Gaglianone, Alessandro Gazale, Aleksej German Jr., Demetrio Giacomelli, Miguel Gomes, Richard E. Grant, Marco Greco, Dušan Grubin, Matti Harju, Roberto Herlitzka, Susan Hootstein, Jean-Charles Hue, Simone Isola, Babak Jalali, Avo Kaprealian, Anna Kauber, Gyeol Kim, Britta Knöllner, Kristina Konrad, Jean Labadie, Felice Laudadio, Jean-Pierre Léaud, Françoise Lebrun, Gabriele Levada, Eugenio Lio, Mathieu Lis, Luigi Lo Cascio, Annamaria Lodato, Marie Losier, Jelena Maksimovic, Riccardo Marchegiani, Vinicio Marchioni, Narimane Mari, Yassine Marco Marroccu, Chiara Martegiani, Anna Marziano, Valerio Mastandrea, Adalberto Maria Merli, Quentin Mével, Pierfranco Milanese, Melissa B. Miller, Alberto Momo, Nanni Moretti, Roberto Moroni, David Nawrath, Col Needham, Lucia Nicolai, Francesca Niedda, André Novais Oliveira, Elena Okopnaya, Betta Olmi, Fabio Olmi, Laura Panini, Marcello Paolillo, Andrea Paris, Gilles Perez, Federico Perfido, Pietro Perotti, Sandrine Pillon, Emanuela Piovano, Lučka Počkaj, Enzo Porcelli, Andreas Prochaska, Marco Proserpio, Guillermo Quintero, Elena Radonicich, Francesco Ragazzi, Gábor Reisz, Jason Reitman, Marco Revelli, Jukka Reverberi, Giselle Rodriguez, Chiara Ronchini, Gabriella Rosaleva, Diane Rouxel, Philippe Rouy, João Salaviza, Marcello Sannino, Paolo Santangelo, Markus Schleinzer, Daniele Segre, Francesco Selvi, Guillaume Senez, Shireen Seno, Giuseppe Sepe, Alessandra Sergola, Elisabetta Sgarbi, Pablo Sigg, Borkur Sigthorsson, Giulio Squillacciotti, Piercesare Stagni, Keifer Sykes, Zhao Tao, Andrea Taschler, John Torres, Luciano Tovati, Cristina Trezzini, Giovanna Ventura, Teresa Villaverde, Clare Weiskopf, Maurizio Zaccaro, Matteo Zamagni, Branko Završan, Jia Zhangke, Jie Zhou.

36thTFF-opening and closing nights

Opening Film

Friday 23rd november, Cinema Massimo, Turin

THE FRONT RUNNER by Jason Reitman

with

Hugh Jackman, Vera Farmiga, Academy Award® winning J.K. Simmons and with Alfred Molina

The Front Runner is based on the book “All the Truth Is Out: The Week Politics Went Tabloid” by the American journalist and screenwriter Matt Bai. “The Front Runner” tells the story which involved U.S. Senator Gary Hart in 1988. During the race, Hart, the Democratic presidential candidate, saw any chance he had of winning vanish when the newspapers broke the news of his possible extramarital affair with the model Donna Rice Hughes. For the first time, gossip about a politician’s private life was on the front page of the newspapers.

“The Front Runner” will be released in Italian cinemas on February 21, 2019, distributed by Warner Bros Entertainment Italia.

Closing Film

Saturday 1st december, Cinema Reposi, Turin

SANTIAGO, ITALIA by Nanni Moretti

“Santiago, Italia” by Nanni Moretti is the closing film of the 36th Torino Film Festival (23 November - 1 December 2018). This documentary, through raw footage and the words of the protagonists, tells the story of the months following the coup that, on 11 September 1973, ended Salvador Allende’s democratic government. It focuses on the role played by the Italian embassy in Santiago that gave shelter to hundreds of opponents to the General Pinochet’s regime and offered them a way to reach Italy. Produced by Sacher Film, Le Pacte, Storyboard Media and Rai Cinema. The film will be released in Italy on December 6th 2018, distributed by Academy Two.

TORINO 36

The festival's most important competitive section, reserved to first, second, or third films, proposes fifteen movies which have yet to be screened in Italy. The countries represented are: Poland, Austria, Luxemburg, Germany, France, Belgium, Greece, Italy, Hungary, Denmark, Iceland, Brazil, the Philippines, the United States, and Canada. Centered on "young" cinema, the selection process for the competing films focuses on searching out and discovering innovative talents which express the best trends in independent cinema. Over the course of the years, this section has awarded prizes to fledgling directors such as: Tsai Ming-liang, David Gordon Green, Chen Kaige, Lisandro Alonso, Pietro Marcello, Debra Granik, Alessandro Piva, Pablo Larraín, and Damien Chazelle. Cinema "of the future," representing genres, languages, and currents.

In 2017, *Al Tishkechi Oti / Don't Forget Me* by Ram Nehari (Israel, France, Germany, 2017) won the prize for Best Movie and the prizes for Best Actor, which went to Nitai Gvirtz, and Best Actress, which was awarded to Moon Shavit (ex-aequo with Emily Beecham for the film *Daphne* by Peter Mackie Burns | UK, 2017). *A Fábrica De Nadaby* by Pedro Pinho (Portugal, 2017) received the Fondazione Sandretto Re Rebaudengo Prize; *Kiss and Cry* by Chloé Mahieu and Lila Pinell (France, 2017) received the prize for Best Screenplay.

53 WOJNI / 53 WARS by Ewa Bukowska (Polonia, 2018, DCP, 82')

When Anka and Witek decide to have a baby, she gives up her career as a journalist while he continues his as a war correspondent. Anka starts to live in fear of receiving a phone call telling her that her husband has died and she ends up developing a post-traumatic stress syndrome similar to that of soldiers fighting on the front. The actress Ewa Bukowska debuts behind the movie camera for a powerful female portrait, part family drama and part psychological thriller.

ALL THESE SMALL MOMENTS by Melissa B. Miller (USA, 2018, DCP, 84')

A boy in his first throes of adolescent turmoil: his parents are on the brink of divorce, a girl at his school is making passes at him, and a young woman he sees on a bus ignites his fantasies. Add to this his younger brother, his friends, Brooklyn, life in transformation. A feverish story about growing up, which is inspired by and updates the cinema of John Hughes (confirmed by Molly Ringwald as the mother). Starring Jemima Kirk (Girls) and Brian D'Arcy James (Spotlight).

ANGELO by Markus Schleinzer (Austria/Lussemburgo, 2018, DCP, 111')

*In five chapters, the true story of Angelo Soliman, a controversial figure of Vienna's Enlightenment. He arrived in Europe from Africa in the early 18th century as a child, was sold to a countess (**Alba Rohrwacher**), baptized with the name Angelo, and became the subject of an educational experiment. He grew up and became a high society attraction until a sudden turn of events occurred. Alterity, acceptance, and adaptation, for the hypnotic second film by Markus Schleinzer (in competition at Cannes in 2011 with Michael).*

ATLAS by David Nawrath (Germania, 2018, DCP, 99')

Walter works for a debt collection agency with ties to organized crime. He and his men confiscate and foreclose apartments which interest speculators. One day, Walter knocks on a new door and something changes. A first film with touches of noir atmosphere, whose characters and faces are marked by a difficult and pitiless life and world, but who manage to emanate the warmth of their feelings. A world premiere at the TFF.

LA DISPARITION DES LUCIOLES by Sébastien Pilote (Canada, 2018, DCP, 96')

*In a sleepy town in the Canadian provinces, teenage Léo feels she is drowning in boredom, crushed by a life of routine. She misses her father, who is far away, and she has an unresolved rapport with her mother and stepfather. An affectionate relationship with Steve, an older man who is a lazy and dissolute guitar player, seems to pull her out of her lethargy. The third movie, cutting and delicate, by Sébastien Pilote, who participated in competition at the TFF with *Le vendeur* in 2011 and *Le démantèlement* in 2013.*

MARCHE OU CRÈVE by Margaux Bonhomme (Francia, 2018, DCP, 85')

Vercors, Elisa is beautiful and outgoing. Manon, her sister, has a serious disability. Their father (Cédric Kahn) has been taking care of them ever since their mother left them after the nth refusal to hospitalize their daughter. But Elisa is champing at the bit, torn between her desire for freedom and her sense of responsibility toward her family. The clear-eyed directorial debut of a young photographer who courageously maintains an unreconciled gaze on a difficult topic.

NERVOUS TRANSLATION by Shireen Seno (Filippine, 2017, DCP, 90')

An eight-year-old girl spends her days at home alone. Her mother gets home late from work and her father is far away, and so the little girl grows up surrounded by objects and small epiphanies. A delicate, whispered coming of age movie, at a child's eye level and with a female slant, which searches the private sphere for answers which often don't exist and which recounts the world with a light touch, interest in details, and without any rhetoric. In the meantime, reality takes on surprising proportions. Produced by John Torres.

NOS BATAILLES by Guillaume Senez (Belgio/Francia, 2018, DCP, 98')

Romain Duris is Olivier, a father, a husband, and a union organizer. One morning his wife Laura leaves him and the family, without a trace. Overnight, Olivier is forced to change his daily routine, as he struggles to honor his professional duties, his political commitments, and, above all, his role as a father. An intense, sincere, and profoundly compassionate drama which marks the return, in competition, of Guillaume Senez, who won the TFF33 with Keeper.

OIKTOS / PITY by Babis Makridis (Grecia, 2018, DCP, 97')

Is it possible to be happy only when you're unhappy? This is the question and the challenge posed by the second film by Babis Makridis (the author of L). When a woman wakes up from a coma, her husband, a successful lawyer, is grotesquely unsettled and depressed. An intimate and visually sophisticated dark comedy about an unusual way to manage pain. The protagonist calls to mind characters from the cinema of Marco Ferreri. Co-written (and it shows) by the screenwriter of Lanthimos.

RIDE by Valerio Mastandrea (Italia, 2018, DCP, 95')

A woman and her ten-year-old son deal, in their own way, with the death of the husband/father, who died at the factory where he worked, while all around them the anticipation and concentration grow as everyone awaits the day of the funeral. The surprising first film directed by Valerio Mastandrea, a spaced-out and original drama, recounted like a comedy, which changes focus and register and toys with naturalism and surrealism. Laughter and emotion, no tricks or facile shortcuts.

ROSSZ VERSEK / BAD POEMS by Gábor Reisz (Ungheria, 2018, DCP, 97')

A love story gone bad puts young Tamás in a tailspin: his girlfriend Ana has unexpectedly dumped him. Devastated and confused, he tries to ease his pain by remembering his childhood and trying to understand the reason behind the melancholy which has always afflicted him. A comedy with cartoon overtones about the impossibility of being happy. The second film by the Hungarian Gábor Reisz, whose film For Some Inexplicable Reasons won the Special Jury Prize and the Audience Award at the 2014 TFF.

DEN SKYLDIGE / THE GUILTY by Gustav Möller (Danimarca, 2018, DCP, 85')

A policeman in Copenhagen, who is forced to man a telephone hotline because of an internal investigation, receives a call from a woman who says she has been kidnapped: he has to handle the situation without leaving the vicinity of the phone. A tense thriller, in real time, which captivates and reflects on reality and appearances, with just one character in one location, from beginning to end. A standout performance by the protagonist, Jakob Cedergren.

TEMPORADA by André Novais Oliveira (Brasile, 2018, DCP, 112')

Juliana has moved to Contagem and is waiting for her husband to join her; she works at a municipal health agency. Her days pass uneventfully but change is just around the corner. A terse first film which on the surface seems impalpable but actually encompasses life in its entirety. Enthralling in its simplicity, with rare discretion and a dazzling observation of the locations. A standing ovation to Grace Passô.

VARGUR / VULTURES by Þórkur Sigbórssón (Iceland, 2018, DCP, 95')

Two brothers with opposite characters try to resolve their economic problems by trafficking in cocaine and make a Polish girl, who is traveling from Copenhagen to Reykjavík, swallow drug packets. The young woman starts to feel sick, the police is on their tracks, and the tension and violence explode. A rough and disturbing noir, an unfiltered view of the dark side of a society - Iceland's and, by extension, Northern Europe's - which is often naively idealized.

WILDLIFE by Paul Dano (USA, 2018, DCP, 104')

The actor Paul Dano debuts as a director and screenwriter, inspired by Richard Ford's novel Wildlife. Montana, the 1960s, an adolescent looks on as the marriage of his parents (Jake Gyllenhaal and Carey Mulligan) disintegrates. His father loses his job and decides to join the volunteer firemen battling a forest fire which is devastating the mountains. The turbulent atmosphere of the Midwest is portrayed with a sure hand, and the focus is on family dynamics, shifting affections, and above all, emotional "fires."

FESTA MOBILE

*The 36th TFF is enclosed between two presidents. The first is Gary Hart. He wasn't president per se, but the democratic candidate at the American presidential elections; young people and progressives liked him, but he resigned from the campaign in 1987 after a sex scandal. He is the protagonist of the festival's opening film *The Front Runner*, by Jason Reitman, a fast-paced reconstruction of the days which marked the twilight of his political career. The second is Salvador Allende: he became president of Chile in 1970 and governed the country until September 11, 1973, when he was killed during the coup d'état that put the military junta led by General Pinochet in power. The festival's closing movie *Santiago, Italia*, by Nanni Moretti, retraces those months in Chile through the voices and documents of the time, delving in particular into the role played by the Italian embassy in Santiago, which harbored hundreds of dissidents and victims of political persecutions.*

But these aren't the only movies in the Festa Mobile section that trace the spirit and history of different countries at different times through personal stories or collective events.

*Portraits and frescos. The first two sumptuous movies come from the Far East. Ash Is Purest White observes the changes in China from 2001 to nowadays through the eyes and the vicissitudes of an indomitable protagonist played by the magnificent Zhao Tao (wife and favorite actor of the president of the jury Jia Zhangke). First Night Nerves is the new luxurious melodrama by Stanley Kwan set amid the rivalries, memories, love stories, and fights of a theater troupe rehearsing a new comedy. There is also a selection of biopics from the Western hemisphere, filmic portraits of artists who were expressions of their respective times through their art as well as through their bodies and imaginations. Early 19th- century France is captured through the life, art, and love stories of Colette, the brazen writer who rebelled against conventions and was an icon of female assertion, in the movie directed by Wash Westmoreland and starring Keira Knightley. *Dovlatov* by Aleksey German Jr. immerses us in a cold and bleak Leningrad from the Seventies, as Sergej Dovlatov (an ironic and clear-headed writer) searches in vain for a job until he is forced to move to the United States. From a snow-covered Tran-Siberian train ride to the Cold War, mid-Nineteenth century Russia is also evoked in Ralph Finnes' movie *The White Crow*, where interweaving flashbacks revisit the birth, vocation, and achievements of one of the greatest ballet dancers of all time, Rudolf Nureyev. And, finally, we go to the United States with Ethan Hawke's movie *Blaze*, which takes us into the heart of Texas to tell us the story of Blaze Foley, a country musician who was killed at the age of thirty-nine; while *Can You Ever Forgive Me?* by Marielle Heller brings us to New York in the Nineties where Lee Israel (an author of celebrity biographies played by Melissa McCarthy) is struggling to make ends meet and turns to literary forgeries.*

*Italian stories. Vivid stories from the short century that still affect us. Steve Della Casa and Chiara Ronchini evoke the culture, politics, and society of Italy in the Fifties through archive footage and the voices of filmmakers, politicians, writers, and journalists in the film *Bulli e pupe*. While *Sex Story* by Cristina Comencini and Roberto Moroni explores sexuality and women through the filter of public television from the Fifties into the late Eighties. Giovanna Ventura's *Il gusto della libertà - Cinema e '68* shows how 1968 was experienced in film festivals in Cannes and Venice, in major university cities, and by authors like Bellocchio and Assayas; while Pietro Perotti and Pierfranco Milanese revisit in *Senzachiedere permesso* the hottest years of the working class protests from the Seventies, through the images that Perotti shot in Super8 at the FIAT Mirafiori factory back in those days (the film won the 2018 Maria Adriana Prolo Award).*

*Daniele Segre keeps one foot in the past and the other one in the present in *Ragazzi di stadio*, quarant'anni dopo, as he gets back in touch with the protagonists of the movies he made about Juventus ultras (soccer fans), finding the old stories and rituals, and discovering new faces and hierarchies.*

*Moving between Italy and neighboring countries, cultures, and languages, we find Elisabetta Sgarbi's *I nomi del signor Sulcic*, a poetic and labyrinthine search for traces, relatives, and affinities between Trieste and Slovenia; in *The Man Who Stole Banksy*, Marco Proserpio reconstructs the motives and interests behind the theft of one of the most famous murals painted by the mysterious Banksy, in Palestine. The two movies presented by the Film Commission Torino Piemonte are journeys beyond and around Italy's borders: Simone Catania's *Drive Me Home* takes us on the road as two old friends drive a truck along the highways of Europe in a bittersweet story about the search for identity and roots; the*

past resurfaces in Nicola Bellucci's nocturnal thriller *Il mangiatore di pietre* as it takes us among the smugglers and traffickers of a town in the mountainous valleys of Piedmont near the French border.

Sentimental educations. Cinema like a mirror, a model, an imitation of life. For a decade, two college friends have been in love with the same girl as their lives interlace between New York and Europe in James Franco's *Pretenders*; while Michael Dacheux's *L'amour debout* reflects on the arguments, chases, and doubts of a young French couple that just broke up, surrounded by uncertainties and a portrayal of Paris that are (explicitly) reminiscent of Jean Eustache.

Music as an existential soundtrack of distant lives. Like the music of an obscure rocker that resurfaces and rattles things up for a British couple in *Juliet, Naked*, based on Nick Hornby's novel and directed by Jesse Peretz. Or the music by the aging folk singer with a reckless life who crosses paths with a young mother full of problems in *Bonifacio Angius' Ovunque proteggimi*.

And theater as a means of self-discovery and affirmation for a troublesome American teenager who manages to control her inner conflicts thanks to her acting teacher in Josephine Decker's new and powerful film *Madeline's Madeline*.

Frienemies. The Irish filmmaker John Butler brings to the table *Papi Chulo*, an American comedy about a young, gay weatherman from Los Angeles who has a mental breakdown on the air, a fifty-year-old Cuban worker (married, with grown-up kids) who is painting his terrace, and the irresistible linguistic and cultural exchange between them. A grouchy artist who lives in a remote villa and a fine arts student who desperately wants to become his assistant and ends up dragging him out of his surly isolation are at the center of *Ulysse et Mona*, by Sébastien Betbeder (winner of the Jury Award at the 31st TFF), with Eric Cantona. And then there are all the relatives and friends whom Colin foolishly invited to his country house to celebrate the New Year, composing Ben Wheatley's new, corrosive, and unstable human tableau that is *Happy New Year*, Colin Burstead.

Two classics restored. *Trevico-Torino* is the anomalous, coarse portrait of the reality of the working class from the early Seventies presented through the experiences of a migrant from Avellino who moved to Turin to work at the FIAT factory in this movie directed by Ettore Scola and written by the filmmaker Diego Novelli (restored by the Cineteca in Bologna and the National Museum of Cinema of Turin). *Processo a Caterina Ross* is the rigorous, dry reconstruction of the 1697 trial of a young Swiss farmer accused of witchcraft, depicted by Gabriella Rosaleva in 1982; that same year, Rosaleva also inaugurated the first edition of the Festival Internazionale Cinema Giovani (the film was restored by the Archivio Nazionale Cinema d'Impresa, the National Museum of Cinema, and the Centro Sperimentale di Cinematografia, with the collaboration of Kitchen Film and contributions from Equilibra).

Long live Ermanno Olmi! A day dedicated to Ermanno Olmi, his intimate and humane portraits, the poetry he found in machines and faces, his glimpses of landscapes and cities, his lucid historical conscience.

The day will develop like the story of his complex and far-reaching physiognomy as an author. From Olmi's industrial shorts from the Fifties like *Dialogo tra un venditore di almanacchi e un passeggiere* and *Manon finestra 2* (commissioned by the company Edison) to *Nascita di una formazione partigiana* (an episode from the RAI TV show *I giorni della nostra storia*, written by Corrado Stajano), where archive footage and faces from the time are mixed with fluid modernity with reconstructions and actors. From the playful irony of *Il denaro*, a documentary from 1999 exploring the relationship between Italians and money through a motley and unpredictable series of extracts from the news, commercials, and television shows, to the sweetness of *La cotta* (The Crush), a medium-length film produced by RAI in 1967 about the sentimental education of high-schoolers in Milan, a small and precious TV movie on a par with the movies he made for the silver screen at the time. And, finally, one of Olmi's masterpieces: *Il mestiere delle armi* (The Profession of Arms), a harsh and spectacular condemnation of all wars through the reconstruction of the last battles and final days of Giovanni of the Black Bands.

But Ermanno Olmi was more than a great author. He was also a master of cinema who taught the trade to many young filmmakers, helping them produce their first films. As a matter of fact, in 1982, he created "Ipotesi Cinema" with Paolo Valmarana: a film school (or, as Olmi called it, an "art workshop") located in Bassano del Grappa. Several authors have sprung and keep on springing from Ipotesi Cinema. This section of the program will also feature some of these filmmakers' first works (made for the RAI series *Di paesi e di città*): Mario Brenta's *Robinson in laguna*, Giacomo Campiotti's *Tre donne*, and Maurizio Zaccaro's *In coda alla coda*.

The movies will be accompanied by Olmi's friends and collaborators: Betta and Fabio Olmi, Mario Brenta, Giacomo Campiotti, Cecilia Valmarana and Federico Pontiggia, and Maurizio Zaccaro.

Olmi himself will have a chance to speak through the extracts of E venne l'uomo, an interview made by Federico Pontiggia for Rai Movie in 2016.

(Emanuela Martini)

L'AMOUR DEBOUT by Michaël Dacheux (Francia, 2018, DCP, 83')

Léa is a tour guide in Paris and accompanies tourists around Villette, Montmartre, and Batignolles. Martin is from Toulouse; his dream is to make movies. They are 25 years old and they have just broken up. He would like to win her back and wanders around, sad and dubious about his sexual identity. She works hard, then she lets herself slip into a vague relationship with an older musician. A bittersweet comedy about life and love, about the city of Eustache (which is also alluded to through the presence of Françoise Lebrun). Melancholy which sweetens trauma.

ASH IS PUREST WHITE by Jia Zhangke (Cina, 2018, DCP, 150')

Jia Zhang Ke (President of the Torino 36 Jury) continues to recount China as it changes, by returning to his own film, to his own story and that of his country. Once again, the protagonist is his wife, Zhao Tao, who in this film portrays a woman who remains by her companion, completing a pathway that is 17 years and 7,000 kilometers long. A grand, sinuous, and shimmering film which begins like a gangster movie, continues like a melodrama, and turns into an existential drama.

BLAZE by Ethan Hawke (USA, 2018, DCP, 129')

Played out on three temporal planes and entrusting the story to music, moments, and moods, the third film directed by Ethan Hawke recounts the life and opus of the misunderstood country singer-songwriter Blaze Foley: his relationship with Sybil Rosen (who wrote the screenplay with Hawke), his refusal to compromise, and his death at only 39 years of age. An unusual and alcoholic biopic, murky and intense, which reveals a great talent. Cameos by Sam Rockwell and Kris Kristofferson.

DAS BOOT by Andreas Prochaska (Germania, 2018, video, 120')

A preview screening of the first two of the eight episodes of the much-awaited TV sequel, produced by Sky, of Wolfgang Petersen's same-titled film from 1981. Directed by Andreas Prochaska (the horror movie Dead in 3 Days, the western The Dark Valley), the story shifts between the claustrophobia onboard the U-Boat 612, which sowed destruction in the Atlantic, and the charm of La Rochelle, where the French Resistance tried to halt the submarine's actions. The cast includes Rick Okon, Vicky Krieps, and Lizzy Caplan.

BULLI E PUPE by Steve Della Casa e Chiara Ronchini (Italia, 2018, DCP, 80')

After journeying through the Italy of the "musicarelli" from the 1960s with Nessuno mi può giudicare, Della Casa turns his attention to post-WWII archives. The result is an X-ray of a different country: narrated by the politicians Togliatti and De Gasperi, by the cinema of Germi and Castellani, by the ironical social analysis of Eduardo and Zavattini, by the cultural brutality of Bianciardi, and the wild rhythms of boogie-woogie. A biography through images of an unusual Italy, in constant transformation.

CAN YOU EVER FORGIVE ME? by Marielle Heller (USA, 2018, DCP, 107')

When the editorial world increasingly shifts toward simpler and more slapdash books, the author Lee Israel (Melissa McCarthy) finds herself out of a job. Her many books dedicated to people such as Katharine Hepburn and Estée Lauder can't save her from an economic meltdown. Thus, she turns her hand to profitable literary scams: she fakes letters by deceased celebrities. Starring Richard E. Grant, a bitter comedy based on Israel's memoirs. False and original, copies and collectibles, a reproducibility which is more intellectual than technical.

COLETTE by Wash Westmoreland (UK, 2018, DCP, 112')

Keira Knightley plays one of the most revolutionary female figures of the 20th century. From her marriage at a young age to her extramarital relationships with men and women, passing by way of books, theatre, cinema, and fashion, Colette provoked, scandalized, and laid claim to her art and her name (her books were published using the name of her husband Willy, portrayed by Dominic West). By the director

of *Still Alice*, the story of the emancipation of an icon, in a meticulous reconstruction of the brazen Belle Époque.

DOVLATOV by Aleksey German Jr. (Russia/Polonia/Serbia, 2018, DCP, 126')

Leningrad, 1971: Sergej Dovlatov wanders through hostile newsrooms and smoke-filled cafés but his disenchantment grows. Aleksej German, Jr. recounts six days in the life of the author and journalist, who was so opposed by the KGB that he decided to emigrate to New York. Fluid sequence shots and foggy images for a powerful portrait of the stagnation of the USSR. Silver Bear in Berlin in 2018.

FIRST NIGHT NERVES by Stanley Kwan (Cina/Hong Kong, 2018, DCP, 100')

In a theatre in Hong Kong, preparations are underway for the opening of a show: a star from long ago is returning to the stage. With her, the trans author/director and a young actress who is already a movie star. A brain-teaser of rivalry and memories, which studies the identity (sentimental, compassionate, artistic) of its characters. The dazzling return of one of the masters of Hong Kong cinema, Stanley Kwan, who combines a blazing style and a melodramatic soul.

THE FRONT RUNNER by Jason Reitman (USA, 2018, DCP, 113')

The man who could have changed the course of history: Gary Hart, the Democratic candidate in the American presidential elections who was forced to withdraw in 1987 because of a sex scandal. In 1988, the election went to George Bush, who started the Gulf War. An Altman-like movie, which uses collaborators, journalists, supporters, and family members to tell the story of the days which sank Hart's political career. Directed by Jason Reitman, with Hugh Jackman, Vera Farmiga, and J.K. Simmons.

IL GUSTO DELLA LIBERTÀ - CINEMA E '68 by Giovanna Ventura (Italia, 2018, DCP, 53')

What was the state of cinema in 1968? How did the filmmakers "feel" and react? And what was happening at the film festivals in Cannes and Venice? Through archival material from the two festivals (but also from events in Paris that May and from Rome's Valle Giulia) and film clips from the era, the reconstruction of a mood and a passion that also uses the words of special witness-bearers (including Marco Bellocchio and Olivier Assayas). China was near.

HAPPY NEW YEAR, COLIN BURSTEAD. by Ben Wheatley (UK, 2018, DCP, 95')

A chamber Aunt Sally for the director of Kill List, High-Rise, and Free Fire: Colin has rented a country villa and has invited his large extended family for a New Year's Eve celebration. But not all his relatives love each other (or him). Confined to the rooms of the mansion and the few hours before midnight, a taut exchange of spite, insults, confessions, and revenge, with a heartfelt grand finale. A fantastic cast.

JULIET, NAKED by Jesse Peretz (USA, 2018, DCP, 105')

Duncan is the number-one fan of an obscure rocker who vanished into thin air, Tucker Crowe. Annie is Duncan's girlfriend and she is fed up with his obsessions. After a major fight, Annie receives an e-mail - the first of many - from none other than Tucker himself. Ethan Hawke, Rose Byrne, and Chris O'Dowd are the excellent stars of this warm and funny comedy about love, rock & life. Based on the same-titled novel by Nick Hornby.

MADELINE'S MADELINE by Josephine Decker (USA, 2018, DCP, 94')

Madeline is sixteen; a talented actress, she also has psychological problems. On the one hand, she has a loving and apprehensive mother; on the other, an acting teacher who is determined to bring out the best of her indomitable personality. Josephine Decker returns to the TFF with a thought-provoking movie: a disturbing coming-of-age film in which, in part thanks to the three extraordinary stars, the energy of performance improv pervades the moods of a fine-tuned psychological thriller.

THE MAN WHO STOLE BANKSY by Marco Proserpio (Italia, 2018, DCP, 90')

In 2007, the mysterious artist Banksy entered the occupied territories in Palestine and decorated the houses and surrounding walls in his own personal style. Not all the Palestinians appreciated his efforts and some tried to profit from the situation: one of the murals, which depicted an Israeli soldier asking a donkey for its ID card, was physically removed, sparking an odyssey perched between the art market and international politics. A documentary which is like a thriller, narrated by Iggy Pop.

I NOMI DEL SIGNOR SULCIC by Elisabetta Sgarbi (Italia, 2018, DCP, 80')

A researcher from the University of Ferrara goes to Trieste to find information about a woman buried in the Jewish cemetery. This leads to research conducted by several people in Italy and Slovenia, as various people gradually create the outlines of the story. Linguistic experimentation and political and human geographies of borders, past and present, reality and fiction, all mix in the new story by Elisabetta Sgarbi. Written with Eugenio Lio, music by Franco Battiato.

OVUNQUE PROTEGGIMI by Bonifacio Angius (Italia, 2018, DCP, 99')

Alessandro, fifty years old, sings at local festivals and leads an almost reckless lifestyle, between sleepless nights filled with too many glasses, too many words, and a few rounds at the slot machines. He lives with his mother and is incapable of saving a penny. During a forced recovery, he meets Francesca. They dream of escaping together, a half-baked love story. Bonifacio Angius (Perfidia) directs an oblique melodrama and a road movie of two people who want to escape from their cages and fight their destiny.

PAPI CHULO by John Butler (Irlanda, 2018, DCP, 98')

The strange, irresistible friendship between Sean, a TV weatherman on a station in LA, thirty years old, gay, and with a defunct love story; and Ernesto, an ultra-fifty-year-old Cuban factory worker with a wife and children, who every day goes to paint Sean's terrace. Starting with Sean's nervous breakdown on live TV, a succession of linguistic gags (Sean only speaks English, Ernesto only speaks Spanish), and keen observations of personalities and situations, the first American movie by the director of The Stag (2013 TFF).

PRETENDERS by James Franco (USA, 2018, DCP, 90')

Jack Kilmer, Shameik Moore, and Jane Levy are the stars of the new movie directed by James Franco. Cinema and movies like the sentimental education of two college friends who fall in love with the same girl and for almost a decade, starting in the late 1970s, find each other, lose touch, search for each other, and find each other once again. Between New York and Europe. Every reference to the cinema of the past is on purpose. Film clips and slices of daily life which imitate what is on the screen.

RAGAZZI DI STADIO, QUARANT'ANNI DOPO by Daniele Segre (Italia, 2018, DCP, 82')

40 years after Il potere dev'essere bianconero and Ragazzi di stadio, the first experiments in storytelling from inside the phenomenon of Italian soccer ultras, Daniele Segre returns to the world of Juventus fandom, without filters or pretenses. With a secular and careful gaze on a socio-cultural phenomenon which is too often observed with diffidence and bias, Segre plunges us into a reality of rituals and hierarchies which lie at the basis of the unconditioned love which unites a team with its fans.

SANTIAGO, ITALIA by Nanni Moretti (Italia, 2018, DCP, 80')

In Chile, in 1973, the military junta of General Pinochet overthrew the government of Salvador Allende with a coup. Moretti concentrates on the Italian Embassy, which took in hundreds of people the neo-regime wanted in prison, or worse. It continued to take them in even when the other embassies had closed their doors and then managed to send them to Italy. A lucid and moving documentary at the service of the voices and faces of a History which still involves us first-hand.

SEX STORY by Cristina Comencini e Roberto Moroni (Italia, 2018, DCP, 60')

From the Guala Code of the 1950s, which "prohibited overly realistic sexual relations, and immodest clothing and dances which could stimulate baser instincts," to the sexual liberation of the 1970s and its excesses in the '80s, the movie uses surprising images from public television to freely recount one of the biggest revolutions of our times.

ULYSSE & MONA by Sébastien Betbeder (Francia, 2018, DCP, 82')

Ulysses is a gruff artist who goes to live in an old isolated villa. Mona, a fine arts student in search of experience, is determined to become his assistant. When Ulysses is diagnosed with an incurable illness, he decides to let the girl help him, in order to atone for the errors he made in his lifetime. Sébastien Betbeder (Special Jury Prize at the 2013 TFF for 2 automnes 3 hivers), returns to Turin with a new gem of a movie constructed around the irresistible Eric Cantona.

THE WHITE CROW by Ralph Fiennes (UK/Serbia/Francia, 2018, DCP, 122')

Flashbacks and see-sawing in time (including his birth, in 1938, in a wagon of the Trans-Siberian Railway full of gamblers, drunkards, and peasants), to recount the moment, in 1961, when the rising star of the Russian ballet avoids returning home and seeks asylum with the Parisian police. With sophisticated energy, Ralph Fiennes directs the story of Rudolph Nureyev (portrayed by Oleg Ivenko), playing on the contrast between bright and desaturated colors. Screenplay by David Hare.

Cross-Section Festa Mobile | Onde

LA FLOR by Mariano Llinás (Argentina, 2018, DCP, 813')

One movie, six stories, a labyrinth of characters who go their own way and only cross paths in the disoriented logic of the author. Fear of an epidemic which threatens the world, melodramatic tears for the last gasps of a love story between a singer and his star, on the tracks of two Cold War spies who are hopelessly in love, sudden actions by cold-blooded killers at the service of a multinational company. But it all ends up in the hands of a director who doesn't know what kind of a film he is making anymore and runs away, pursued by his stubborn actresses... The film-event by Mariano Llinás (Historias extraordinarias) leaps nimbly over any pleasure in a simple TV series and submerges the spectator in a magnificent flow of a (sub)conscious narrative which is almost 14 hours long: a grand tribute to every state of cinema, or rather, to all its stories.

TorinoFilmLab

AZ ÚR HANGJA / HIS MASTER'S VOICE by György Pálfi (Canada/Ungheria/Francia/Svezia/USA, 2018, DCP, 108')

From Hungary to the United States, in search of a father who disappeared many years earlier and is mixed up in a top-secret government project about extraterrestrials. From the director of Hukkle (2002), Taxidermia (2006), and Final Cut (2012, TFF30), a mysterious and murky journey through the United States, in which identity is lost and witnesses don't help. Part lo-fi science fiction and part family drama, with unpredictable, light-handed irony.

LAND by Babak Jalali (Italia/Francia/Olanda/Messico, 2018, DCP, 111')

The frontier saga created by whites for the native Americans is the boundary of their reserve, Prairie Wolf. An open-air ghetto. A community lost in alcohol and apathy. A forgotten land. Barren and desolate. The story is about the Denectlaw family. Cracks appear in the political and cultural oblivion when the youngest brother, Floyd, who is a soldier in Afghanistan, is killed. Part fiction (the actors are all native Americans) and part documentary, the film is a lesson about stoicism.

LA NUIT A DÉVORÉ LE MONDE by Dominique Rocher (Francia, 2018, DCP, 93')

When Sam wakes up still groggy in the apartment where he spent the night partying, he is shocked to find that he is alone in Paris, and the city has been invaded by zombies. He is overcome with terror, how can he survive? But he discovers that maybe someone else is in his same situation. A daring debut which lets social satire slip in between the horror plotlines. With Anders Danielsen Lie (22 July), Golshifteh Farahani (Paterson) and the great Denis Lavant as a zombie.

L'OSPITE by Duccio Chiarini (Italia/Svizzera/Francia, 2018, DCP, 96')

When faced with a possible pregnancy, the relationship between Guido and Chiara falls apart. Guido wanders from couch to couch, and what he used to consider rock solid reference points, crumble. The sentimental-existential precariousness of today's 30/40-year-olds, told with intelligence, a deep gaze, and bitter-sweet irony. Starring Daniele Parisi, Anna Bellato, Silvia D'Amico, Thony, and a cameo by Brunori SAS.

ZGODOVINA LJUBEZNI / HISTORY OF LOVE by Sonja Prosenc (Slovenia/Norvegia/Italia, 2018, DCP, 105')

Adolescent Iva has recently lost her mother, a musician, in a car accident. After discovering that her mother had a relationship with Erik, an orchestra director, Iva decides to deal with her personal traumas. A suspended and subtle exploration of pain and loss, as dreamy and symbolic as a musical score.

The second movie by Slovenia's Sonja Prosenc, who made a name for herself with her debut film, *The Tree* (2014).

Film Commission Torino Piemonte

DRIVE ME HOME by Simone Catania (Italia, 2018, DCP, 100')

Antonio and Agostino were inseparable friends growing up in a Sicilian village nestled in the mountains. As youngsters, they both dreamt of a different life but they drifted, from their homes and from each other: one became a waiter in London, the other a truck driver in Germany. They meet up one last time to deal with their ghosts. A story of friendship which unspools along the highways of Europe, directed by Simone Catania and starring Vinicio Marchioni (Romanzo criminale) and Marco D'Amore (Gomorra).

IL MANGIATORE DI PIETRE by Nicola Bellucci (Svizzera/Italia, 2018, DCP, 109')

Based on the same-titled novel by Davide Longo, a nocturnal thriller set in Piedmont's valleys, among old smugglers and new traffickers. Luigi Lo Cascio is Cesare, a gloomy and troubled widower who has to deal with the murder of his godson, Fausto. He is surrounded by a charming police commissioner (Elena Radonicich), an old friend (Bruno Todeschini), a dangerous enemy (Peppe Servillo), and a boy who is trying to find his way (Vincenzo Crea).

Premio Maria Adriana Prolo 2018

SENZACHIEDEREPERMESSO by Pierfranco Milanese e Pietro Perotti (Italia, 2014, DCP, 95')

Pietro Perotti and Pier Milanese reconstruct the story of what, for several decades, was Europe's largest metalworking factory: Fiat Mirafiori. Through images shot in Super8 by Perotti, a former worker who became active in the factory cooperatives starting in the 1960s, and archival documents, the movie is a firsthand depiction of the lives and struggles inside the factory during the most febrile season in the history of Italy's workers' movement: the 1970s.

Long live Ermanno Olmi!

On Wednesday, November 28th, the Torino Film Festival will dedicate a tribute to Ermanno Olmi entitled "Lunga Vita a Ermanno Olmi!" An entire day of movies, documentaries, rare or unpublished material, encounters with special guests, and the reminiscences of collaborators, students, and top-tier devotees, as well as many other initiatives to celebrate the topicality and vitality of one of the maestros of modern cinema, whose moral rigor and formal perfection continue to be an example to follow.

The screenings and various events will be accompanied by one of Olmi's friends and long-standing collaborators, the director Maurizio Zaccaro. Many guests will take part in the day's events, including Betta and Fabio Olmi, Mario Brenta, Giacomo Campiotti, Federico Pontiggia, and Cecilia Valmarana.

"Lunga vita a Ermanno Olmi!" has been organized by the Torino Film Festival and the National Cinema Museum, in collaboration with Edison, Rai Cinema, Rai Teche, Istituto Luce Cinecittà, and the Olmi family.

DIALOGO TRA UN VENDITORE DI ALMANACCHI E UN PASSEGGERE by Ermanno Olmi (Italia, 1954, DCP, 10')

MANON FINESTRA 2 by Ermanno Olmi (Italia, 1956, DCP, 12') .

Two shorts Olmi was commissioned to make by Edison during the mid-1950s: in b/w and in color, respectively, the frenetic pace of the city, cars and lights during the Christmas season; and the valleys and mountains of the Adamello Alps, where mining is underway. The first is based on a text by Giacomo

Leopardi, the second has a concise commentary by Pier Paolo Pasolini; the faces, the cars, the landscapes do the talking.

LA COTTA by Ermanno Olmi (Italia, 1967, DCP, 49')

The sentimental education of a 16-year-old boy in Milan during the economic boom: Andrea falls in love with Jeanine, a girl who has just arrived from France. A TV medium-length film produced by Rai, full of ironic romanticism and directed in an amazingly modern style, a "younger brother" (but only in length) of Il Posto.

NASCITA DI UNA FORMAZIONE PARTIGIANA by Ermanno Olmi e Corrado Stajano (Italia, 1973, DCP, 62')

An episode from the Rai TV series I giorni della nostra storia, the movie reconstructs an emblematic moment of the Resistance in the province of Cuneo. The dialectic value of History is highlighted in this work of serene civil passion, which alternates interviews, archival material, and reconstructions.

TRE DONNE by Giacomo Campiotti (Italia, 1983, DCP, 25')

Three women recount their love story: an 80-year-old woman, a fifty-year-old, and a girl who is twenty-five. Their words reveal three different eras, three worlds, three distant realities. The debut short film by Campiotti, created at "Ipotesi Cinema" in 1983.

ROBINSON IN LAGUNA by Mario Brenta (Italia, 1985, DCP, 24')

The film tells the story of Luigi Scarpa who, since 1936, has been crossing the Venice lagoon every day to work the land he was granted on an abandoned island, where the fog forces him to spend the night. Portrayed by the protagonists themselves and produced by "Ipotesi Cinema."

IN CODA ALLA CODA by Maurizio Zaccaro (Italia, 1988, DCP, 63')

The debut medium-length film by Maurizio Zaccaro, who studied at Olmi's school, "Ipotesi Cinema," recounts a day in the life of Guido (Alessandro Haber), a tranquil man who is gradually overwhelmed by the frenzy surrounding him. A surreal journey through Italy in the 1980s, presented at Cinema Giovani in Turin in 1989.

IL DENARO - SECONDA PARTE by Ermanno Olmi (Italia, 1999, DCP, 54')

How has our relationship with money changed and what is true wealth? Olmi addresses this question in this mosaic-film, constructed using news reports, narrative and heterogeneous digressions, and unexpected archival material; it looks at the past to decipher the present.

IL MESTIERE DELLE ARMI by Ermanno Olmi (Italia/Francia/Germania/Bulgaria, 2001, 35mm, 105')

The story of the last days of Giovanni delle Bande Nere, a mercenary and a member of the de' Medici family, who fought at the service of the Papal state in the conflicts which took place during the first half of the 16th century. A meticulous historical reconstruction for a crystalline film-essay, stylistically sedate and ideally febrile, about the insane nature of war in general. The film, whose deep humanism recalls Olmi's beloved Tolstoy, was presented in Cannes in 2001.

RESTORED FILMS PRESENTED AT 36TH TORINO FILM FESTIVAL

TREVICO-TORINO BY Ettore Scola (Italia, 1973, DCP, 101')

In 2012, the Torino Film Festival awarded the Gran Premio for Lifetime Achievement to Ettore Scola, who passed away in 2016. To take part in the tributes to the great director, the National Cinema Museum will screen Trevico -Torino (Viaggio nel Fiat-Nam), with a presentation by Diego Novelli. Unfortunately, the poor condition of the 35mm copy conserved at the Museum (due to wear and tear, and the deterioration of the colors), as well as that of the other few copies in circulation, necessitated a project to restore the film. Thanks to research conducted at the Archivio Audiovisivo del Movimento Operaio e Democratico in

Rome, and with the support of the Scola family, who gave their permission to access the negatives of the film, the project was able to take form.

The digital restoration of *Trevico -Torino (Viaggio nel Fiat-Nam)* by *Ettore Scola (Italy, 1973)*, whose preview screening will take place at the 36th TFF, was conducted in 2018 by the National Cinema Museum in Turin and the *Fondazione Cineteca of Bologna*, starting with the original 16mm negative conserved at the *Istituto Luce - Cinecittà* in Rome. The copies of reference were two 35mm positive copies conserved at the National Cinema Museum in Turin and the *Centro Sperimentale di Cinematografia-Cineteca Nazionale* in Rome. The copies, in 4K and 2K definition, were produced at the *L'Immagine Ritrovata* laboratory in Bologna.

In 1973, Fortunato left the province of Avellino and went to Turin to work at the Fiat factory. Disorientation, nights spent at the train station and the public dormitory, meals at the soup kitchens: life is as hard outside the factory as it is on the assembly line. His relationships with the other factory workers, the union, the far-left student movement, exploitation. Topics which were unusual for the time. Shot in 16 mm, with a small crew from Unitelefilm, which belonged to the Italian Communist Party. Written by Scola with Diego Novelli. Restored by the *Cineteca di Bologna* and the *National Cinema Museum*.

PROCESSO A CATERINA ROSS by Gabriella Rosaleva (Italia, 1982, DCP, 79')

The threshold of the 1700s. Justice doesn't wait for an explicit accusation of witchcraft by fellow villagers, all it takes is "rumors" and the prosecution is set in motion. The screenplay is based on the transcript of the trial which was held in 1697 at Poschiavo-Brusio (Switzerland) involving Caterina Ross, a 32-year-old peasant, a Protestant, and the daughter and granddaughter of "strie." Dry and powerful, a movie which calls to mind *Straub, Dreyer, and Bresson*. Presented in 1982 at the first edition of the *Festival Internazionale del Cinema Giovani* and restored by the *National Cinema museum* with the contribution of *Equilibra*.

UNFORGETTABLES

When Emanuela Martini, who is familiar with my passions, invited me to be the Guest Director at the Torino Film Festival and asked me for the titles of a few movies which I consider a synthesis of that extraordinary combination of cinema music, I was both very happy and hesitant.

Not many movies find their inspiration in music (which, in my case, is exclusively either jazz or classical music) and only a few of them have a soul. I was forced to reject a series of films, from the magnificent Let's Get Lost by Bruce Weber and Born To Be Blue by Robert Budreau (both of which are about Chet Baker) to Round Midnight by Tavernier (about Lester Young), Coppola's lavish Cotton Club about Ellington, and Jazz on a Summer's Day by Bert Stern, with Louis Armstrong, Thelonious Monk, and Gerry Mulligan, because most likely they have all been seen too many times already. So I decided to choose Bird, the heart-wrenching biography of Charlie Parker directed by Clint Eastwood, and two movies which helped spark that passion in me, way back in my adolescent days, the life of Benny Goodman and the life of Glenn Miller.

That didn't leave much room to express my infinite gratitude to classical music, which I can no longer distinguish from jazz. I needed a musician who belonged neither to an era nor to a trend, a musician who was the synthesis of every era and every trend. Glenn Gould, who sings along as he plays his variations, just like Oscar Peterson (another extraordinary Canadian jazz pianist), was the person I was searching for. In Thirty Two Short Films About Glenn Gould, François Girard has circumnavigated this absolute genius, whose music can still move us today.

(Pupi Avati)

Unforgettables, the section proposed by Pupi Avati, Guest Director of the 36th Torino Film Festival, is an ideal continuation of the ongoing exhibition at the National Cinema Museum: *Soundframes* (inaugurated on January 26, 2018 and which will continue until January 7, 2019), which investigates many aspects of the connections and combinations between the two art forms.

But it seemed to me that something important was missing in the Guest Director's mini-section. Thus, of the many films and miniseries which Pupi Avati has directed in his ideal union of cinema and music, I chose his touching reconstruction of the legendary yet little-known cornetist Leon Bix Beiderbecke, *Bix*, the story of a "lost" American life, which our filmmaker captured with full emotional participation in that music and that "legend."

(Emanuela Martini)

THE GLENN MILLER STORY by Anthony Mann (La storia di Glenn Miller, USA, 1954, DCP, 115')

The story of Glenn Miller, one of the jazz players who made the sound of 20th century American music between the two wars. From his first professional disappointments, to the creation of his famous big band and his love story with his wife Helen Burger (June Allyson), all the way to his tragic death in an airplane crash in June 1944. The star of the movie is James Stewart, his first non-western collaboration with the director Anthony Mann.

THE BENNY GOODMAN STORY by Valentine Davies (Il re del jazz, USA, 1956, DCP, 116')

A biopic about the youth, musical vocation, love, first orchestra, and first legendary success at Carnegie Hall, of the famous clarinetist Benny Goodman (Steve Allen), who was known during the 1930s as the "King of Swing." Besides Donna Reed, the cast includes many musicians portraying themselves, from Gene Kupra to Teddy Wilson, Lionel Hampton, and Harry James. The movie has 16 songs, all worth listening to, and, if you can't manage to sit still, to dance to.

BIRD by Clint Eastwood (USA, 1988, DCP, 161')

A jazz movie whose form and narration do not progress in a linear fashion but follow the highly evocative arrangement which Eastwood chose to recount the life of Charlie Parker. The complex personality and genius of the great saxophonist are composed through episodes, film clips, and suggestions. The Technical Grand Prize for the soundtrack and Best Actor Award to Forest Whitaker at Cannes in 1988; the Oscar for Best Sound and a Golden Globe for Best Director in 1989.

BIX by Pupi Avati (Italia, 1991, 35mm, 117')

The life, "miracles," and death of Leon Bix Beiderbecke, the extraordinary white cornettist who was born in Davenport (Iowa) in 1903 and died in New York in 1931 from alcoholism. Avati films on location and evokes a jazz legend through many flashbacks, searching for the lights and shadows of a vastly successful musician who was also an expert piano player, but who drowned himself in his self-destructive urge while History ran its course.

THIRTY TWO SHORT FILMS ABOUT GLENN GOULD by François Girard (Trentadue piccoli film su Glenn Gould, Canada/Olanda/Portogallo/Finlandia, 1993, DCP, 98')

One of the greatest piano players of all time, recounted through thirty-one short films (the 32nd is the entire movie) which recount his life and genius like the tesserae of a mosaic. Clips from documentaries alternate with interviews and imaginative reconstructions, in which Gould is portrayed by Colm Feore. Directed by François Girard, who also wrote the screenplay with Don McKellar, the film won four Genie Awards, the "Canadian Oscars."

AFTER HOURS

The fulcrum of After Hours 2018 is the tension, rhythm, and exciting visuals of Unthinkable, the catastrophic-melodramatic-apocalyptic film made by the collective Crazy Pictures, supported by crowdfunding and by the executive producer of Let the Right One In: two breathtaking hours during which family and sentimental plotlines form the backdrop of a spectacular, destructive attack by an unknown power in Sweden.

*Around this movie, **three thrillers**: the new, harsh, and very black film by Brillante Mendoza, Alpha, the Right To Kill, which pits policemen against those in power, and small-time drug dealers against narcos, in the teeming underbelly of a city where it always seems to be nighttime; the unsettling race against time of El reino, in which the Spaniard Rodrigo Sorogoyen (the director of May God Save Us) reconstructs the adrenaline-filled days of a successful politician who is trying to cover up his embezzlement before it ruins him; and Tyrel by Sebastian Silva, which starts out like a comedy until subtle, disturbing anxiety slowly insinuates itself into the protagonist when he discovers he is the only black guest in a cabin in the Catskills, where a group of white friends is celebrating a birthday.*

***Two screwball comedies**: Heavy Trip by Juuso Laatio and Jukka Vidgren, the Impaled Rektum, a tatterdemalion metal band formed by a group of Finnish friends, goes on an adventurous and unpredictable trip when they decide to attend Norway's most famous metal festival; and, in the 1999 of the dreaded Millennium Bug, Relaxer by Joel Potrykus (Buzzard, The Alchemist Cookbook), the protagonist is closed up in a room and glued to the couch because he has bet his brother that he can beat the Pac Man record.*

***Two dystopian frescos**: exacting, enthralling, and visually dazzling, High Life, the first sci-fi film by Claire Denis, starring Robert Pattinson and Juliette Binoche, who travel through space toward a black hole on a spaceship which used to be a prison, in which every trace of emotion has disappeared until a baby girl is born; sun-drenched and arid, in motion among landscapes, ethnic minorities, prisons, and refugee camps, Catharsys or the Afina Tales of the Lost World by Yassine Marco Marroccu, in which a man tells his story on the radio program of an omnipotent host, in 2021, when it hasn't rained on Earth in months.*

***Six variations on horror**: Sophisticated, sardonic, mysterious, the new journey by Peter Strickland (Berberian Sound Studio and The Duke of Burgundy, in competition at TFF32) with the atmosphere of Italian-style thrillers and composite, Amicus-type horror movies: In Fabric, in which a red dress displayed in a luxury department store casts its evil spell on the clients who buy it. Wild, purple, demonic, Mandy by Panos Cosmatos, horror-revenge in forests and among satanic sects, in which Nicolas Cage passes from idyll to splatter in a bloody and relentless crescendo. Enigmatic, violent, mysterious, Dead Night by Brad Baruh, a cross between zombie movie, satanic sects, and "cabin in the woods," with disturbing intrusions by TV transmissions and news programs, while a tranquil family experiences the horror of a demon-infested night. Claustrophobic, sick, disturbing, L'ultima notte by Francesco Barozzi, past violence and conflicts buried in a farmhouse in the countryside near Modena are rekindled when the protagonist returns home, in a spiral in which the past overwhelms the present. Fierce, ironic, unpredictable, Piercing by Nicolas Pesce, in which the normal business trip of a meticulous, "good" family man hides homicidal intentions and outbursts, until the "collector" encounters a victim with an eccentric bent. Sinister, surreal, carnal, Incident in a Ghostland by Pascale Laugier, a lush foray among live and porcelain dolls, depraved maniacs, memories of violence which was experienced and revenge which is desired, torture, traumas, dreams, with which the director of Martyrs pays tribute to Lovecraft. Starting at midnight on Saturday, November 24th during **Notte Horror: Maniac!**, Incident in a Ghostland and Piercing will be presented, along with one of the masterpieces of the genre: Peeping Tom by Michael Powell, the story of a young London cameraman who kills his victims with a knife hidden inside the tripod of the movie camera he uses to film them.*

*After Hours also dedicates a tribute to one of the founders of Spanish horror on the centenary of his birth: **Amando de Ossorio**.*

Born in Galicia into a cultured family, raised on cinema and literature, a childhood friend of Fernando Rey, Amando de Ossorio directed the famous series of the "Blind Dead," the fearful Knights Templar, who were excommunicated in the 14th century and are determined to rise from their graves and ride their steeds at night in search of revenge. The cycle - which began in 1971 with The Blind Dead and continued with The Return of the Evil Dead (1973), The Ghost Galleon (1974), and Night of the Seagulls ('75) - is one of the cornerstones of Spanish horror movies, made by a director who grew up on literary fantasy legends (Poe, Lovecraft) and Universal Pictures horror masterpieces (Frankenstein by Whale, Dracula by Browning), but above all the legends of his Galicia, a land which was peopled by the Celtic Druids in ancient times and was the home of the Templars. Aware that the legendary Hollywood horror movies had already all been classified, Amando de Ossorio followed in the tracks of Romero's living dead, even though he made a point of noting that his knights weren't zombies but mummies. His example remains engraved in Europe's horror imaginary and even echoes in the masterpieces directed by John Carpenter, The Fog above all.

(Emanuela Martini)

ALPHA, THE RIGHT TO KILL by Brillante Mendoza (Filippine, 2018, DCP, 94')

The police are hunting down one of Manila's biggest drug traffickers. A plainclothes policeman and a small-time dealer who has turned informer take part in the operation. But, as always, a shadowy face hides behind the clean façade. The film opens and closes with triumphant (and ironical) footage of a police parade. Mendoza's 4th journey into the teeming belly of a city where daytime seems like darkest night and salvation doesn't exist. In the middle, the inferno of the traffickers' nocturnal ambush.

CATHARSYS OR THE AFINA TALES OF THE LOST WORLD by Yassine Marco Marroccu (Marocco, 2018, DCP, 98')

2021: it hasn't rained on Earth in months. A regular guy, Jamal, is invited to tell his story on a very popular radio program run by a disquieting and powerful radio host. The first film by an Italian-Moroccan director, a journey into the universe of marginalized minorities, between prisons and refugee camps, Morocco's desert and Friuli, over which the apocalyptic shadow of an Orwellian Big Brother looms.

DEAD NIGHT by Brad Baruh (USA, 2018, DCP, 86')

A house in the middle of the forest, a family which spends the weekend there, a mysterious woman they rescue and who behaves in an authoritarian and bizarre way when she comes to. An episode of the TV series Inside Crime reconstructs a gory family massacre. An unusual Grand Guignol-like horror film which combines satanic sects and cabins in the woods, dominated by female figures (above all, the iconic Barbara Crampton). Don Coscarelli is one of the executive producers..

HEVI REISSU / HEAVY TRIP by Juuso Laatio e Jukka Vidgren (Finlandia/Norvegia, 2018, DCP, 92')

Four small-town Finnish boys with hearts of gold play metal (or better, symphonic post-apocalyptic reindeer-grinding Christ-abusing extreme war pagan Fennoscandinavian metal) in a band called the Impaled Rectum. They have always been scorned but after countless crazy-surreal adventures, they end up playing at a festival in Norway. A surprising comedy which brings together the soul of extreme metal and the spirit of Frank Capra.

HIGH LIFE by Claire Denis (Germania/Francia/UK/Polonia/Canada/USA, 2018, DCP, 110')

A prison in outer space, a prisoner who is sworn to chastity, a female doctor who searches for signs of life: the first sci-fi movie, in English, by Claire Denis (L'amore secondo Isabelle, TFF35) is a paean to love in a reality which doesn't even remember what love is. Unclassifiable and brave, and visually stunning. Starring Robert Pattinson and Juliette Binoche. Music by her companion Stuart A. Staples, the vocalist of the Tindersticks.

IN FABRIC by Peter Strickland (UK, 2018, DCP, 118')

A luxury department store displays a lavish red dress which sophisticated saleswomen drape around clients and encourage them to buy. Whoever purchases the dress and wears it will pay the consequences. As sly as ever, Strickland (in competition at the TFF with The Duke of Burgundy) works on colors and Italian-style detective story atmospheres, and on the structure of composite, Amicus-type horror movies, combining demonic sects and secret perversions with ironic elegance.

INCIDENT IN A GHOSTLAND by Pascal Laugier (Francia/Canada, 2018, DCP, 91')

A woman and her daughters inherit an old house from an aunt. The first night they spend there, they are attacked by two maniacs. Sixteen years later, Beth returns to the house. Real and porcelain dolls are dressed in lace: you can play with them, you can undress them, you can dismember them, while communicating passages open up in the house and in time. The author of Martyrs isn't afraid to dare and creates a morbid and disturbing horror movie which pays tribute to H. P. Lovecraft.

MANDY by Panos Cosmatos (USA, 2018, DCP, 121')

The serenity of a couple living isolated in the forest is shattered by a cult dedicated to the occult: nothing will ever be the same again. From the director of Beyond the Black Rainbow (2010), a psychedelic horror movie which develops as sinuously as an LP played backward. But it is also a devilish tour de force by the protagonist, a splatter-style Nicolas Cage who has never been so flipped-out before. Surprising and bloody: one of the movies of the year. Starring Andrea Riseborough.

PIERCING by Nicolas Pesce (USA, 2018, DCP, 81')

A family man checks in at a hotel and calls a prostitute: but his intentions shouldn't be taken for granted. By the director of The Eyes of My Mother, and based on a novel by Riû Murakami, a merciless, sadomasochistic game in which the roles of victim and victimizer seamlessly flip over and over, tempered by a quirky and unpredictable ironic style. With Christopher Abbott (Tyrel) and Mia Wasikowska (Only Lovers Left Alive).

EL REINO by Rodrigo Sorogoyen (Spagna/Francia, 2018, DCP, 122')

Manuel Gomez Vidal, a successful politician with an apparently perfect life, is actually a corrupt man who has been stealing public funds for years. When his crimes are discovered, Manuel has to decide whether or not to betray his fellow party members. From the director of May God Save Us, a new, tense thriller starring Antonio de la Torre, a reflection on the logic of power, following the cases of corruption which have marred Spain's recent political history.

RELAXER by Joel Potrykus (USA, 2018, DCP, 91')

As the apocalypse of the Millennium Bug looms outside, a young man (Joshua Burge, whose face is a cross between Buster Keaton and Marty Feldman) is glued to his couch as he plays Pac Man because of a bet he made with his sadistic brother. The new movie by Joel Potrykus of Buzzard and The Alchemist Cookbook, who does his usual crazy, psychotic, demented, alarming, and anti-system thing, and also winks at Harmony Korine. The Dark Side of Ready Player One.

TYREL by Sebastián Silva (USA, 2018, DCP, 86')

Tyrel is in a mountain chalet with a group of friends for a birthday party; he is the only black person invited and, with laughter and pranks, the tension starts to rise. Sebastian Silva returns to the TFF with a new film (called "the new Get Out" in the States) which finds the sharpest and most unconventional way to raise very burning questions. Alongside the debuting Trust Arancio, Michael Cera, Christopher Abbott, and Caleb Landry Jones, as well as Roddy Bottum of the Faith No More.

L'ULTIMA NOTTE by Francesco Barozzi (Italia, 2018, DCP, 87')

After many years, a woman returns to her family home in the countryside near Modena. Her brother and her sister still live there in semi-isolation: a shadowy and traumatic past violently resurfaces. The third film by Francesco Barozzi, 100% independent, starts with an item of crime news and - through remarkable directing, screenwriting, and performances - constructs an oppressive and sick story which nods at Avati's Po valley horror movies.

UNTHINKABLE by Crazy Pictures (Svezia, 2018, DCP, 129')

A boy and a girl have grown up after surviving a tormented adolescence: but reality is even worse because the end of the world seems nigh. A great melodrama in catastrophic sci-fi format, an ambitious and somber blockbuster which looks at the Apocalypse through human feelings. The bridge scene is one of the most electrifying pieces of action in recent cinema. From Sweden, the rousing movie which Hollywood is incapable of making.

I resuscitati ciechi

LA NOCHE DEL TERROR CIEGO by Amando De Ossorio (Spagna/Portogallo, 1972, DCP, 97') .

The dead are coming back to life in a deserted medieval village: they are the Knights Templar who, many centuries earlier, had committed atrocious crimes and even as zombies they aren't changing their habits. The first movie about resuscitated blind people who ride on horseback in slow motion is an important movie in the history of Spanish horror films: basically, it is a Spanish Night of the Living Dead, cruel and distressing. Watch out for the scene with the sacrifice of the virgin.

EL ATAQUE DE LOS MUERTOS SIN OJOS by Amando De Ossorio (Spagna, 1973, DCP, 87') .

In the first sequel of the trilogy of the resuscitated blind people, the eyeless Knights Templar come out of their tombs during as a village celebrates the anniversary of their death; and more death is in store for everyone. Almost a blood-filled western, starring Tony Kendall (alias Luciano Stella) and Fernando Sancho, regulars in Italian-style westerns. And with a couple of situations which Carpenter has probably treasured. All in one night, but the final sequence at dawn is worth memorizing.

EL BUQUE MALDITO by Amando De Ossorio (Spagna, 1974, DCP, 87') .

The second sequel of the series of the resuscitated blind people: an absurd ad campaign recklessly sends two uninhibited models onto a galleon which suddenly appeared in the fog off the Spanish coast. But the Knights Templar are waiting for them and even the squad sent out to find them won't have a pretty end. A new setting (who knows if Carpenter remembered it for The Fog), but the massacre is inevitable; and the finale on the beach is memorable.

LA NOCHE DE LAS GAVIOTAS by Amando De Ossorio (Spagna, 1974, DCP, 85') .

The fourth and final chapter of the saga. To avoid its destruction, every seven years a coastline village must sacrifice young women to the Knights Templar for seven consecutive nights: the new young doctor and his wife try to end the bloody tradition. Hearts ripped out, slow-motion cavalcades, gigantic crabs: a horror movie full of threatening tones, the worthy conclusion of a series which belongs to the history of the genre.

TFFdoc

And I saw, when the Lamb had opened the sixth seal: and behold there was a great earthquake. And the sun became black as sackcloth of hair: and the whole moon became as blood. And the stars from heaven fell upon the earth, as the fig tree casts its green figs when it is shaken by a great wind. And the heaven departed as a book folded up. And every mountain, and the islands, were moved out of their places. And the kings of the earth and the princes and tribunes and the rich and the strong and every bondman and every freeman hid themselves in the dens and in the rocks of mountains

(The Apocalypse of St. John)

Normally, people think that documentary films are the genre which can best represent reality, its urgencies, its harshness: the so-called cinéma du réel.

The word which is most used to describe today's reality is "apocalypse" and the adjective "apocalyptic" is all the rage; it describes every news item, every electoral outcome, every ecological, meteorological, or human disaster.

How can we combine such concrete cinema with the visionary, science fiction-like, apocalyptic epilogue of the New Testament?

It's a double challenge: on the one hand, to let in those elements which can overwhelm reality in the film genre which should contain it; on the other hand, to desecralize the Apocalypse, recount it, look at it, confront it. TFFdoc/apocalisse attempts the desperate and marvelous enterprise of putting the film form in crisis by recounting the crisis of reality, making humans once again responsible for the apocalypse, and imagining possible worlds of hope and beauty.

Two images could be the symbol of this year's selection. The first is the man dressed in white standing inside the Fukushima nuclear power station and pointing his finger at a surveillance camera (4 Bâtiments face à la mer by Philippe Rouy), nailing us to what we are and what we are causing. The second is the mermaid who happily explores an abandoned submarine base, arctic archeology of a world which perhaps might survive only after we human beings are gone.

And so let us shout along with Chris Marker and Mario Ruspoli: Vive la baleine! While humans desperately search for their own utopian freedom, hoping in a new Atlantis, only creatures which have emerged from the bottom of the sea, like Ombres Aquatiques, can destroy the Hydra Decapita.

The only thing the man in the throes of a desire for power in Dell'azione negatrice can do is take residual refuge and gather berries, muttering in incomprehensible languages, like the two elderly brothers who survived in Der Wille zur Macht; or search for new languages which can subvert the present, following Il potere dei sentimenti or letting cinema and life interact osmotically: Life = Cinematic Imperfections.

Ah the wars / they will be fought again / The holy dove / She will be caught again / bought and sold / and bought again / the dove is never free / Ring the bells that still can ring (Anthem, Leonard Cohen)

Let's ring the bells that can still ring!

Daide Oberto, Paola Cassano

Internazionale.doc

CASSANDRO, THE EXOTICO! by Marie Losier (Francia, 2018, DCP, 73')

In the colorful world of Lucha Libre, Cassandro is a star, and even if he doesn't wear the typical mask (máscara) of a luchador, it's because he prefers to wear an outfit made of garish feathers, or a brocade cloak. Cassandro is a professional athlete, and he is the king of the Exóticos, the queer Mexican wrestlers who are able to turn every prejudice on its head.

CHUVA É CANTORIA NA ALDEIA DOS MORTOS / THE DEAD AND THE OTHERS by João Salaviza e Renée Nader Messoria (Brasile/Portogallo, 2018, DCP, 114')

Fifteen-year-old Ijhãc has nightmares about his father's death. He is a Krahô, a native of Northern Brazil. The boy walks fearfully in the darkness. A far-away song slips through the palm trees. His father's voice calls to him: it is time to organize the funeral ceremony so that his spirit may reach the village of the dead. But Ijhãc flees to the city.

FIGURAS by Eugenio Canevari (Spagna/Argentina, 2018, DCP, 82')

Stella is from Argentina; she is an illegal alien living in Barcelona and she has ALS. Ever since she was diagnosed with the disease, her companion Paco has been helping her to move, eat, and communicate. Her daughter Valeria keeps her company in her spare time, but in the evening she tries to distract herself at parties. The TV shows old westerns, and Stella's duel with life continues.

HOMO BOTANICUS by Guillermo Quintero (Colombia/Francia, 2018, DCP, 88')

The botanist Julio Betancur and his young pupil Cristian Castro plunge into luxuriant tropical greenery which seems to want to swallow up its visitors. They are on a scientific expedition and the vines, plants, and trees whose branches host a variety of flora, such as orchids, offer themselves to the careful and enamored gaze of the two men. Homo Botanicus is a naturalist and a sentimental journey.

IMPETUS by Jennifer Alleyn (Canada, 2018, DCP, 94')

Impetus, a Latin name. A violent motion, an impulse. After a disappointment in love, a director reflects on the origin of movement. Research leads her in unexpected directions. An impulse and it's time to pick up the video camera and make a movie based on her life. The protagonist is an actor (Emmanuel Schwartz, Lawrence Anyways). An unexpected event and everything changes. A muse appears in the impetus and a new story begins.

UNAS PREGUNTAS by Kristina Konrad (Germania/Uruguay, 2018, DCP, 237')

Montevideo, Uruguay. Two years after the end of the dictatorship (1975-1985), a Swiss TV crew interviews passersby in view of an upcoming referendum. The vote is about a bill to pardon the members of the military who were found guilty of crimes during the dictatorship. The desire to return to a peaceful cohabitation is great, civil society is mobilized, the people must vote. "What is peace, for you?"

SEGUNDA VEZ by Dora García (Belgio/Norvegia, 2018, DCP, 94')

A woman sits in a room waiting to be called for an interview. In the meantime, she exchanges a few words with a man who is also waiting. Politics, psychoanalysis, and performance. The psychoses, the uncertainties, the fears of the Argentina of yesterday and of today, told through the experimentations of Oscar Masotta, a theoretician of Argentina's avant-garde between the 1950s and '70s, and a short story by Julio Cortázar.

TAURUNUM BOY by Jelena Maksimovic e Dušan Grubin (Serbia, 2018, DCP, 70')

A stadium chant rises from the bleachers; rooting for the local soccer team is part of the lives of the young people from Zemoun, near Belgrade. But there's more than just soccer; there are strolls along the river and in the city, there's school and family, parties, the summer which is on its way, outings. But above all, there are friends. In the meantime, the movie camera roams, pauses, observes, and becomes part of the group.

Italiana.doc

ATTO DI FEDE by Vittorio Antonacci (Italia, 2018, DCP, 58')

A band travels by bus to the next town festival. Vituccia plucks petals off of roses, puts them in the freezer, and sits down to wait for the Madonna. When she sees the Virgin Mary arriving at the end of the street, she will walk toward her, scattering petals. Raffaele, an idealist who helps carry statues of the Virgin Mary in the processions, battles against pedestrians and cars to defend his San Rocco and against time to preserve the popular significance of feast days.

BORMIDA by Alberto Momo (Italia, 2018, DCP, 50')

A factory pollutes a river and the people go on a protest march to conserve their land and their lives. The river continues to flow but the forests have turned into deserts. The story of two activists and an agronomist who draw maps, create pathways, and provide themselves with instruments which can orient a landscape which is increasingly difficult to decipher.

COWBOY MAKEDONSKI by Fabio Ferrero (Italia/Macedonia, 2018, DCP, 65')

Goran arrives in the Langhe in 1993 and gains the trust of many Barolo producers. Tireless and hard-working, he creates a cooperative which supplies manpower for the work in the vineyards but then the economic crisis arrives, there is less work, and the competition becomes fierce. The moment has arrived to return to Macedonia and come to terms with unresolved matters.

IL GIGANTE PIDOCCHIO by Paolo Santangelo (Italia, 2018, DCP, 80')

Gaspere is a dynamic optimist. As often happens with people who have nothing, he dreams big. He is sensitive to topics like the environment, culture, and film. He is a young shepherd who tries to escape the harsh and boring daily life around him; he deals with life with irony and by putting himself on the line any way he can. And with a smile, with impossible lines, the shepherd becomes an actor in a movie without sheep.

IN QUESTO MONDO by Anna Kauber (Italia, 2018, DCP, 97')

"(...) I couldn't care less, I do my job... everyone, including my mother and my sister, say that it's not the right job for me. But where is it written?!" The movie camera follows many women into the "high" lands of Italy, from the Alps to the Barbagia, passing by way of the mountains of Pollino. They have decided to work as shepherds, creating a female reappropriation of the land.

PORTA CAPUANA by Marcello Sannino (Italia, 2018, DCP, 65')

Naples. Porta, with its ancient stones which exude stories from the past, bears witness to a present in which almost everything still seems possible, changeable, fluid. Porta Capuana is the emblem of the cosmopolis, a place of arrivals and departures. A movie about disorientation; the story of the fluid border of a porous city.

IL PRIMO MOTO DELL'IMMOBILE by Sebastiano d'Ayala Valva (Francia/Italia, 2018, DCP, 80')

The director investigates a mysterious forebear: Giacinto Scelsi, a composer who claimed he didn't write his own music but instead received it from the gods. He spent a good portion of his existence closed up in his apartment. This is where he decided to record his memoirs on magnetic tape, requesting that they not be made public until the fifteenth anniversary of his death.

Apocalisse

4 BÂTIMENTS, FACE À LA MER by Philippe Rouy (Francia, 2012, DCP, 47')

Lo sguardo costante di una webcam coglie uno spazio devastato da un male invisibile come la radioattività, ma paradossalmente cattura anche la bellezza della natura dopo una catastrofe della portata di Fukushima. Gli addetti si muovono come astronauti nell'area deserta della centrale, dove l'unica presenza sembra essere quella delle sostanze radioattive che ondeggiando si disperdono nell'aria.

ATLANTIS by Ben Russell (USA/Malta, 2014, DCP, 24')

A folk song and a pagan rite, a religious procession and a reflected temple. The blue sea envelops us, we are happy, even though we are all about to slowly sink. "We Utopians are happy / This will last forever."

DELL'AZIONE NEGATRICE by Mauro Folci (Italia, 2017, DCP, 8')

"Thus the disappearance of Man at the end of History isn't a cosmic catastrophe; the natural world will remain what it has been for all eternity. Nor is it a biological catastrophe: Man will remain alive like an animal in harmony with Nature and the Given Being. What will disappear is Man per se..." Alexandre Kojève

HYDRA DECAPITA by The Otolith Group (UK, 2010, DCP, 31')

Drexciya is an underwater colony created by the unborn children of pregnant women who were thrown overboard by the slavers during the Atlantic crossings. Drexciya is a techno duo from Detroit whose music accompanies a reflection on globalization, capitalism, climate change, and a hope for new worlds.

LIFE = CINEMATIC IMPERFECTIONS

by Avo Kaprealian (Libano/Armenia, 2018, DCP, 82')

This is a movie about human existence, theatre, and film. About the past, the present, and the future; about leaving, discontinuity, and interruptions; about deformity, the void, and the black holes which can form in the spirit. This is a movie about the care and investigation of the soul. About where humanity might have lost its childhood a long time ago, because even humanity, like human beings, had a childhood.

MACHINE TO MACHINE by Philippe Rouy (Francia, 2013, DCP, 32')

In Fukushima, the viscera of the nuclear power station keep human beings at bay. Only drones, robots, and cranes can approach. This machinery films that which we cannot see.

DIE MACHT DER GEFÜHLE by Alexander Kluge (Germania, 1983, video, 112')

A collage of forms and aphorisms, an enigmatic explosion of emotions which culminates in Verdi's Rigoletto. "The movie cannot be recounted because it is made of a myriad of stories. It cannot be summarized because it doesn't stop summarizing itself as it goes. But it is sumptuous, intense, amusing." Serge Daney; screening in collaboration with Goethe Institut Torino.

LES OMBRES AQUATIQUES by Philippe Cote (Francia, 2016, DCP, 11')

Immersion and pools of light. There is poetry in the silent ballet of water and its inhabitants, while, on the other side of the glass, shadows look on. "Comment tu as fermé les yeux ? Tu ne sais pas que dans l'eau on voit celui qu'on aime?" L'Atalante, Jean Vigo

SIRENOMELIA by Emilija Skarnulyte (Lituania, 2017, DCP, 12')

"We are all mermaids already, we just don't know it yet." Timothy Morton

VIVE LA BALEINE by Chris Marker and Mario Ruspoli (Francia, 1972, DCP, 17')

*"Today, humans and whales are on the same side. Every whale which dies transmits to us the image of our own death, like a prophecy."
"Whales, I love you!"*

DER WILLE ZUR MACHT by Pablo Sigg (Messico, 2013, DCP, 61')

At the end of the 19th century, Bernhard Förster and his wife Elisabeth Nietzsche founded a colony of "pure" Aryans on the other side of the ocean, in Paraguay. Over one hundred years later, the only survivors of that colony are the two Schweikhart brothers: they eat the fruit which falls from the trees and read the Bible and The Will to Power.

Fuori concorso

CHI-TOWN by Nick Budabin (USA, 2018, DCP, 82')

The story of Keifer Sykes, a basketball player who began his career at Marshall High School on Chicago's West Side and who, after graduating from college, hopes to play in the NBA. A long journey, sometimes inebriating but studded with injuries, personal bereavement, and tragic violence. And while the dreams of his friends go up in smoke, Keifer keeps his eye on his goal.

DOVE BISOGNA STARE by Daniele Gaglianone (Italia, 2018, DCP, 98')

Elena, Georgia, Jessica, Lorena: four women, of different ages, in different places, are involved in activities which at first seem absurd. But instead, by listening to their stories and understanding their daily lives, we discover logical trains of thought and gestures which are extraordinary in their simplicity and able to deal with an epochal phenomenon like migration.

PSYCHODRAME by Roberto Rossellini (Francia, 1956, DCP, 53')

Roberto Rossellini shot Psychodrame in 1956 for the Centre d'études de radiotélévision. The mise-en-scène of three "psychodramas" - organized by Professor Jacob Moreno with Anne Ancelin Schützenberger - gave Rossellini the opportunity to reflect on a potential acting technique which he particularly liked, and in general on the potential of didactic television. The director of photography was a very young Claude Lelouche.

SEE KNOW EVIL by Charlie Curran (USA, 2018, DCP, 97')

New York. Davide Sorrenti looks into the camera defiantly. Usually, he's the one behind the camera. At eighteen years of age, he had already been published in the major fashion magazines, and when he died, two years later, he had already made his mark on the world of fashion photography. The portrait of an artist of the 1990s, and the portrait of an era: heroin chic.

ITALIANA.CORTI

The competition is reserved to unreleased Italian short films which stand out for the research and originality of their language.

The twelve competing films are divided into three programs; three movements in which every cinematographic form is represented: melodramas, animation; documentaries and historical re-enactments; artists' performances and visual diaries. A close-packed succession of traditions; surrealism; post-human situations; love stories which have come to an end; fraternal love; imaginary love stories; stuffed animals; fathers and sons; Napoleons; whales and whale hunters; drones and delicate outlines; industrial, sentimental, and political archeology; and answering machines.

*In 2017, the winning films were *Ida* by Giorgia Ruggiano (Best Short Film) and *Blues Screen* by Alessandro Arfuso and Riccardo Bolo (Special Jury Award).*

(Davide Oberto)

Programma 1

WWW (THE WHALE WHO WASN'T) by Alessia Cecchet (Italia/USA, 2018, DCP, 10')

A story of conquest and destruction, a sci-fi counter-narration in which a whale conducts us among educational movies and old illustrations which come to life.

DRIVE-IN by Demetrio Giacomelli (Italia, 2018, DCP, 16')

A director tells racists jokes: it is a performance. Closed up in a garage, he screens his own biography. But he can't resist the temptation to fake his existence with dreams.

WATERLOO by Francesco Selvi (Italia, 2018, DCP, 18')

Napoleon, gently desperate, sees the tangible signs of the end of our society.

SUPERMARKET by Gianluca Abbate (Italia, 2018, DCP, 8')

The story begins with an invitation to free your mind and relax, while chaos invades the screen. An indistinct crowd doesn't seem to know where to go, but actually they are all asleep and only want to dream.

Programma 2

WHAT TIME IS LOVE by Anna Franceschini (Italia/Germania/Olanda, 2017, DCP, 12')

In the secret places where toys are tested, we ask what it means to be suitable and what is involved in having the necessary requisites to be accepted as a part of the community.

HORROR VACUI by Matteo Zamagni (Italia, 2018, DCP, 3')

Pristine landscapes and human creations alternate in a multitude of computer graphics techniques, real images and videos, digital reconstructions of forests, mountains, and overpopulated areas: an explosion in which nature prevails over man's frenetic development.

ET IN TERRA PACIS by Mattia Epifani (Italia, 2018, DCP, 28')

Regina Pacis was the largest immigration detention center in Italy. After years of abandonment it has been purchased by private citizens and will become a resort. The reconstruction brings to light the signs of its past, made of violence and abuse of power.

ULTIMA CASSA by Elettra Bisogno (Italia, 2018, DCP, 10')

Five men live in the southernmost part of Sardinia, in a fertile but hostile environment. Seesawing between time and death, we are conducted into a world in which only the hunters remain alive.

Programma 3

PER TUTTA LA VITA by Roberto Catani (Francia/Italia, 2018, DCP, 5')

A journey down memory lane, as a woman and a man recall the most important moments of their love story. Delicate animation, in which one memory sparks another.

13 VOLTE FUOCO SU MIO PADRE by Francesco Ragazzi (Italia, 2018, DCP, 36')

Francesco is a director who is merciless with his father, Franco, who is awkwardly trying to act. It is the "making of" an unfinished movie, a test for overcoming the incommunicability between an engineer father and his director son.

COL TEMPO by Sara Dresti (Italia, 2017, DCP, 7')

There is nothing affectionate in the relationship between the siblings Nina and Jago. They meet up again upon the death of their mother and that moment will become a place suspended in time.

SCALA C, INTERNO 8 by Giulio Squillacciotti (Italia, 2017, DCP, 7')

Message after message, a story unspools on voicemail. Light barely enters this house, which has been closed up for years, where the furniture and the atmosphere of a past life have remained intact.

ONDE

It might be because research always starts from a question but, if you watch all the movies selected for the Onde section of the 36th TFF, what emerges is the strong and irrefutable feeling of a constant request for truth, opposed by the authors and their works to the sense of time - historical or personal - in which they are placed. It almost seems that the fact itself of working on the body of images to find an intuitive and expressive plot that can convey the truth is translated in a question; the young and not so young authors whom we gathered in our selection have addressed that question over the responsibility of real events, dreams, artistic creations, daily actions, insignificant waiting periods, and great expectations in front of a humanity that reflects itself and its own time.

The protagonist of Jie Zhou's Blue Amber is obsessed with a question (how many yen is a dead man's life worth?), which is translated in the transparency of a look envisioning the positive and negative values of contemporary China. Similarly, in I Do Not Care If We Go Down in History as Barbarians, the Romanian filmmaker Radu Jude places his movie on the set of a reenactment, questioning the distant anti-Semitic shadows of his people's bad conscience. Tonino De Bernardi meekly seeks answers about today's Europe from the heart of Euripides' Aegean Sea in Ifigenia in Aulide, just like Gürcan Keltok relies on the answers evoked by the fortune teller from Smirne in the visionary Turkish film Gylabani. Other times, it is the ambiguous request that fiction asks of truth which rises like a dominating spirit: and so, in order to find the prolific suspension of his movie Incorrectional, the American Christopher Bell crashes into the question of plausibility that the camera asks to the film's protagonist. Meanwhile, Entre dos aguas by the Catalan Isaki Lacuesta questions the truth discovered by two brothers twelve years ago on the set of a previous movie, working between the folds of the lives of the characters and the actors playing them. There is also the major question of the creation that takes form on set and within the authors: it is the archetype that Teresa Villaverde interrogates in O termometro de Galileu, a movie which she dedicated to Tonino De Bernardi; but it is also the curiosity that unfailingly guides the late André Labarthe with Quentin Mével in the last of his Cinéma, de notre temps, dedicated to Mathieu Amalric, l'art et la matière. The quiet request for sense and reason dictated by the flagrant presence of the artist in the world seems to be the deep and intimate matrix of both Dream of a City (by the American Manfred Kirchheimer) and Nueva era (by the Finnish Matti Harju): in their own way, they both seek a symphony in the commotion and silence of our times. And while the Italian Luca Ferri questions his Dulcinea to obstruct Cervantes' myth in the fetishistic impotence of desire, the French Jean-Charles Hue embodies in Topo y Wera the uneven relationship between needs and reality that every search for love is based on. In Nothing or Everything, the Korean Gyeol Kim lets the question between a rejected life and a much-sought death implode in the terrible search for truth that leads the heart to sorrow; meanwhile, both Mathieu Lis's Sans Rivages and Philippe Ramos's Les Grands Squelettes move along the limit of the fundamental question on the reason of feelings, both movies suspended in the internal time of their characters who wonder over their own sense of loss.

The major question that Cinema posits to the narratives for which it is responsible, the question pivoting over the vacuous meaning for much ado over words, actions, stories, and representations, finally lies in the large heart of La Flor, Mariano Llinás' fluvial film from Argentina, which Onde shares with Festa Mobile. A fourteen-hour-long gift about the spectator's need for answers: fortunately destined to remain unfulfilled...

ONDE - ArtRum

Then there is the reciprocal question which Art and Cinema ask within Artrum, the selection of movies by contemporary artists which Onde proposes in collaboration with the Fondazione Sandretto Re Rebaudengo. Identity intertwines female questions with that of black culture in the work by the LA artist Martine Syms, Incense Sweaters & Ice, while the solid question of the concept of perimeter is interpreted as border politics in Walled Unwalled by the Israeli artist Lawrence Abu Hamdan. Instead, the spiritual dimension suspended between memory, forms of reality, and conscience takes form in With History In A Room Filled With People With Funny Names 4 by Thailand's Korakrit Arunanondchai. Three films show

how artistic research studies the forms of images in film to find the answers to an imaginary which is always dynamic and continuously problematic.

(Massimo Causo)

BLUE AMBER di Jie Zhou (Cina, 2018, DCP, 97')

How much money is a man's life worth? How much money does it take to compensate for lost happiness? These doubts obsess a young woman who saw her husband die in a car accident. She works as a maid and meditates on the "social revenge" she will get on the rich couple who killed her love. Based on a novel by Xu Yigua, an impressionistic film, delicate and ruthless, about the time of feelings and the stratifications of space and social values.

DREAM OF A CITY di Manfred Kirchheimer (USA, 2018, DCP, 39')

New York, 1958-1960. Old 16mm clips - shot at the time by Kirchheimer and Walter Hess - which have been found and re-edited. Silent, with Shostakovich and Debussy. A rhapsody, not in blue but in black and white. The symphony of a city which, construction site upon construction site, literally grows.

DULCINEA di Luca Ferri (Italia, 2018, DCP, 66')

The cold rooms of an apartment witness the prosaic encounter between a chevalier servant and the noblewoman who inspires his gestures. A psychomotor transliteration of Don Quixote, suspended between the geometrical lyricism of the gestures and a compulsive relationship with the rooms. Ironical and obsessive, Luca Ferri unseats the knightly epic tale in an alienating and mechanized Kammerspiel.

ENTRE DOS AGUAS di Isaki Lacuesta (Spagna, 2018, DCP, 136')

Twelve years after La leyenda del tiempo, Lacuesta returns to the movie's location and visits its protagonists, the brothers Isra and Cheito, who have aged; one has just gotten out of prison, the other disembarks from the Navy ship on which he works. The camera follows them, it might be inventing their lives, betraying fiction and documentary, as it recovers fragments of the old movie and encounters the substance of emotions in the fragility of these men.

LES GRANDS SQUELETTES di Philippe Ramos (Francia, 2018, DCP, 70')

Thoughts of love, the urgency of desires, the bewilderment of solitude, betrayed expectations: snapshots of life to recount the suspended existences of a handful of characters, captured in the corners of their daily lives. Philippe Ramos (Capitaine Achab, Jeanne captive) finds his new movie in the still frames (à la Jetée by Marker) and the small, immobile flights in the lives of characters who are absent from their own existence.

GULYABANI di Gürcan Kelttek (Turchia/Olanda, 2018, DCP, 35')

Pages from the diary of a clairvoyant from Smyrna in the 1970s, who sparks the same fear in people as the Turkish demon Gulyabani, who was abused by her father, kidnapped by a bandit...Kelttek makes her the ghost of an empathic relationship between history and man, sensitive world and spiritual reality, light and shadow, optical effects and archival images... After Meteorlar, half an hour of borderless cinema by one of the great directors of the coming years.

I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS

di Radu Jude (Romania/Germania/Bulgaria/Francia/Repubblica Ceca, 2018, DCP, 139')

"I do not care if we go down in history as barbarians": these words, pronounced in 1941 by the Romanian president Antonescu, marked the beginning of ethnic cleansing on the eastern front. This fact, which today has been forgotten (or better, hidden), is the subject of a public reenactment in Bucharest, and Jude follows the tormented preparations, the rehearsals, discussions, research, censorship, miscomprehension. An extraordinarily lucid Day for Night about the relationship between memory, identity, and representation.

IFIGENIA IN AULIDE di Tonino De Bernardi (Italia, 2018, DCP, 90')

De Bernardi on Euboea like Euripides' Iphigenia on Boeotia: today's Greece turns into the Greece of yesteryear. The pages in the hands of the inhabitants of Negroponte become the verses of the classical tragedy, as the ships which could not leave Aulis return as the lifeboats which appear in the Aegean, or at Ventimiglia... as always in the cinema of De Bernardi, life films itself, while it observes the truth of poetry.

INCORRECTIONAL di Christopher Jason Bell (USA, 2018, DCP, 86')

An American adolescent, his strict father, friends, photographs, fights, alienation... A movie like so many others. Except that an act of rebellion breaks the deal with fiction, and the relationship of power between the movie camera and the scene. So, what's to be done? Shut everything down or follow life as it flows? And at that point, who is the director, who are the actors, and what does cinema have to say? A perfectly imperfect movie.

MATHIEU AMALRIC, L'ART ET LA MATIÈRE di Quentin Mével e André S. Labarthe (Francia, 2018, DCP, 52')

On the set of Barbara, Amalric directs Jeanne Balibar, works as a director and as an actor, remembers his previous films, and recalls another Barbara (Hannigan, the opera singer), the nth ghost in a multiform and restless opus, in which life and film flow freely and intermingle. An episode of the series Cinéma, de notre temps and the last film by its creator (with Janine Bazin), André S. Labarthe, who passed away in March 2018.

NOTHING OR EVERYTHING di Gyeol Kim (Corea del Sud, 2018, DCP, 84')

Two girls, a forest, a path which follows the arduous purgatory of the sister of one of them, who committed suicide there. The heartbreak of a walk which covers the distance between the agony of someone who has fled from life and the pain of those who remain, elaborated in an extreme film: as harsh as a horror movie but without the horror, as difficult as trying to dig one's way out. From Korea, a merciless first film.

NUEVA ERA di Matti Harju (Finlandia, 2018, DCP, 70')

In the cold northern light, the hours and the days of two friends, the mechanisms of daily life and the expectations of a decadent reality which reveals itself in the dawns and sunsets, in the nights spent drinking and the groggy mornings-after. The Finnish artist Matti Harju offers himself in this self-portrait of (his) life, perhaps involuntarily placid and sweet...

SANS RIVAGES di Mathieu Lis (Francia, 2018, DCP, 44')

The homeless life of an old sailor, whose company consists of a bottle and two women, who are even bigger misfits than he is. The wild night of a cast-off Ahab, adrift on solid ground, without even a white whale to fight... A movie suspended between dreams and delirium, as concrete as Claire Denis and as abstract as Leos Carax.

O TERMÓMETRO DE GALILEU di Teresa Villaverde (Portogallo, 2018, DCP, 105')

An intimate portrait set in their home at Casalborgone, on the outskirts of Turin, of the director Tonino De Bernardi and his wife Mariella, the spiritual guides on a journey which Teresa Villaverde undertakes in an isolated world, domestic, full of words and memories (of people, seasons, movies). A free-ranging film, private and therefore universal, about the relationship between generations, about the transmission of knowledge, about love, and about the ties between art and life.

TOPO Y WERA di Jean-Charles Hue (Francia, 2018, DCP, 48')

Topo and Wera are two Mexican deportees from Tijuana, they love each other, they take drugs, they shoplift in order to survive; they used to be a family, then it all fell apart. Hue, who won at the 2014 TFF with Mange tes morts, returns to his

Tijuana Tales and, with the sharp eye of a documentary-maker, creates a new portrait of marginalized and defeated humanity. Empathic, compassionate, stubbornly sentimental.

ArtRum

WALLED UNWALLED di Lawrence Abu Hamdan (Israele, 2018, DCP, 20')

Thoughts, sounds, words: what boundaries can contain the truth? Which barriers can hide an act of horror? In a world which raises walls to defend states, in a recording studio the Israeli artist Lawrence Abu Hamdan weaves together acoustical interference and legal reports on human rights violations.

WITH HISTORY IN A ROOM FILLED WITH PEOPLE WITH FUNNY NAMES 4 di Konakrit Arunanondchai (Thailandia, 2017, DCP, 23')

The world, its memory, the shimmering forms of conscience and the perceptive dynamics of reality: starting with an old woman's absence of self, the Thai artist reflects on the narration of reality as though it were a fairytale about the existential breath of things.

INCENSE SWEATERS & ICE di Martine Syms (USA, 2017, DCP, 70')

Girl is a black nurse, WB ("White Boy") is her white friend: their friendship could be love and the LA artist Martine Syms recounts it through the visual language of social media, studying the relationship between images, identity, body, and society in the culture of black American women. A film about the difference between looking, being looked at, and remaining invisible.

POWELL & PRESSBURGER

POWELL & PRESSBURGER

Concussion-induced hallucinations cause nonstop toing and froing between a small coastal town on the English Channel and a futuristic Afterlife, where a quick-paced debate is taking place regarding the affinities and differences between British and American cultures (A Matter of Life and Death); a quarrel in a sauna between an elderly general and a presumptuous young officer culminates in a rowdy plunge into the swimming pool and back in time (The Life and Death of Colonel Blimp); a disquieting Hans Christian Andersen fairy tale, in which a pair of bewitched ballet shoes which force a girl to keep dancing becomes the subtle leitmotiv of the contrasting passions agitating the heart of a young étoile (The Red Shoes); and then there are flying horses and carpets, a genie in a bottle and an evil wizard (The Thief of Bagdad); seductive mechanical dolls, wizards, and people who sell eyes (The Tales of Hoffmann); Anglican nuns who are confused and tormented by the heat, dust, wind, and rampant sensuality in a convent high up in the Himalayas (Black Narcissus); bizarre games of Risk and hide-and-go-seek between Nazis, Canadians, and Englishmen (49th Parallel and One of Our Aircraft Is Missing!); and, lastly, a young, quiet cameraman in London who uses a knife hidden inside his movie camera to kill his victims as he films them (Peeping Tom). This was the world which would appear on the silver screen right after the logo of the Archers: an arrow hitting a bull's eye which is red, white, and blue, the colors of the British flag. "When I was a child, back in the 1940s, when the logo of the Archers would appear on the screen I knew I was about to feel something unique, a very special type of experience," said Martin Scorsese, one of the biggest fans of their films, along with Brian De Palma, Francis Ford Coppola, and, in Europe, Bertrand Tavernier, Bernardo Bertolucci, and Olivier Assayas.

The Archers were a duo. Michael Powell and Emeric Pressburger: a visionary director and an author whose screenplays were able to keep up with Powell's fantastic evolutions. An Englishman from Canterbury who had begun working in film in the 1930s, at the Victorine Studios in Nice, for a crazy and imaginative Hollywood director, Rex Ingram; and a Hungarian Jew who worked in Berlin for UFA, where he wrote scripts for Siodmak and Ophüls, and who, in 1935, left for London, where he was hired by Alexander Korda, the Hungarian who dominated British productions at the time. Korda had the insight to bring the talents of Powell and Pressburger together, creating a team which was not only the longest-lasting in film history, but also the most inventive, phantasmagorical, and eccentric. Their ability to blend the arts and crafts of cinema into a single entity was unsurpassed. In 1943, after five movies written by Pressburger and directed by Powell, they founded their own production company, the Archers; at the end of the opening credits of the first movie they produced, The Life and Death of Colonel Blimp, they inaugurated this credit: "Written, produced, and directed by Michael Powell and Emeric Pressburger." Powell recounted, "Let's analyze it. 'Written' came first, because if you don't have a good story and a good script, you don't have anything. 'Produced' was rightly second because you can't turn a good screenplay into a good movie without money and technical ability. 'Directed' came last because it's a tradition in movies that the director's name comes last in the credits. I think by now it's clear to everyone how right I was, when we created the Archers, when I wanted to split everything with Emeric, the credits, the money, the results. Nobody understood it at the time, and no one understands it now. 'You could have written just your name,' they tell me. 'After you produced and directed 49th Parallel, with all those famous actors, you were at the top in your profession!' True, but who won the Oscar with 49th Parallel? Emeric, for best original screenplay. Then came five years of war: five years of battles and decisions, of movies, all with original stories and screenplays. How would I have felt in 1946, after the war ended, if in the credits of Black Narcissus I read: 'Produced and directed by Michael Powell' and, separate, "Screenplay by Emeric Pressburger?' Would that have been the right evaluation of our respective contributions? Naturally not. I might seem like the main partner but where would I be without Emeric's imagination, wisdom, and moderation? The press is always confused and curious about our collaboration, and yet in theatre what would Hammerstein be without Rodgers, Beaumont without Fletcher, and George S. Kaufman without just about everybody?"

This formula, which was totally unique in film history, lasted thirteen years (until Pressburger retired from film in 1966) and fourteen movies, which represented the peak of the "director" Michael Powell's poetics (with one exception: the extraordinary and notorious Peeping Tom, which upset public opinion and British critics in 1960, and destroyed Powell's career). Their duties were clearly laid out for the

entire duration of their collaboration. Powell handled the directing and producing, unleashing his imagination and boundless technical curiosity for the tricks of the trade; he was, as he himself put it, "a big eye." Pressburger was an author through and through, a highly talented narrator, able to turn a weak story around and bring it to life, to write amazing dialogues, to create scripts like a complex story told through metaphors and images. Together, they created the most eccentric, coherent, and long-lasting nucleus of images in British film history; they were the only ones who were able to compete with the great European and American maestros on the level of visual and thematic fascination, and stylistic lavishness.

During the war and post-war periods, they followed an ideal of "total" cinema, a synthesis of all the arts and techniques, a treat for the eyes and the mind of spectators who aren't afraid of letting themselves be swept away into a nearby world, as recognizable as the one in their dreams and their imagination. "Storyline" is the key word of their cinema, of their success with the public, of the critics' censure at the time, and the subsequent rediscovery of their long-snubbed and forgotten opus by many American and European filmmakers during the 1970s and '80s. Those who love cinema, those who love to "enter" movies, possess them and be possessed by them, and to forever carry them within like witnesses of a world which, interior or exterior, is inevitably all-of-a-piece, can't help but love the Archers' movies, which are disturbing, neurotic, thrilling, fantastic, and tender.

(Emanuela Martini)

THE EDGE OF THE WORLD di Michael Powell (Ai confini del mondo, UK, 1937, DCP, 81')

"A drama! An epic! A story! With actors mixing in with regular people." This is how Powell described to his collaborators the film he was about to make on the semi-deserted island of Foula: two young men fight over the same girl while the island is being evacuated. An intense drama disguised as a Flaherty-style documentary, considered the filmmaker's first personal movie. The landscape is stormy and natural calamities catalyze passion.

THE SPY IN BLACK di Michael Powell (Spia in nero, UK, 1939, 35mm, 82')

The producer Alexander Korda senses the possible chemistry between Powell and a Hungarian screenwriter who has just emigrated to London, Emeric Pressburger. The story of the commander of a German U-boat which, during WWI, goes ashore near a coastal town to destroy the war ships docked there becomes a disturbing character study. The allure of evil is incarnated by the protagonist Conrad Veidt, who is made even more menacing by Vincent Korda's ingenious sets in small scale.

CONTRABAND di Michael Powell (Contrabbando, UK, 1940, 35mm, 92')

Pressburger writes a story which exploits the elements of the preceding film: another wartime thriller, once again Veidt in the role of a foreign officer (this time Danish, neutral, "good") who thwarts a conspiracy of German spies in London. For the first time, the city is shown under curfew, the atmosphere is dark and mysterious, the action is succinct. The first film with Alfred Junge, the visionary set designer of the following movies.

THE THIEF OF BAGDAD di Michael Powell (Il ladro di Bagdad, UK, 1940, DCP, 106')

Powell participates in the "Arab fantasy" which Korda has been planning for years, a remake of Walsh's 1924 success. In blinding Technicolor, the story of the difficult love story between a prince and a princess, with a thief, an evil magician (Veidt, magnetic and sinister), a genie in a lamp, a flying carpet, and a winged horse. Spells, special effects, chase scenes, duels: one of the most beautiful cinematographic fables of all time.

49TH PARALLEL di Michael Powell (Gli invasori - 49° parallelo, UK, 1941, 35mm, 123')

A German submarine is sunk in the Hudson Bay. The surviving Nazis cross Canada to reach the United States, which is still neutral. A bizarre war movie, tense, enthralling, which plays on the libertarian feelings which all the ethnicities, cultures, and religions which compose the Canadian melting pot share, from the Native Canadians to the Amish. A great cast (Laurence Olivier, Leslie Howard, Raymond

Massey), the first collaboration with Anton Walbrook (P&P's beloved actor), an Oscar to Pressburger for the screenplay.

ONE OF OUR AIRCRAFT IS MISSING(Volo senza ritorno, UK, 1942, 35mm, 102')

"Emirc, with typical Hungarian cunning, came up with the idea of reversing the story of 49th Parallel": six RAF pilots, after bombing Stuttgart, are on their way back to their base when they are forced to parachute into German-occupied Holland. Hunted by the Nazis, they are passed from hand to hand by the Dutch, who hide the pilots among themselves and help them reach the North Sea and safety. A light touch of comedy for an enthralling game of hide and seek.

THE LIFE AND DEATH OF COLONEL BLIMP(Duello a Berlino, UK, 1943, DCP, 163')

The first Archers movie and their first masterpiece in Technicolor: a British and a Prussian officer challenge each other to a duel in Berlin in 1902; they become friends and fall in love with the same woman during their convalescence; they fight in WWI as enemies; and come across each other once again, as old men, during the Second World War. Encapsulated in a flashback, the grand, compassionate fresco of an era and two different outlooks, a favorite of Scorsese and Tavernier, starring Anton Walbrook, Roger Livesey, and Deborah Kerr, who embodies the three women in the lives of Clive and Theo.

THE VOLUNTEER (Il volontario, UK, 1944, 35mm, 45')

A short film financed by the Ministry of Information to promote volunteer enlistment in the Navy's Fleet Air Arm. A famous British stage actor, Ralph Richardson, tells the story of his theatrical assistant, who volunteered, was decorated, and became a war hero.

A CANTERBURY TALE(Un racconto di Canterbury, UK, 1944, 35mm, 124')

An American soldier, a member of the women's auxiliary, and a British sergeant intertwine their lives and their desire for peace near Canterbury, the famous medieval destination of Chaucer's pilgrimage. Magical moods, daily desires and disappointments, and a mysterious maniac who wanders through the village at night and pours glue onto the hair of girls. Iconoclastic and original, a mysterious film, a mixture of comedy, thriller, and war movie, which scandalized the censors at the time.

I KNOW WHERE I'M GOING!(So dove vado, UK, 1945, DCP, 91')

A young woman is on her way to an island to marry a very wealthy man (for his money). After a storm blocks her on the Scottish coast, she begins to fall in love with the local lordling. Love and magic in Powell's beloved stormy landscapes; a chorus of Celtic "witches," whose irrational energy overwhelms the protagonist's middle-class common sense.

A MATTER OF LIFE AND DEATH(Scala al paradiso, UK, 1946, DCP, 104')

Peter, an RAF pilot, is shot down over the Channel. As he falls, he flirts on the radio with an unknown American auxiliary. When he comes to on the beach, he finds her beside him. It's love at first sight, except that the Angel of Death is looking for him to take him away. Or maybe Peter is hallucinating. A to and fro between Earth (in color) and the Hereafter (in b&w), a masterpiece of wittiness, amazing special effects, and visual and narrative intelligence.

BLACK NARCISSUS(Narciso nero, UK, 1947, DCP, 101')

A murky melodrama set in an English convent perched in the Himalayas, where the conflict between duty and desire, the soul and the flesh, is ablaze. Underneath their wimples, all the nuns have red hair: one of them (Deborah Kerr) can handle the inner turmoil, another (Kathleen Byron) has eyes of fire and loses control. Breathtaking views reconstructed in the studio and "psychic" Technicolor for a movie which was first snubbed by the critics and then became a cult.

THE RED SHOES(Scarpette rosse, UK, 1948, DCP, 134')

P&P's most famous movie, the epitome of romantic damnation. The story of a young, sinuous étoile who is torn between her domestic love for a musician her age and her obsessive dedication to ballet, impersonated by the Mephistophelian creator of ballets who discovered her. Moira Shearer and Anton Walbrook dominate P&P's most blazing melodrama. At the center, the ballet sequence inspired by Andersen's fairy tale, which also served as a model for An American in Paris.

THE SMALL BACK ROOM(I ragazzi del retrobottega, UK, 1949, 35mm, 106')

A gigantic bottle of whisky looms over the tiny protagonist: an alcoholic's nightmare which recalls the one in Wilder's The Lost Weekend. P&P distill Nigel Balchin's thriller into a dark and sick wartime noir,

completely set in the small back room of researchers who are studying explosives, except for the tense finale on a mine-studded beach. Too modern for the time, it anticipated the moods of Le Carré.

THE ELUSIVE PIMPERNEL(L'inafferrabile Primula Rossa, UK, 1950, 35mm, 109')

Based on the books by the Baroness Orczy, the story of the Scarlet Pimpernel, the English lord who, disguised as a witless dandy, helped French aristocrats escape the guillotine. P&P play with all the elements of exciting adventures: escapes, disguises, duels (including verbal ones), misunderstood love. David Niven is perfect in the game of mistaken identities and in the game of blindman's bluff (the key scene of the movie, with the camera becoming the blindfolded player).

GONE TO EARTH(La volpe, UK, 1950, 35mm, 110')

The prey - the fox - has gone to ground: this is how the bloody foxhunts of the British nobility end. And the earth, the green land rent by all the shades of red which indicate emerging eroticism, guides the story of the meek pastor's young wife, who becomes the lover of the insatiable local lord. Nature struggles against civilization, Technicolor brings the splendid locations ablaze, Jennifer Jones recaptures the savage carnality of Pearl in Duel in the Sun.

THE TALES OF HOFFMANN(I racconti di Hoffmann, UK, 1951, DCP, 133')

Hoffmann's diabolic tales in the musical version by Jacques Offenbach: people who sell eyes, seductive mechanical dolls, wizards who can transform wax into diamonds, femmes fatales who bring death, mirrors which steal images, and magicians who buy souls. Gothic-expressionistic fantasy, with highpoints of visual delirium, for which P&P recompose the magnificent group of artists from The Red Shoes, starting with Moira Shearer and Ludmilla Tcherina.

OH... ROSALINDA!!(UK, 1955, 35mm, 101')

Another musical film, shot on a stage divided into various rooms. An adaptation of The Bat by Johann Strauss, set in post-war occupied Vienna, a bizarre opera buffa in which Russians, Americans, and Englishmen chase each other, trick each other, chat, sing, and dance from one room to the next. They are guided by the Austrian master of ceremonies and tricks Anton Walbrook, who, dressed in tails and a cape, hatches pranks and deceit.

THE BATTLE OF THE RIVER PLATE (La battaglia di Rio della Plata, UK, 1956, 35mm, 119').

Back to war movies, in Technicolor and VistaVision: the adventures of the German battleship Graf Spee which, at the start of WWII, cruised the Atlantic as a privateer until it was attacked by three British battle cruisers. Centered on an ideal of chivalry which no longer exists, the portrait of a officer gentleman (the German commander, played by Peter Finch) and a spectacular battle at sea.

ILL MET BY MOONLIGHT (Colpo di mano a Creta, UK, 1957, 35mm, 104')

Another war, of Resistance, in Crete, where two British officers and a group of partisan fighters kidnap the German general who is the island's commander. Based on a true story, the last movie P&P made is a daring game of hide-and-peek, in which the players challenge each other in cunning and courage across the entire island. Dirk Bogarde dominates as the eccentric captain Leigh-Fermor, who imitates Byron and reads Alice in Wonderland.

PEEPING TOMby Michael Powell (L'occhio che uccide, UK, 1960, DCP, 101')

The cursed masterpiece, so extreme that it ended Powell's career: between one set and another, a young cameraman shoots his own movie about the allure of observation and death. A seminal work; a distressing song about the obsession of filming and looking; an instant cult movie, first in France, then throughout the world. Carl Bohem is the silent, disquieting protagonist; Moira Shearer is the extra who dances the nth dance of death; Powell is the scientist father in the home movies.

THEY'RE A WEIRD MOB by Michael Powell (Sono strana gente, Australia/UK, 1966, 35mm, 112')

An Italian journalist goes to Sydney to work at his cousin's newspaper and becomes involved in a bankruptcy. A dazed, dizzying Walter Chiari in an eccentric comedy of linguistic medleys and daily misadventures. Powell goes to Australia and, like his protagonist, interacts with the new country with the curious and insatiable eyes of an emigrant. Few directors have used Chiari's linguistic flexibility and mimicry so well.

AGE OF CONSENT by Michael Powell (L'età del consenso, Australia, 1969, 35mm, 103')

A painter leaves New York and returns to Australia to rekindle his inspiration: the sea, nature, beaches, and a young, uninhibited muse with whom he falls in love. James Mason and a young Helen Mirren in a luminous and sensual song which, deep down, evokes Shakespeare's The Tempest (which Powell was never able to make). The woman's naked body made of sand on the beach is unforgettable.

THE BOY WHO TURNED YELLOW by Michael Powell (Il ragazzo che diventò giallo, UK, 1972, 35mm, 55')

A boy dreams he has turned yellow and travels on electromagnetic waves guided by Nick (Electronic), a character who has emerged from the television. A small, made-for-TV, sci-fi fairytale for children, based on a story (by Pressburger) which anticipates many themes of the Hollywood imaginary to come.

JEAN EUSTACHE

A "younger brother" of the Nouvelle Vague, Jean Eustache surpassed his masters with even greater inquisitive radicalism in his embrace of its canons. Between 1963 and 1981 (the year he died prematurely, at only 43 years of age), he made seven medium-length movies, two shorts, and three feature films, including his masterpieces *Mes petites amoureuses* (1974) and *La maman et la putain* (1973), wrong-footing and indelible examples of crucial, subjective, and generational transitions. Confusion, fragmentation, disgust, the tender and painful affirmation of love: these are the textual fulcrum and stylistic features of his cinema, translated into an intense depiction of the anxieties of his time. The films' meticulous linguistic construction (a legacy of his love for the classics, underpinned by the light touch of the Nouvelle Vague) blends apparent naturalism and the theatricality of the word, documentary requirements and narration, attention to reality and mercilessly subjective writing. His anthropological contemplation of existence, which can upend our role as passive spectators, makes Eustache one of the protagonists of film history.

Jean Eustache was born in 1938 at Pessac, near Bordeaux; his parents, of almost proletarian extraction, divorced when he was a child. The void of affection left by his mother and his inability to attend high school formed the gravitational axis around which the unresolved passages of his childhood revolved. And yet his youth wasn't lacking in mythical elements, such as the countryside and the presence of his beloved grandmother, Odette Robert, who gave him his first, fundamental contact with knowledge, rigor, and tenderness. Eustache would never forget the stories told by his grand-mère, not even during his decisive years in Paris; they became an indelible legacy and source of inspiration, starting with their centrality in *Numéro zéro* (1971), which will be presented for the first time in Italy at the 36th Torino Film Festival. Everything else was provided by his self-taught determination, his elective readings of Proust and Flaubert, and the Nouvelle Vague, which influenced him through his direct contact with the authors of *Cahiers* and to whose teachings he returned, starting with his debut in 1963, *Les Mauvaises fréquentations*. Of particular importance were his assiduous presence on Rohmer's set and his affinity with Godard, his intense experimentation with film editing, and his immersion in the screenings at the Cinémathèque, as he nourished himself in particular on the warmth and freedom of Renoir and the rigorous and clear-eyed gaze of Bresson. He also became enthralled by the film writing of Dreyer and Mizoguchi, as well as by the ingenious theatricality of Sacha Guitry (to whom he turned in order to contrast the tendency toward inauthentic naturalism); all this stood him in good stead when he directed Jean-Pierre Léaud in his star turn in *La maman et la putain*. He often created a sort of filter to defend himself from his own pain, which never "healed": his dandyish and alcoholic roaming of Parisian nightspots - which the protagonists of his movies copied - in the company of apparently nihilistic friends such as Jean-Jacques Schuhl and Jean-Noël Picq; an intricate contest between reality and fiction which also characterizes his small gem *Une sale histoire* (1977).

A filmmaker of profound moral aspirations, of great yet bewildered tenderness, Jean Eustache uniquely navigated the "public and private" sides of the 1960s and '70s, with a subjective and universal gaze which continues to question us about the fragmentation of time and identity. His atypical and unreconciled style often translated into a sort of marginalization of his own productions, which lacked major financing and were too often forgotten. At a certain point, Eustache put an end to his life, leaving a number of important projects unfinished. But still today, at every screening of his two masterpieces at film festivals or retrospectives, their entrancing magic renews itself unaltered.

(Luca Bindi)

LES MAUVAISES FRÉQUENTATIONS(Francia, 1963, 35mm, 42')

Two young wastrels clumsily rob the woman they just picked up. The story of a Parisian Sunday in the urban and interior landscape of Montmartre and Pigalle captures the beat of life. Eustache's dazzling and blunt debut in full nouvelle vague, between tense dreams and a feeling of marginalization.

LE PÈRE NOËL A LES YEUX BLEUS(Francia, 1966, 35mm, 50')

Narbonne. Daniel dresses up like Father Christmas to earn enough money to buy a duffle coat and try his luck with the female universe. Marked by the performance of the 22-year-old Jean-Pierre Léaud (already a legend and the projection of the nouvelle vague), the movie is Eustache's first cinematographic incursion into autobiography, a sort of sentimental education à la Flaubert, permeated by the feelings of emptiness and dissonance of the provinces.

LA ROSIÈRE DE PESSAC (Francia, 1968, 16mm, 62')

In his third film, an anthropological study of reality opens up to documentary narration. Every year, Pessac (the city where the director was born) awards a local girl with the title of Rosière for her purity and virtue. Without passing judgment on that old-fashioned ritual, the filmmaker gives in to unexpressed moments of freedom and sweetness, captured in the faces of the province and his own roots.

LE COCHON (Francia, 1970, 16mm, 50')

The perfect interpenetration of directing and editing takes Eustache and the documentary filmmaker Jean-Michel Barjol to a village in the Ardèche to narrate the farmers' ritual of hog butchering. Corporeal cinema about the origins and the mystery of nature, able to capture its soul in the dense fog and the hazy outlines of the countryside.

NUMÉRO ZÉRO (Francia, 1971, 35mm, 107')

A milestone for Eustache: an endless sequence shot of his grandmother Odette Robert, the story of her life and of "history," going back in time, as reflected in the hidden face of her grandson, the director, who is filmed from behind. A fixed, invisible, and tender mise en abîme, able to evoke legends, combining Lumière and Méliès, words and ghostly bodies.

LA MAMAN ET LA PUTAIN(Francia, 1973, 35mm, 217')

One of the masterpieces of cinema and of the 1970s, a chamber ensemble for three voices in the unforgettable portrayals by Jean-Pierre Léaud, Bernadette Lafont, and Françoise Lebrun. Alexandre, Marie, and Veronika love each other, they meet, their stories intertwine, they talk, in a succession of comedy and drama. Wrong-footing in its tender gaze onto the void, the movie crosses through repeated stations, indoors and out, among bodies and words in uncertain motion revolving around love. In tactile black and white, the film moves in private and public territories that are able to influence time.

MES PETITES AMOUREUSES(Francia, 1974, 35mm, 123')

Eustache goes back to that time between childhood and adolescence, mirroring himself in the silent and already "elsewhere" gaze of the protagonist Daniel: between Pessac, where he lives with his grandmother, and Narbonne, where he is unable to truly reconnect with his mother, and which leaves an unfilled void inside him. In the splendid colors of Nestor Almendros, with Ingrid Caven as the mother, a movie about the mystery of childhood and cinema, which was wrongly ignored and misunderstood.

UNE SALE HISTOIRE (Francia, 1977, 35mm, 50')

A man recounts how he became a peeping tom by looking through a hole in the women's toilet. It is a double narration: as fiction, entrusted to Michaël Lonsdale, and as a documentary, narrated in the first person by Jean-Noël Picq. A mise-en-scène of words, a game of true and false, the illusion that myth, memory, and cinema predate reality: like a crack in a door, a black hole in which we can glimpse the origin of the world.

LA ROSIÈRE DE PESSAC 79 (Francia, 1979, 16mm, 67')

Eleven years after his first documentary, Eustache returns to film, in color, the ritual of his hometown. Another investigation, an emotional trip toward the semblance and the roots of tradition. Again, faces

which recall from afar the gazes of all the people he has observed and loved in his films, in an invaluable memory of himself and the other.

LE JARDIN DES DÉLICIES DE JÉRÔME BOSCH(Francia, 1979, DCP, 34')

Almost a covert contact between the infernal panel of Bosch's triptych and the cinema of Eustache. The improvised lecture by his friend, the psychoanalyst Jean-Noël Picq, slowly reveals to a group of listeners the painter's most creative and dynamic panel, the way it breaks up the stories and concentrates them in disconnected points.

ODETTE ROBERT (Francia, 1980, DCP, 54')

A shorter version of Numéro zéro, re-edited in 1980 to be broadcast on television on TF1. For twenty years, this movie was the only way to see the visual and ideological matrix behind the director's work. In fact, Numéro zero only saw the light in 2002, when it was salvaged by Boris Eustache, Thierry Lounas, Jean-Marie Straub, and Pedro Costa.

LES PHOTOS D'ALIX (Francia, 1980, 35mm, 15')

The photographer Alix Cléo Roubaud (another talent who died prematurely) shows her works to Boris Eustache, the filmmaker's young son: faces, landscapes, still lifes, and memories, narrated in an increasingly personal, involved, and diachronic manner. A progressive detachment of words and images for a discussion of the imaginary which connects director and narrator.

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Our colleagues at the Museo Nazionale del Cinema and at the festivals
Special thanks to all the volunteers at the 36° Torino Film Festival
and also to the Guest Director of the 36th TFF, Pupi Avati

The retrospective “Powell & Pressburger” was realized in collaboration with: British Film Institute, Park Circus, Tamasa Distribution.

The retrospective “Jean Eustache” was realized in collaboration with: Boris Eustache, Institut national de l’audiovisuel, Lab 80 Film.

The Festival is member of the FIAPF and AFIC.



TFL
TorinoFilmLab

11th TorinoFilmLab Meeting Event Turin, 23-24 November 2018

www.torinofilmlab.it

TORINOFILMLAB 2018: GOLDEN BEAR, GOLDEN LEOPARD AND CANNES CRITICS' WEEK GRAND PRIZE

Another important year is coming to an end for TorinoFilmLab and for the films it supported, which in 2018 broke every record by winning an unprecedented hat-trick: **Golden Bear in Berlin** for *Touch Me Not* by Adina Pintilie, **Grand Prize at the Cannes Critics' Week** for *Diamantino* by Gabriel Abrantes & Daniel Schmidt and **Golden Leopard in Locarno** for *A Land Imagined* by Yeo Siew Hua, as well as **two Silver Bears** for *The Heiresses* by Marcelo Martinessi and many other prizes. **Three TorinoFilmLab titles** have been chosen by their respective countries as **national candidates in the Oscar race for Best Foreign Language Film**, and another **four Alumni** are competing with their new works.

We are pleased to announce that **5 films** supported by the lab will be presented in the **Festa Mobile / TorinoFilmLabsection** of the **Torino Film Festival**: *His Master's Voice* by György Pálfi, *Land* by Babak Jalali, *The Night Eats the World* by Dominique Rocher, *The Guest* by Duccio Chiarini and *History of Love* by Sonja Prosenč.

TFL MEETING EVENT: PROGRAMME AND LINKS WITH THE TERRITORY

The **36th Torino Film Festival** (23 November-1 December) hosts the **11th TorinoFilmLab Meeting Event** (23-24 November), which involves **over 300 industry professionals** gathering in the city to meet the «films of the future», including representatives of major **production companies** such as Haut et Court, Fandango, Pandora Film, Tempesta and Vivo Film, **sales and distributors** such as BAC Films, Le Pacte, Memento, Playtime, Teodora Film, Wild Bunch, representatives of the **festivals** of Cannes, Venice, Toronto, Locarno and many others, and **funds** such as CNC and Eurimages. This **international co-production forum** includes the **presentation of the projects developed within the lab during the year**, **networking moments** and the **giving of prizes**, consisting in **production and distribution grants** as well as **collateral awards**, to the best works.

TorinoFilmLab has decided to celebrate its recent successes **by strengthening its links with the territory**, while offering a wider audience the opportunity to benefit from its know-how and its international experts with the new **TFL Extended** on-demand workshops, taking place in Turin. Thus the activities that precede the actual TFL Meeting Event will open on November 19th with the intensive **TFL Extended - Creative Production** project development workshop for local and international directors and producers.

As part of the **Piemonte cinema system**, TorinoFilmLab, together with the **TorinoShortFilmMarket** and the **Production Days**, also contributes to the 6-day programme of events and masterclasses of **Torino Film Industry** (22-27 November), an initiative promoted by **Film Commission Torino Piemonte** and **Museo Nazionale del Cinema**, with the support of **Compagnia di San Paolo**.

Moreover, a **producer from Piemonte** - selected in collaboration with FCTP - will benefit from the training and networking of the **TorinoFilmLab scheme for emerging production talents from all over the world**, **TFL Up & Coming**.

Other initiatives carried out in the area during the year include: the "**TorinoFilmLab presents ...**" screenings of films supported by the **labat Cinema Massimo**; the prize awarded to 3 young spectators of the **Festival Sottodiciotto**, who will access the TFL Meeting Event for a taste of the "behind the scenes" of the film industry; the cooperation with the itinerant festival **Movietellers**, where the TFL-supported film *Félicité* by Alain Gomis screened.

The actual **TFL Meeting Event** will take place on the **23rd and 24th of November**, with two mornings of **pitches of TorinoFilmLab projects** and two afternoons reserved for **individual appointments between participants and professionals interested in discussing possible collaborations**; the event will be

completed by an evening dedicated to the **presentation of work-in-progress films**, and by a **closing awards ceremony**.

PROJECTS & AWARDS

30 feature film projects and **10 films in post-production** will be presented at the TFL Meeting Event:

- **20 ScriptLab projects** - including 10 directed by women, and 15 debut films - from 19 countries including 8 outside Europe (Argentina, Australia, Brazil, Philippines, Japan, Indonesia, Senegal, USA), which will compete for the **CNC Award**, the new **Hamilton Behind The Camera Award - Talent for the Future** and the **Digital Production Challenge II Award**;
- **10 FeatureLab projects**-all 1st and 2nd features, 60% directed and 70% produced by women - from Chile, China, Finland, Greece, Indonesia, Italy, Lebanon, Serbia, Singapore, Spain, which will compete for various **TFL Production and Co-Production Awards**, in addition to the **APostLab Post Production Award** and the **Sub-Ti** and **Sub-Ti Access** awards;
- **10 films supported by TFL** in their development or production, which are in the process of being completed, shown in exclusive preview to sales agents, distributors and festival directors in the 4th edition of the **TFL Coming Soon work-in-progress event**.

The **TFL Production and Co-Production Awards** will be assigned by an international jury composed of: **Cameron Bailey** (Canada), Artistic Director of the Toronto International Film Festival; festival programmer and co-production expert **Teresa Cavina** (Italy); multi-awarded director, producer and TFL Alumnus **Babak Jalali** (Iran/UK); producer **Ankica Jurić Tilić** (Croatia) and **Paolo Moretti** (France), newly appointed General Delegate of the Cannes Directors' Fortnight.

A new prize: the Hamilton Behind The Camera Award - Talent for the Future

We are pleased to announce that the Swiss watch brand Hamilton will partner with TorinoFilmLab by presenting the new *Hamilton Behind The Camera Award - Talent for the Future* to a film project from the ScriptLab programme, which includes a cash prize of € 5.000 to support the development of the script. In addition to the prize, the director-author will receive a watch dedicated to cinema. Hamilton has a long tradition in the world of cinema, and the new collaboration with TorinoFilmLab confirms the commitment and interest that Hamilton has always had towards the protagonists who work in the making of a film; this award particularly underlines the importance of training and support to the new generations of filmmakers.

AWARDS CEREMONY

The **TFL Production and Co-Production Awards**, as well as all the other **collateral prizes** will be announced during the **Awards Ceremony** to be held at **Scuola Holden** on the **24th of November at 7.30 pm**.

TORINOFILMLAB

Launched in 2008, TorinoFilmLab, an initiative of Museo Nazionale del Cinema, supports emerging filmmakers from all over the world through training activities, project development and financing for production and distribution. It is supported by Ministero dei Beni e delle Attività Culturali, Regione Piemonte and Città di Torino, promoted by Museo Nazionale del Cinema and Film Commission Torino Piemonte, and funded by the Creative Europe - MEDIA programme of the European Union.